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VOL. XXXVIII. OCTOBER, 1906. No. 1.

# The Inland Printer

October MCMVI

Vol. 38 No. 1

Price 30 cents

Fred B. Bertsch

Oswald Cooper

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

# COVER PAPERS

**Sea Wave, Centurion and Repoussé**

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : : : : : : : :

OUR OTHER SPECIALTIES ARE

**VELLUM and SATIN TINTS**
In fifteen colors, 21 x 33, 60 and 80 lb.

**ONION SKIN BOND**
In Folio, Royal and Double Cap

**HALF-TONE WRITING**
In 17 x 22, 19 x 24 and 17 x 28

## Keith Paper Co.

TURNERS FALLS • MASSACHUSETTS

HUBER'S COLORS
IN USE SINCE 1780

J. M. HUBER
113-115 VINE STREET, . ST. LOUIS, MO.
133 PEARL STREET, . . BOSTON, MASS.
350 DEARBORN STREET, . CHICAGO, ILL.
233 SOUTH FIFTH STREET, PHILADELPHIA, PA.

# PRINTING INKS

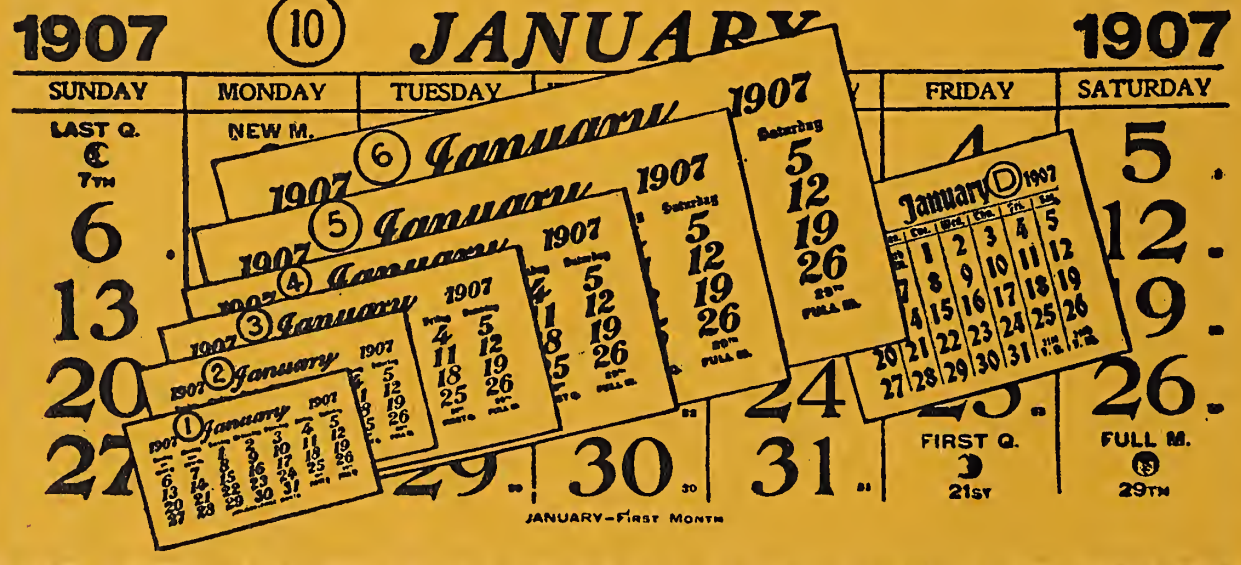
The steady growth in demand for J. M. Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

## J. M. HUBER

*Manufacturer of Dry Colors, Varnishes, Printing and Lithographic Inks*

**Main Office, 275 Water Street, NEW YORK**
**Factory, 222-252 Fortieth Street, BROOKLYN, N.Y.**

# Sullivan's Calendar Pads for 1907




FORTY SIZES AND STYLES IN STOCK READY FOR IMMEDIATE SHIPMENT.

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Sample-book and prices sent upon request.

## THE SULLIVAN PRINTING WORKS CO.

COURT STREET AND BROADWAY, CINCINNATI, OHIO.

# BUTLER BRANDS OF BLOTTING PAPER

Absorb all the Ink that's wet




BUTLER·BRANDS
PAPER
THE BEST

**CHEAP BLOTTING PAPER IS POOR ECONOMY WHEN USED FOR POSTING OR OTHER NEAT RECORDS.**

EACH BRAND mentioned herein has a character and field of its own. *Butler's Linen Finish* for the Office and Counting-Room, rich in shade and texture. *World and Hollywood*—high-grade, full cotton absorbents for general clerical work and correspondence; exceptionally good values. *Florence*—the staple blotter—the popular "all 'round" ink drinker. *Tri-Color Enamel* for fine lithographing and three-color work. *Pictorial*—the popular advertising blotter. *Photographers*—embossed cloth finish, absolutely free from lint. *Interleaving*—a fine pink absorbent for pass-books, etc.

LET US KNOW YOUR REQUIREMENTS.

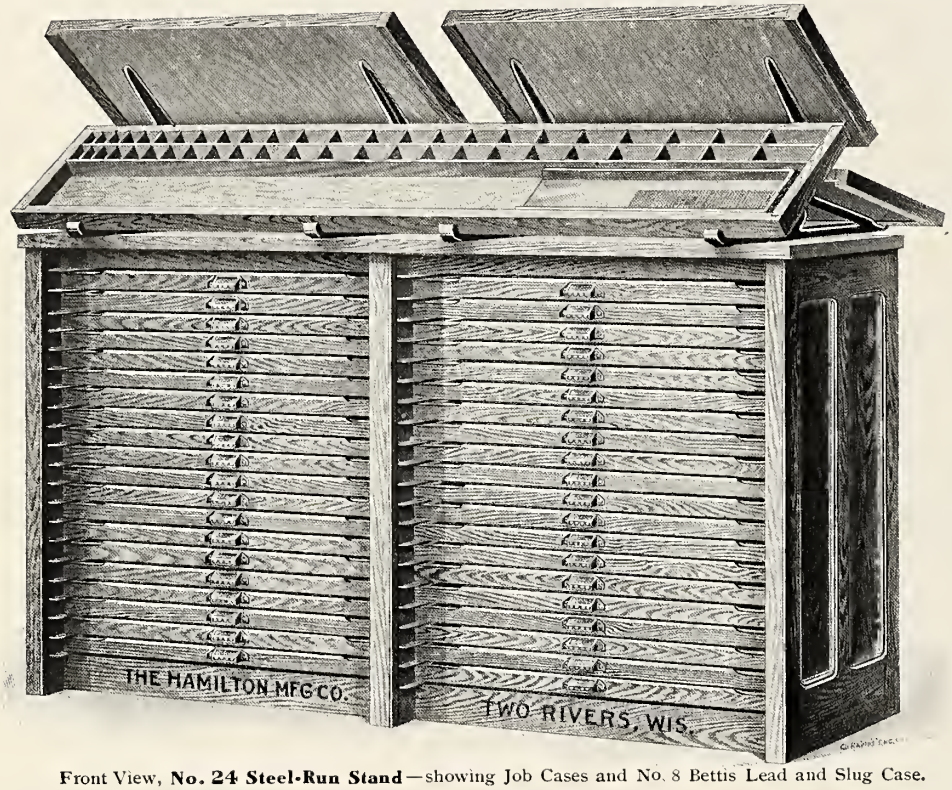
**GOOD BLOTTERS, WELL PRINTED,** always have been and always will be a most profitable advertising medium.

·CHICAGO· J.W.BUTLER PAPER CO. ·ILL·U·S·A·

# HAMILTON ORIGINALITY

THE beauty of it is that it is always manifest. That is why every large printing-office throughout the world is equipped with Hamilton Furniture. **We aim to make good our claims of Superiority.** Ten large outfits were recently installed, scattered throughout the United States. All selected Hamilton Goods after canvassing the situation thoroughly, most of them sending a representative to our plant for an inspection of our methods. Among the buyers of these big outfits were—

The Homestead Co., . Des Moines, Ia.
S. C. Toof & Co., . . Memphis, Tenn.
Jersey City Ptg. Co., Jersey City, N. J.
Chicago Post, . . . . . Chicago, Ill.
Walker Bros. & Hardy, . Fargo, N. D.
The Tuttle Co., . . . . Rutland, Vt.
Metropolitan Ptg. Co., New York City
Lewis Publishing Co., . St. Louis, Mo.
Levison Ptg. Co., . San Francisco, Cal.
Mississippi Ptg. Co., Vicksburg, Miss.




Front View, **No. 24 Steel-Run Stand**—showing Job Cases and No. 8 Bettis Lead and Slug Case.

**A SAMPLE TESTIMONIAL SHOWING THE SATISFACTION THESE CUSTOMERS RECEIVED:**

DES MOINES, IA., Aug. 16, 1906.

THE HAMILTON MFG. CO.,
Two Rivers, Wis.:

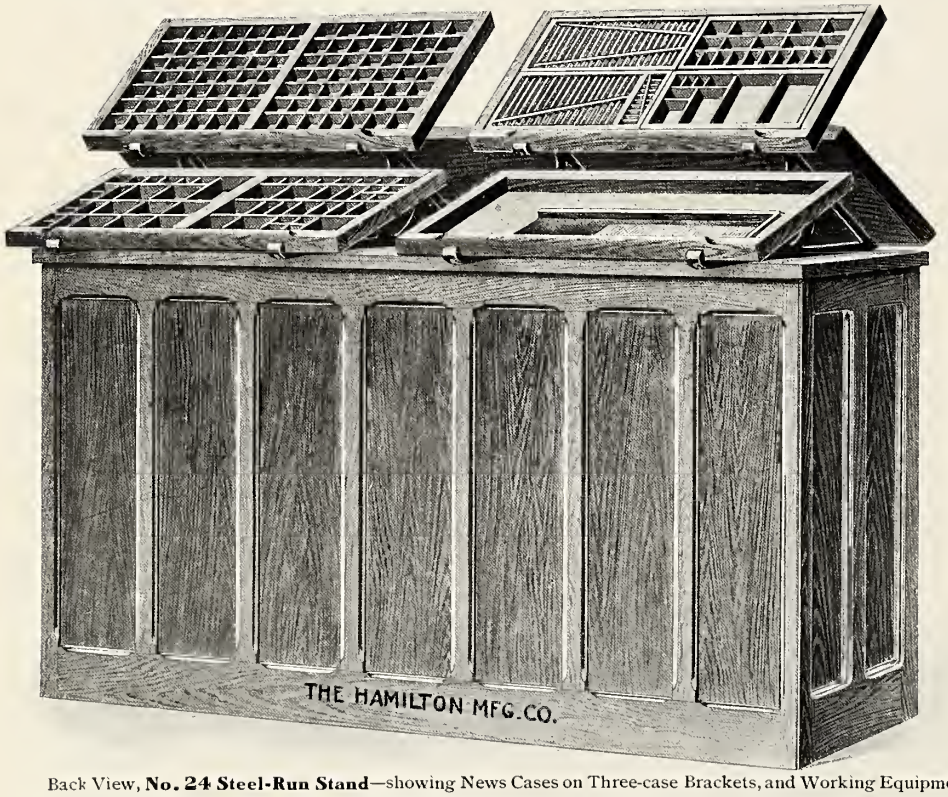
*Gentlemen*,—Within the last two months we have installed several carloads of your furniture in the equipping of our modern printing-office. We can say that without any exception we are well pleased with every article; all are arranged for usefulness as well as being ornamental. Yours truly,

THE HOMESTEAD CO.

It pays us to make Furniture of Superior Quality.

It pays the printer to use it.

*"A fair exchange is no robbery."*




Back View, **No. 24 Steel-Run Stand**—showing News Cases on Three-case Brackets, and Working Equipment.

## No. 24 Steel-Run Case Stand

This stand represents the best composing equipment ever devised. Made of hardwood, beautifully finished. Ends and back with moulded panels.

New Departure flat steel runs.
Extension front.
Tilting or non-tilting three-case brackets.
Occupies floor space 21½ x 70 inches.
Holds forty full-size lip cases.

**EQUIPMENT AND LIST PRICES**

| | |
|---|---|
| **Cabinet Shell, without Cases . . .** | **$25.00** |
| **No. 4 Three-case Brackets, per pair,** | **1.90** |
| **No. 8 Bettis Lead and Slug Case . .** | **5.00** |
| **California Job Cases, with pull attached,** | **.95** |
| **News Cases, per pair, . . . . . .** | **1.60** |

**Quarter Cases can be selected as desired.**

This Stand as illustrated represents a typical equipment of a composing-room.

## THE HAMILTON MFG. CO.

**TWO RIVERS . . . WISCONSIN**
**RAHWAY . . . NEW JERSEY**

*All first-class dealers have Hamilton Goods in stock.*

A VALUABLE LINE-GAUGE MAILED FREE TO ANY PRINTER WHO WILL ASK FOR IT

# Are you taking full advantage of the opportunities offered in the designing and printing of business stationery?

Modern business is done by letter. Stationery that was called good four, three or even two years ago does not measure up to the standard of to-day.

Men are writing more letters; letters asking business of people they have never met. These letters must conquer competition. They must carry the individuality of the writer.

If they are written on

## Old Hampshire Bond

they will instantly reveal the pride the writer takes in himself and his business, and do much to establish his character.

Therefore, in suggesting Old Hampshire Bond to your customers you are rendering them a distinct service — and so you are rendering yourself one.

Old Hampshire Bond is essentially a paper of TO-DAY. The printer of to-day knows it. *Is your stock left over from yesterday?*

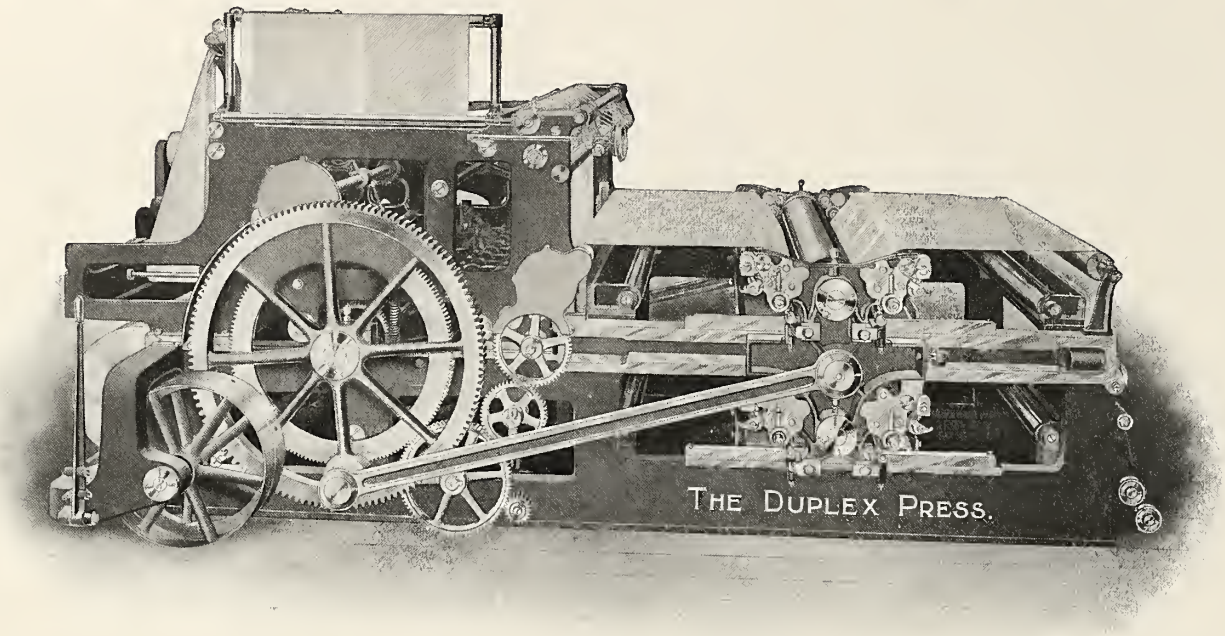
Hampshire Paper Company

*We are the only Paper Makers in the World making Bond Paper exclusively*

SOUTH HADLEY FALLS, MASS.



# THE DUPLEX




## *Flat-Bed Web-Perfecting Newspaper Press*

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers

WITHOUT STEREOTYPING

THE FREE PRESS.

MANKATO, MINN., July 7, 1906.

*Duplex Printing Press Co., Battle Creek, Mich.*

GENTLEMEN,—We are receiving a great many inquiries from printers throughout the Northwest, asking us how we like the Duplex press. We answer them about as follows:

We believe the Duplex to be one of the best newspaper presses on the market to-day for a paper with a circulation not exceeding 15,000 copies. Our press gives no trouble whatever, and is operated by a young man about eighteen years of age, who handles it to perfection.

We have been using the Duplex a little less than three years, and our subscription list has increased from 2,200 up to 5,000, and we give the press credit for the majority of this increase. The reason is that we now get our daily in the hands of our carrier boys nearly two hours quicker than we used to with the old press, and we can make all of the early trains without any inconvenience and our print is always clear and easy on the eyes. These are great advantages, and we know of no other reason for increase in circulation but this.

We find there is much less waste in the roll paper than in the flat, and we also can buy it for a little less money.

If you have any inquiries, we give you the liberty of making the above statements.

FREE PRESS PRINTING CO.,
F. W. HUNT, Manager.

THE SENTINEL.

FITCHBURG, MASS., Jan. 2, 1906.

*Duplex Printing Press Co., Battle Creek, Mich.*

GENTLEMEN,—You may be interested in knowing that December proved to be a record-breaking month for us. We started with twelve pages, made as high as sixteen, and only one eight-page run during the entire month—this was on the 29th. I am afraid that such a volume of business would have taxed our old eight-page Duplex press entirely beyond its limit, and it is very evident now that we made no mistake in changing to your twelve-page machine. In the midst of all the holiday rush, we did not have a single poor run or delay of any kind.

WM. R. RANKIN,
Sup't. Press Room.

THE DAILY TELEGRAM.

ADRIAN, MICH., July 7, 1906.

*Duplex Printing Press Co., Battle Creek, Mich.*

GENTLEMEN,—Replying to your recent inquiry as to how much help the Duplex has been in building up the "Daily Telegram," I would state that it would be utterly impossible for us to handle our business without the Duplex press.

Three years ago, with fear and trembling, owing to the size of Adrian, I purchased a Duplex after debating long and seriously the matter of putting in a double-feed cylinder press. After three years' use, my paper has grown so rapidly that the press was paid for out of the profits of the business in less than half the time your company originally allowed.

Circulation has grown—advertising has grown—and I would no more think of going back to the cylinder press method of getting out a paper than of going back to the old Washington hand press, which I "pulled" many a day as a boy.

D. W. GRANDON.

THE DAILY NEWS.

BATAVIA, N. Y., July 19, 1906.

*Duplex Printing Press Co., Battle Creek, Mich.*

GENTLEMEN,—In 1893 we purchased of your house a Duplex web-perfecting press of the Standard pattern. At this time our circulation was 3,900 daily. We used the press nearly ten years, and the circulation of the "News" grew to 6,250 copies daily, necessitating the purchase of a faster machine.

The Angle Bar Duplex press which you erected in our pressroom in January, 1903, has proved entirely satisfactory and a great improvement over the old pattern Duplex.

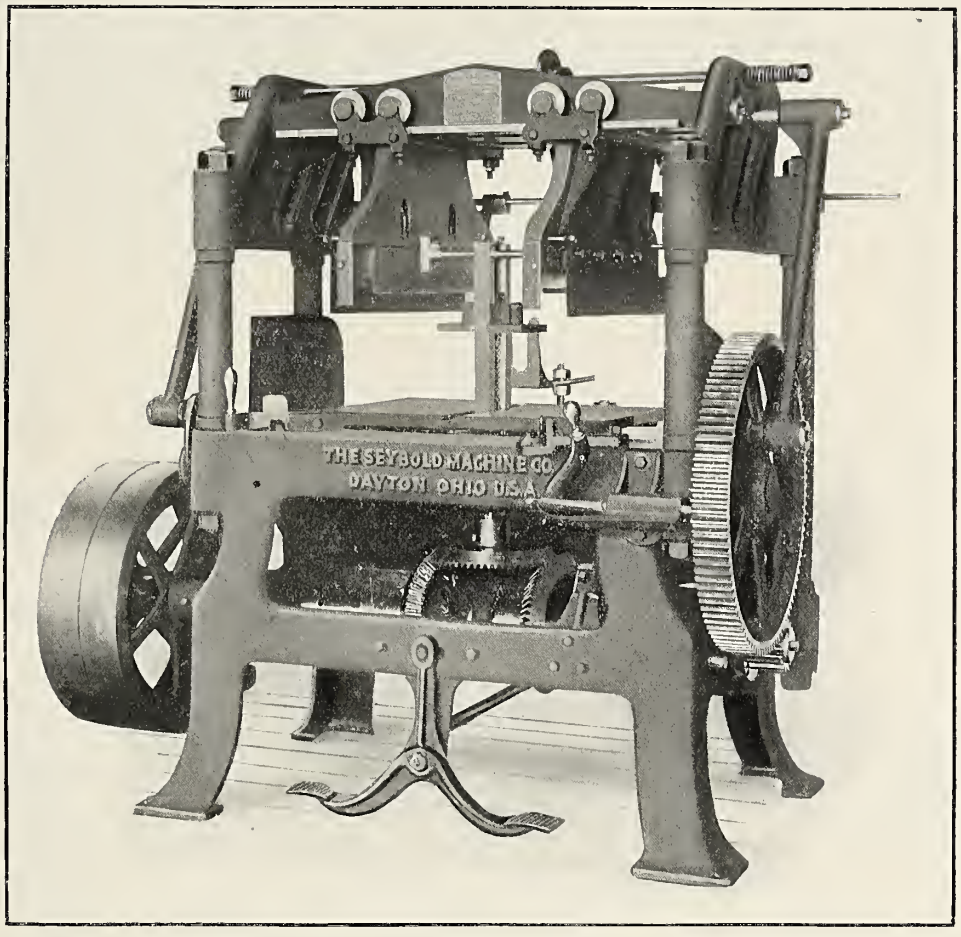
In the three years that we have used the Angle Bar, the edition has increased from above 6,000 to over 7,000 daily, and though the "News" is an evening paper, we have no difficulty in meeting our requirements with the machine, which is easily handled and does first-class work. We are entirely satisfied with the Angle Bar press.

GRISWOLD & McWAIN,
Publishers.

OUR CUSTOMERS WRITE OUR ADS

## DUPLEX PRINTING PRESS CO., Battle Creek, Mich.

# *The* SEYBOLD DUPLEX BOOK TRIMMER




Simple, accurate, reliable, quickly changed. Practical for all classes of trimming.

Two piles on all sizes from 2½ x 5 to 12 x 16 inches each and 6 inches high are automatically clamped, cut and unclamped.

In use in the leading plants in the United States.

WRITE FOR PARTICULARS

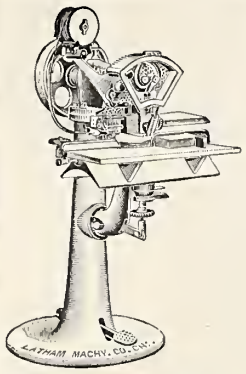
## THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO.
NEW YORK :: CHICAGO :: SAN FRANCISCO

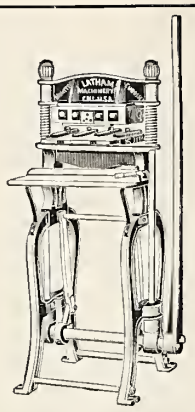
Southern Agents:
J. H. SCHROETER & BRO.
Atlanta, Ga.

Southwestern and Mexican Agents:
F. A. VENNEY & CO.
Dallas, Tex.

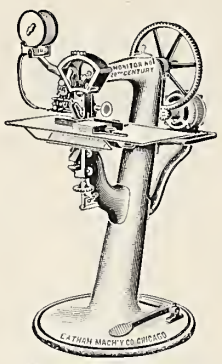
Canada Agents:
THE J. L. MORRISON CO.
Toronto



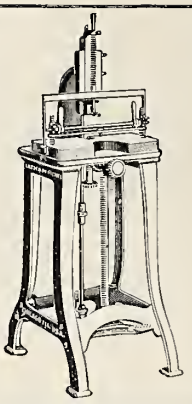
**Monitor 20th Century Wire Stitcher.**
No. 00, Capacity 2 sheets to 1⅜ in.
No. 0, Capacity, ¼ inch to 1⅜ in.



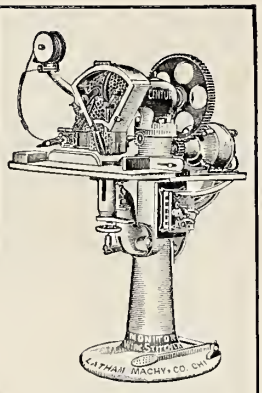
**Monitor Lever Embosser**
Fitted with Steam Head or with Gas Head.



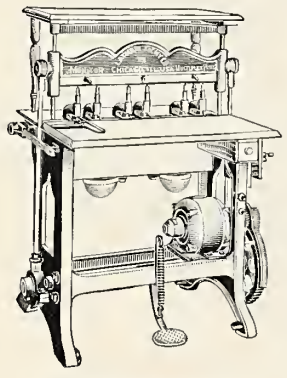
**Monitor 20th Century Wire Stitcher.**
No. 1, Capacity, 2 sheets to ⅞ in.
No. 1½, Capacity, 2 sheets to ⅝ in.
No. 1¾, Capacity, 2 sheets to ½ in.



**Monitor Book-Indexing Machine.**
With Round-Corner or Punch Attachment.



**Monitor 20th Century Wire Stitcher.**
No. 000 Capacity, ⅜ to 2 inches.



**Monitor Multiplex Punch.**
Motor attached.

# *"You'll have to show me"*

## There is hope for the man who is willing to be shown

The fact that more

# Monitor Machinery

was bought by printers and bookbinders of San Francisco, after the disaster, than of all other makes of Bookbinders' Machinery combined, may have some influence with you. Nevertheless, we are *ready and anxious to show you personally* that it is the machinery for Profit and Satisfaction.

## Are you willing to be shown?

Monitor Machinery manufactured in Chicago by

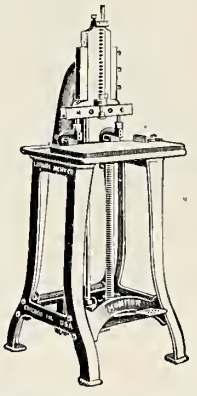
## Latham Machinery Company

*FULL LINE BOOKBINDERS' MACHINERY*

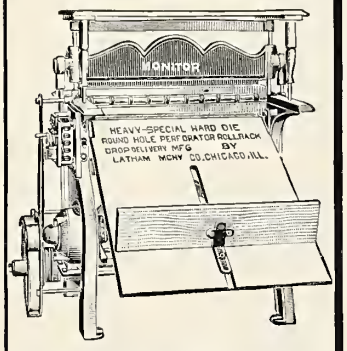
**NEW YORK STORE**
**8 Reade Street**

**197 South Canal Street,**
**CHICAGO, ILLINOIS, U.S.A.**

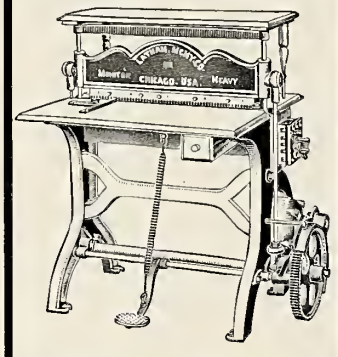
**BOSTON STORE**
**220 Devonshire Street**



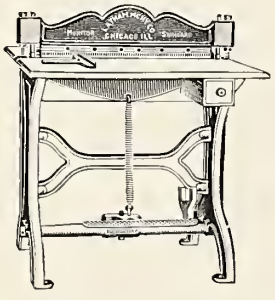
**Monitor Duplex Punch.**
Foot Power.



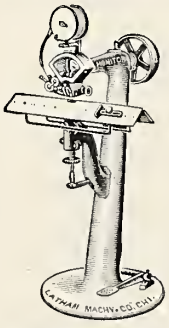

**Monitor Extra Heavy Hard-Die Perforator.**
Roll Drop Delivery at back. Automatic Feed-Gauge.



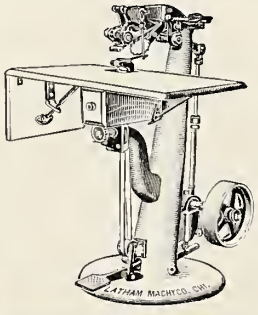
**Monitor Extra Heavy Special Hard-Die Perforator.**
With Motor attached.



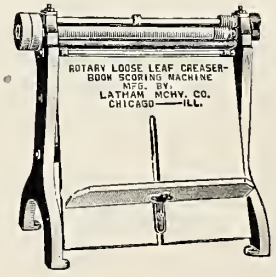
**Monitor Standard Perforator.**
Foot Power.



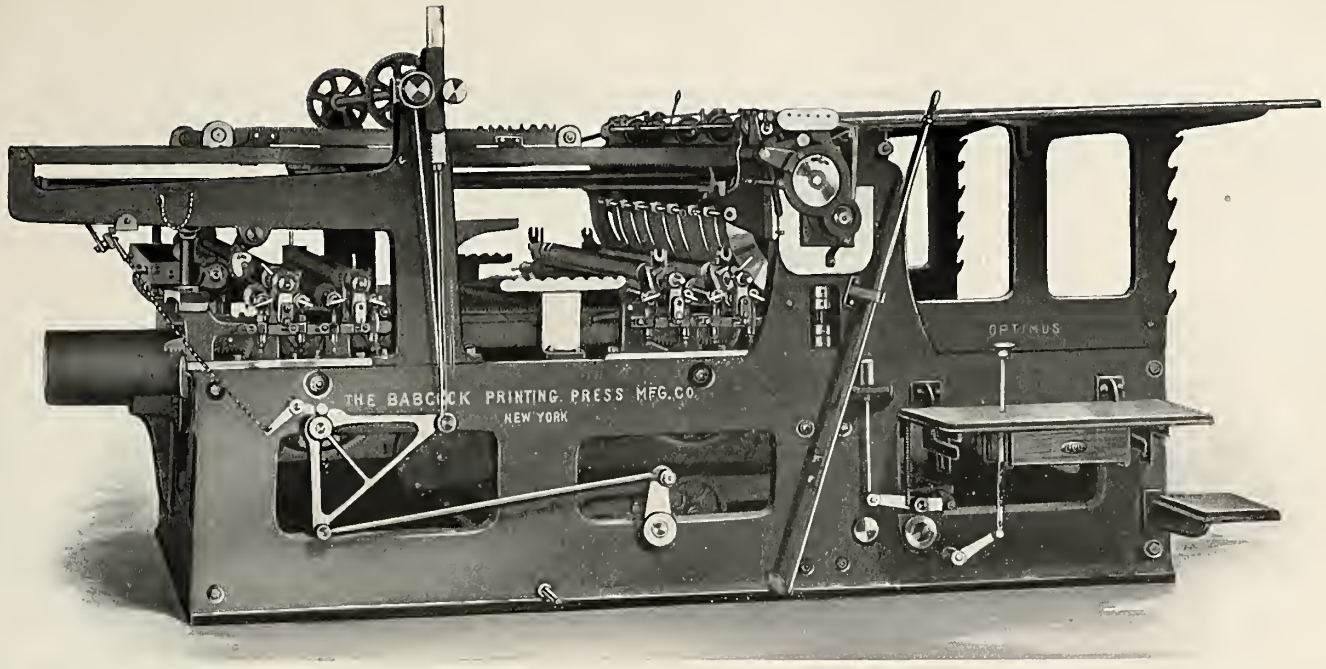
**Monitor Roll-Feed Wire Stitcher.**
No. 2, Capacity, 2 sheets to ¾ inch.
No. 2½, Capacity, 2 sheets to ¼ inch.



**Monitor Paging and Numbering Machine.**
For Power or for Foot.




**Monitor Rotary Loose-Leaf Creasing Machine.**




THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT

New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO

Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

# The Babcock Optimus

# The Babcock Optimus

A Denver man wrote a firm running twelve Optimus presses for an opinion concerning them. The superintendent answering May 21, 1906, said:

> "In reply to your favor of the 18th inst. We bought the Babcock presses because the writer had had a number of years' experience with them before coming here. It is a good press. Our repair bill for the last four years has been almost nothing. The Optimus has met our expectations in every way. It does the finest register work that you or we could ask for. We believe that you would make no mistake if you were to put in one or more of these machines. Try it, and see if you do not think that we are right."

# The Babcock Optimus

SET IN BARNHART OLD STYLE

# The Simplex
## One-Man Type Setter

# YOU HAVE LOST $2,500

or more in the last five years by continuing hand composition, when the Simplex would easily have saved and made you that much or more.

## *Do you doubt it?*

Read what these publishers say who have used the Simplex over five years:

"Used our Simplex nearly six years and it has paid for itself over and over again — a greatly improved paper has increased our circulation from 800 to 2,100."—*Chronicle, Owatonna, Minn.*

"Machine more than paid for itself long ago."—*A. A. Paryski, Ameryka Echo, Toledo, Ohio.*

"Our output, day in and day out, 312 days in the year, exceeds 42,000 daily, and we frequently get over 50,000 ems 8-point."—*A. W. Blakeley & Son, Daily Post and Record, Rochester, Minn.*

"Have never ceased to bless the day we put in the Simplex, five years ago."—*F. F. Booth, Eureka, Anamosa, Ia.*

"Could give an interesting comparison the casting machine and the Simplex as expense-reducers. The Simplex is still running but my competitor has discarded his caster and gone back to hand."—*C. W. Jones, Settler, Bismarck, North Dakota.*

"The Simplex has made the Register the first paper in its field."—*Marc D. Johnson, Register, Randolph, N.Y.*

"After using it nearly six years, we find it is all right in every respect."—*Easton & Masterman, Daily Gazette, Stillwater, Minn.*

"For five years it has been working like a charm."—*H. O. Elkins, Courier, Bath, New York.*

"We have our entire edition of 2,000 on the street before our competitor has his type set."—*R. W. Shertzinger, Evening News, Peekskill, N. Y.*

"Six days a week for six years and averaging over 100,000 ems per week with one operator."—*F. C. Parsons, Democrat, Cortland, N. Y.*

"No trouble with machine and perfectly satisfied with its work."—*A. Crosby, Evening Courier, Titusville, Pa.*

"It works like a clock and we could not think of going back to hand setting."—*J. K. Calkins, Stockgrower and Farmer, Cody, Wyoming.*

"Has given us much less trouble than a casting machine has given a competitor, and the latter machine has deteriorated much more rapidly."—*J. S. Burrows, Daily Telegraph, Painesville, Ohio.*

"Do not see how a semi-weekly or small daily can get along without a Simplex."—*J. W. Darrow, Courier, Chatham, N. Y.*

"The Simplex is the preferable machine to buy."—*B. F. Wright, Daily Press, Charles City, Iowa.*

## *Why continue to lose it? How can you afford to do so?*

Our special mail-order terms are within your reach. Ask for them.

# THE UNITYPE COMPANY

200 Monroe Street
CHICAGO, ILL.

148-156 Sands Street
BROOKLYN, N. Y.

406 Eighth Street
OAKLAND, CAL.





THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA

MAKERS OF
HIGH GRADE PRINTING
INKS

RICH BROWN, 626.

FINE GREEN, 1260.





THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA

MAKERS OF
HIGH GRADE PRINTING
INKS

FINE GREEN, 1260.

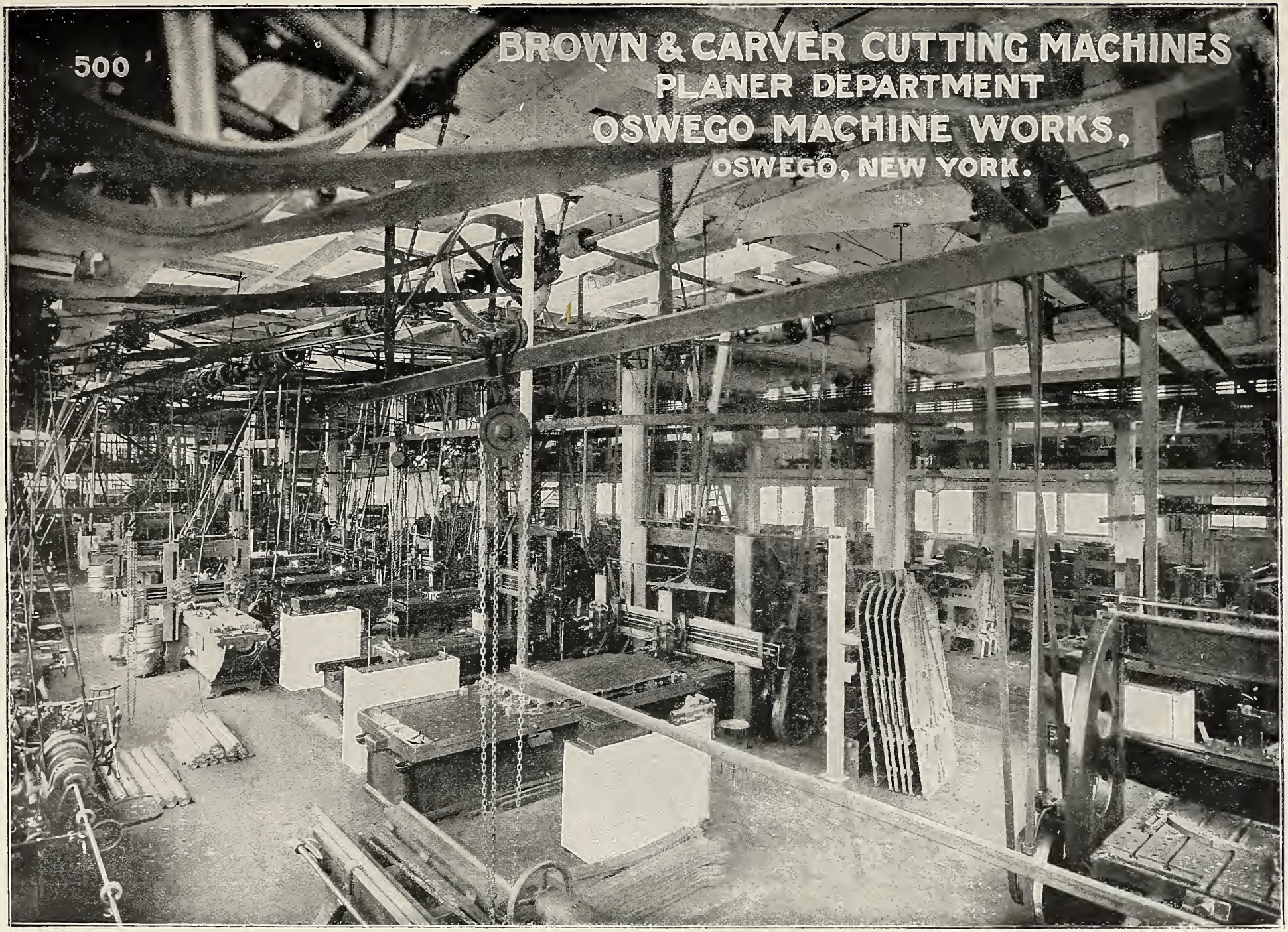
RICH BROWN, 626.




TOKIO RED, 3682.




IMPERIAL RED, 2904.

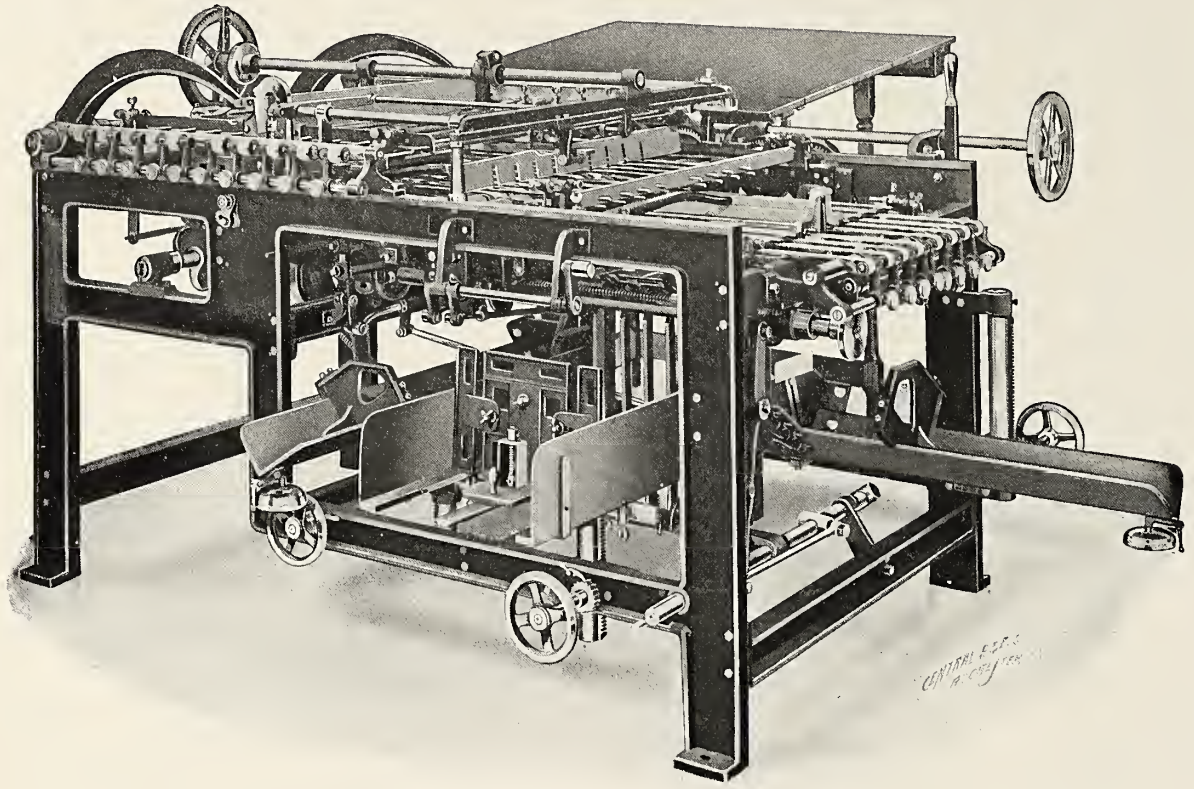



CUTTING MACHINES EXCLUSIVELY. SIXTY SIZES AND STYLES. EACH MACHINE THE BEST OF ITS KIND. EACH THE BEST PRODUCIBLE

The

# "TOGO"

# Catalog and Book Folder



## For Fine Art Catalog Makers.

Performs its work both in *regular* and *oblong* folds.
Folds 6, 8, 10, 12, 16, 18, 20, 24 and 32 pages.

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Made by

## Brown Folding Machine Company

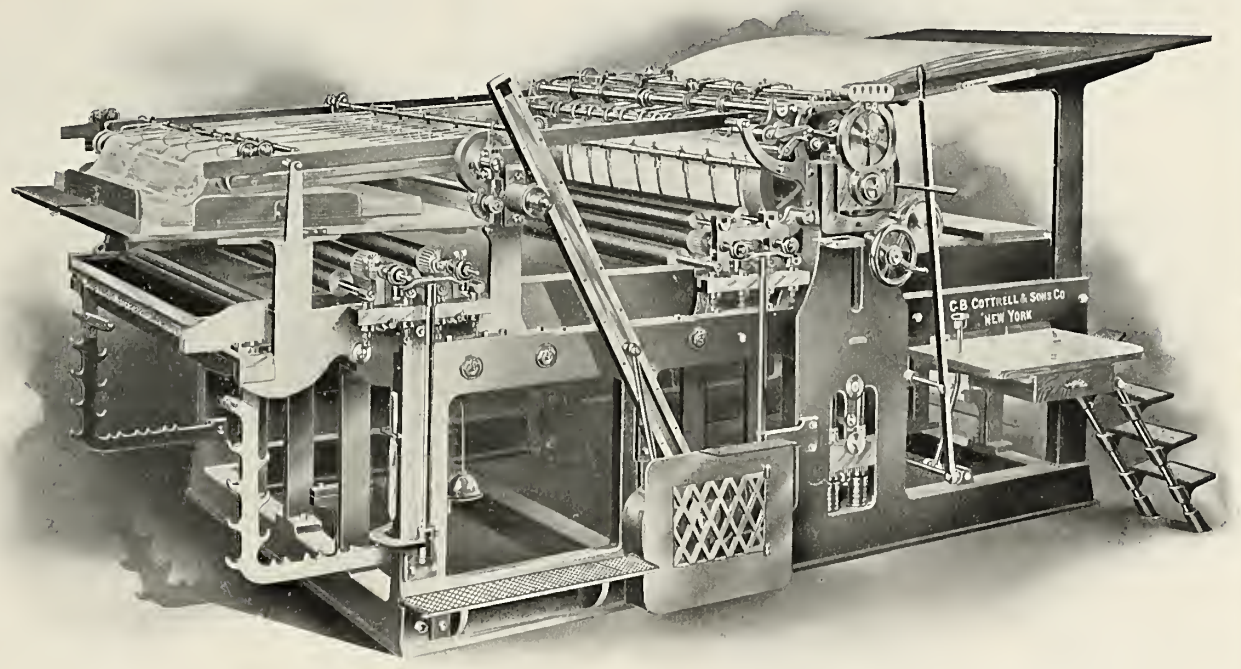
Erie, Pa., U. S. A.

Agencies

New York, . . . Thos. Crofts
150 Nassau Street

Chicago, Champlin & Smith
121 Plymouth Place

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road




# THE COTTRELL

## High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery, which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes' time. The convertible delivery is operated by a variable-speed crank motion, which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

### A LINE OR TWO ABOUT DISTRIBUTION

All form and table rollers are geared and driven by the operation of the press, thus giving a positive and accurately timed motion to them.

The vibrators over the plate rollers and the inner form rollers are vibrated in opposite directions, cutting and spreading the ink perfectly and giving 25 to 33 per cent better distribution than any other press in the market. All form and table rollers are interchangeable and are easily removed.

## C. B. COTTRELL & SONS COMPANY

NEW YORK, N. Y. WESTERLY, R. I. CHICAGO, ILL.

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
1a Revillagigedo No. 1
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana

# PREPARATION



is a commendable quality; the successful printer has it in his composition, he is one of those fellows who practice "DO IT NOW"; the happy-go-lucky one puts off not only until to-morrow, but until he can't help himself—every philosopher since Adam's time has preached on the results, so there is nothing new to be said about it. It is wonderful how many "DO-IT-NOW" men there are conducting printing-offices. Some are so far ahead of their fellows as to have had their orders for

## WINTER ROLLERS

in our hands immediately after September first. They have their stock in hand seasoning and fit for use, ready to put on the press at the very first sign of cool weather. The general printing trade is prophesying an unusual business for this year. RUSH! RUSH!! RUSH!!! will undoubtedly be the orders attached to requisitions for printing; can you afford to chance delay while waiting for softer rollers? As you must buy, order them now, let them season while waiting for cool, snappy weather. DON'T USE THEM UNTIL WE HAVE IT.

Most printers think ours are the best, and I sincerely believe you would be converted to the same idea if YOU gave us your this season's order. Will you?

Herbert M. Bingham

## BINGHAM BROTHERS CO.

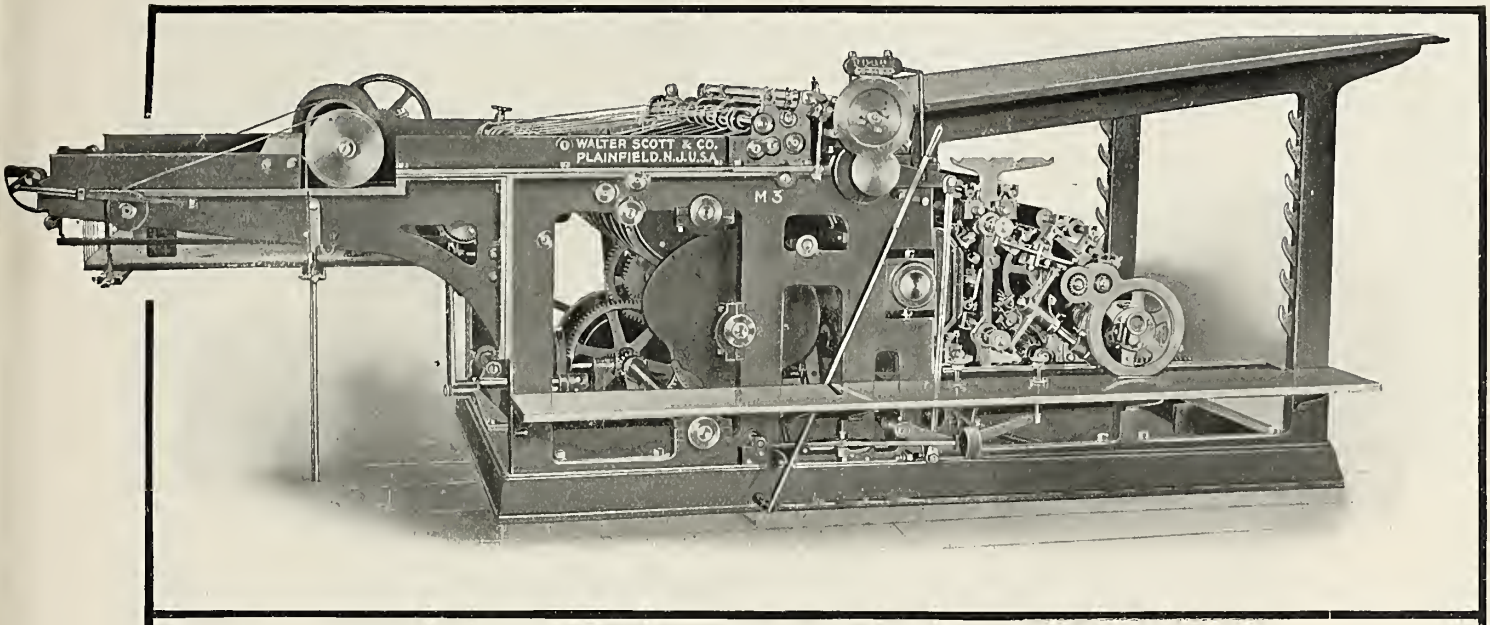
FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland

"MACHINE CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849




# IT CERTAINLY WILL PAY YOU

TO LOOK AT THE

## *SCOTT SHEET-FEED TWO-REVOLUTION ROTARY PRINTING MACHINE.*

This machine is producing each working day of nine hours twenty to twenty-three thousand printed sheets up to 46 x 60 inches.

Compare this output with that of your flat-bed and you will see that it does the work of two of them.

# THE QUALITY OF WORK

printed on this machine equals that of the flat-bed, if it does not surpass it. There is no wear on the plates, and no vibration to the floor.

# DO NOT PUT THIS MATTER

off for future consideration, but write *now* to our nearest office for descriptive circular and further information about this machine.

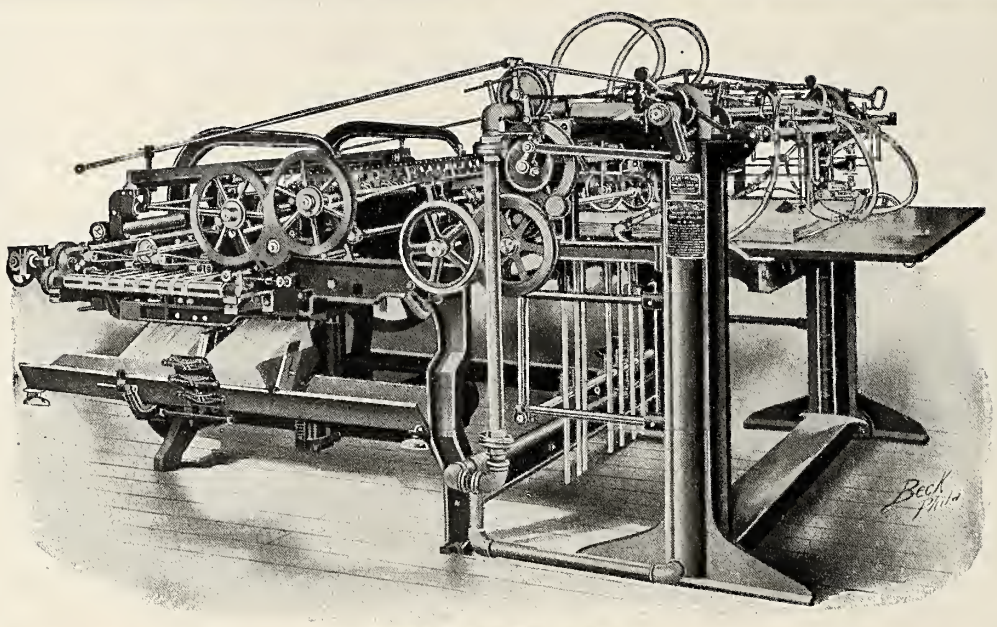
*WE ALSO BUILD A SIMILAR MACHINE THAT PRINTS TWO COLORS.*

NEW YORK OFFICE, . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street

*Cable Address, WALTSCOTT, New York*

## Walter Scott & Co.

Plainfield, New Jersey, U. S. A.



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

# The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

# King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

## AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

| | | | | | |
|---|---|---|---|---|---|
| Curtis Publishing Co. | Philadelphia | 18 | H. M. Plimpton & Co. | Norwood, Mass. | 3 |
| Times Printing House | " | 2 | J. J. Arakelyan | Boston, Mass. | 1 |
| Mr. Geo. F. Lasher | " | 6 | Western Methodist Book Concern, | Cincinnati, Ohio, | 3 |
| Historical Publishing Co. | " | 1 | Peruna Drug Mfg. Co. | Columbus, Ohio | 1 |
| American Lithographic Co. | New York City | 2 | Egbert, Fidlar & Chambers | Davenport, Iowa | 1 |
| Doubleday, Page & Co. | " | 3 | Inland Printer Co. | Chicago, Ill. | 1 |
| Williams Printing Co. | " | 1 | Kenfield Publishing Co. | " | 2 |
| Chas. Schweinler Press | " | 1 | Rozek, Theelin & Larf | " | 1 |
| Methodist Book Concern | " | 2 | | | |

## CHAMBERS BROTHERS COMPANY

*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 WEST JACKSON BOULEVARD

*Agent for Great Britain*, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

NON-OFFSETTING

# 40-Cent Black

IS MANUFACTURED BY

## F. E. OKIE COMPANY

PHILADELPHIA, PA.
U. S. A.

This is the most reliable ink on the market; more concentrated value to the square inch than any ink made. Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times

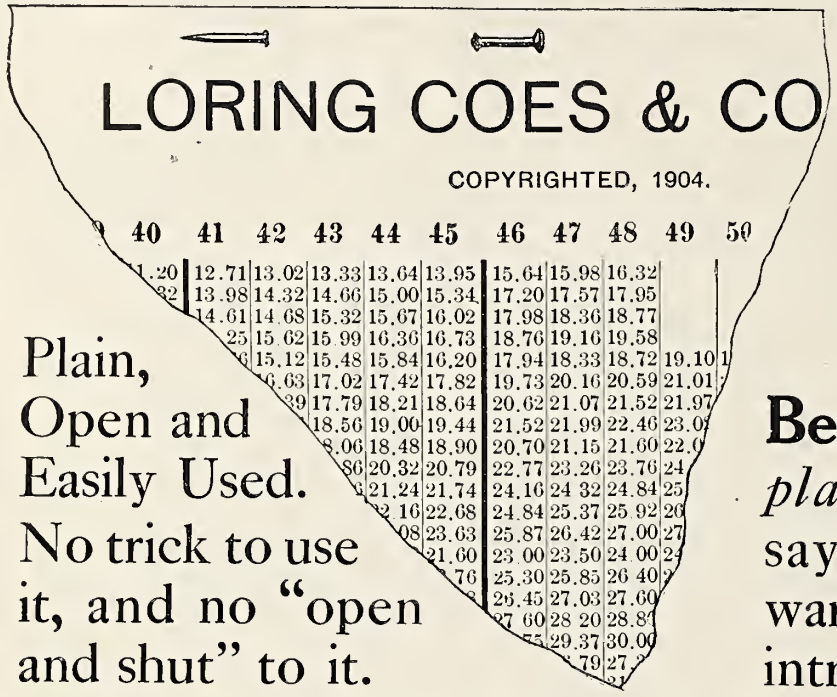
Brilliant Cover Reds *and* White that is White

Perfect-Working Job Inks Dry Colors Varnishes

Sole Agent for Great Britain and Ireland—W. H. BEERS, 170 Edmund Street, Birmingham, England

ESTABLISHED 1830

# Coes' Price-list is different, too.






LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

**Because** it is *plain*, the Trust says it is not warranted and an intrusion.

## That MAY be, but it can't be juggled with.

# Coes' Knives



Are *Honest*, *Reliable* and *Sound*.

### COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

**COES**
**Is Always Best?**

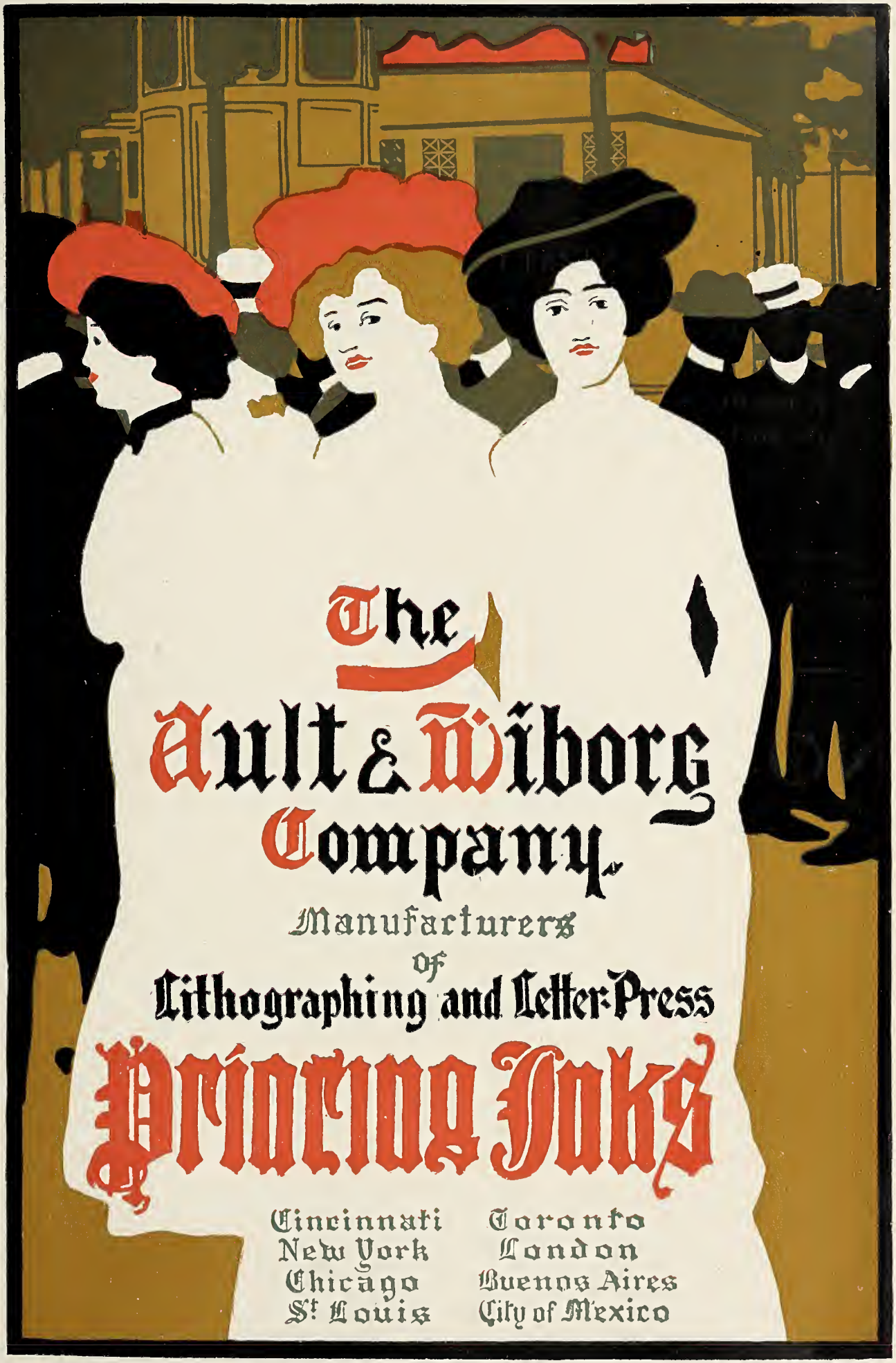
**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

# Loring Coes & Co. INC.

**Worcester : : : : Massachusetts**

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street


The
Ault & Wiborg
Company.
Manufacturers
of
Lithographing and Letter-Press
Printing Inks
Cincinnati
New York
Chicago
St Louis
Toronto
London
Buenos Aires
City of Mexico

# PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. Write us for detailed information as to its cost, application, etc.

**NOTICE—Paraloid is Adapted for Flat Bed and Rotary Presses**

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO (Sole Licensees for America)

# NO-WASH-UP A Boon to Lithographers and Letterpress Printers

**For Either Cylinder or Job Presses**

BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75 cent and $1.50 cans.

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO

# Within Eight Months

our plant will be more than twice its present size; it is already the largest in the world

The
## Champion Coated Paper Co.

HAMILTON, OHIO

Makers of

"No. 1 Pure White"
Enameled



# THE ROTH EMBOSSED PRINTING PRESS

DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

**The only press sold on trial** and **guaranteed** in every **respect,** including that it can be **successfully** operated by a (young) person of ordinary intelligence.

**The most durable, efficient** and **reliable press.**

**Our improved chuck** takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, in one impression.

**The opening** to feed the sheets is 30 inches.

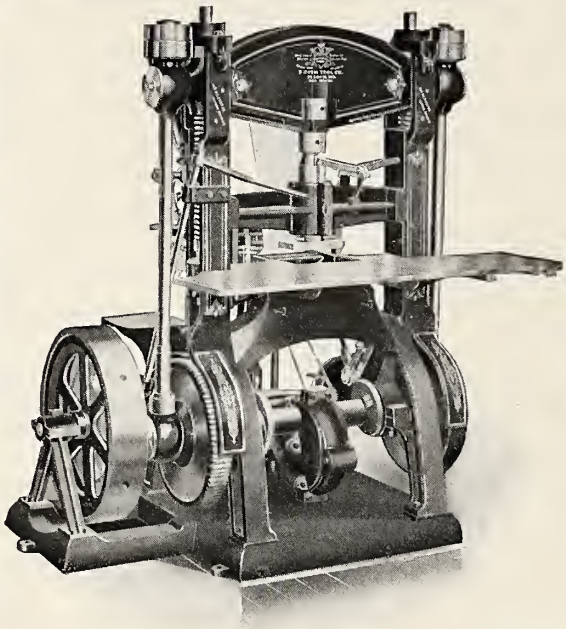
**The efficiency** and **delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

**We guarantee a greater number** of **impressions** can be run from a non-case-hardened die than on any other make of press.

**Our superb inking device** is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

**The only press with a universal,** self-centering (on any size roll) **paper roll shaft.**

**Is a triumph of simplicity.**



**Contains** less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

**Is constructed with a view to longevity,** convenience and easiness of operation.

**All adjustments** can be made while press is running.

**Its operation is entirely automatic,** and it can be run at 30 per minute on either large or small dies.

**Its output** is produced at the **lowest possible shop cost.**

**The only press that retains** its **accurate** and **positive registry** for an indefinite period of years.

**Our price** includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

**Our press** is being **successfully** operated by 30 different concerns in the United States and Mexico, including one sold **Tiffany & Co.,** all of which were sold without **personal solicitation.**

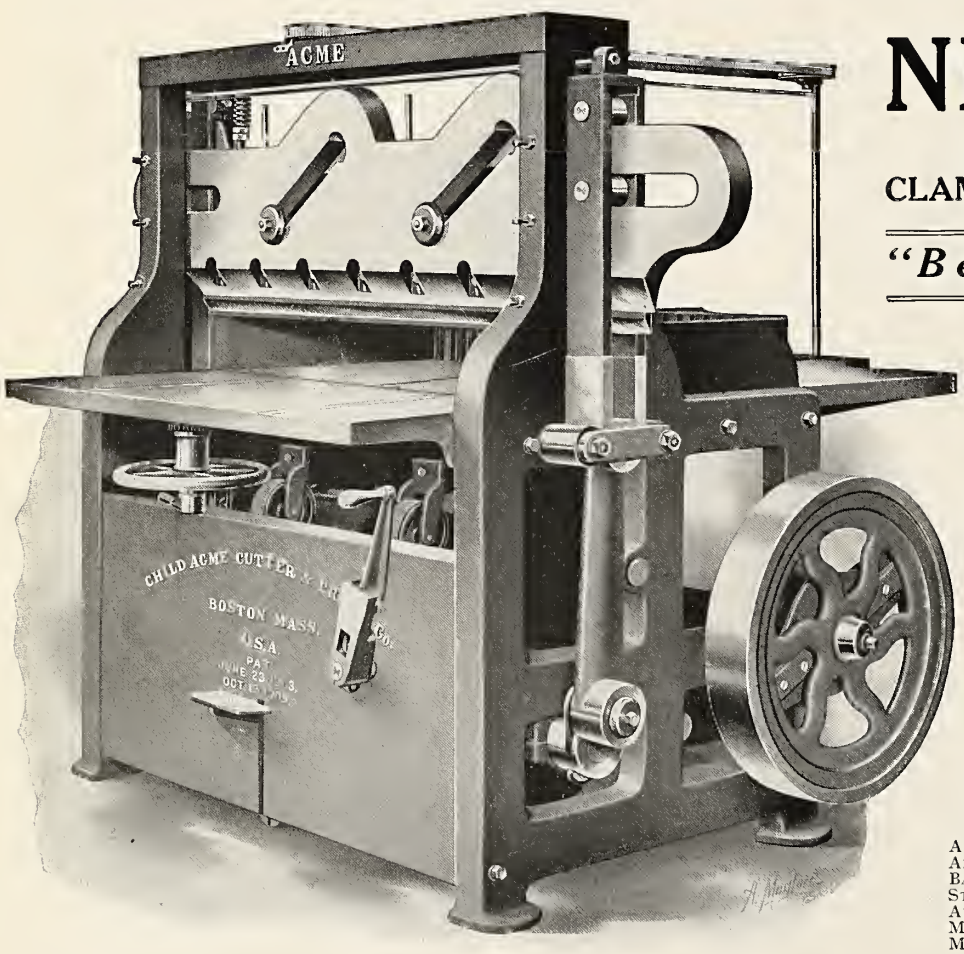
Also Sole Manufacturers of ROTH'S DIE-HARDENING OUTFIT (Patent Pending)

ROTH'S PATENTS

Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

Est. 1857

**B. ROTH TOOL COMPANY**
Sole Owners and Manufacturers
ST. LOUIS, MO., U. S. A.




# NEW ACME SELF-CLAMPING CUTTER

*"Better than Ever"*

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

## Child Acme Cutter Co.

*Manufacturing only Cutting Machines*

33-37 Kemble St., BOSTON, MASS.
41 Park Row, . NEW YORK, N. Y.

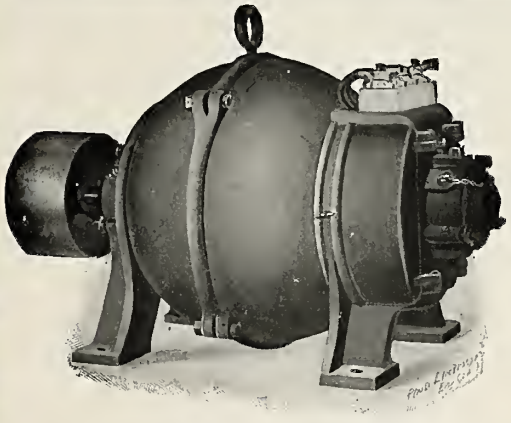
CATALOGUE AND PRICES ON APPLICATION

A. L. Smith Co., . . . . . Cleveland, Ohio.
American Type Founders Co., . . . Pittsburg, Pa.
Barnhart Bros. & Spindler, . . . . Chicago, Ill.
St. Louis Printers' Supply Co., . . St. Louis, Mo.
Alling & Cory, . . . . . Buffalo, N. Y.
Miller & Richard, . . . . . Toronto, Canada
Miller & Richard, . . . . . Winnipeg, Canada

# Sprague Electric Company

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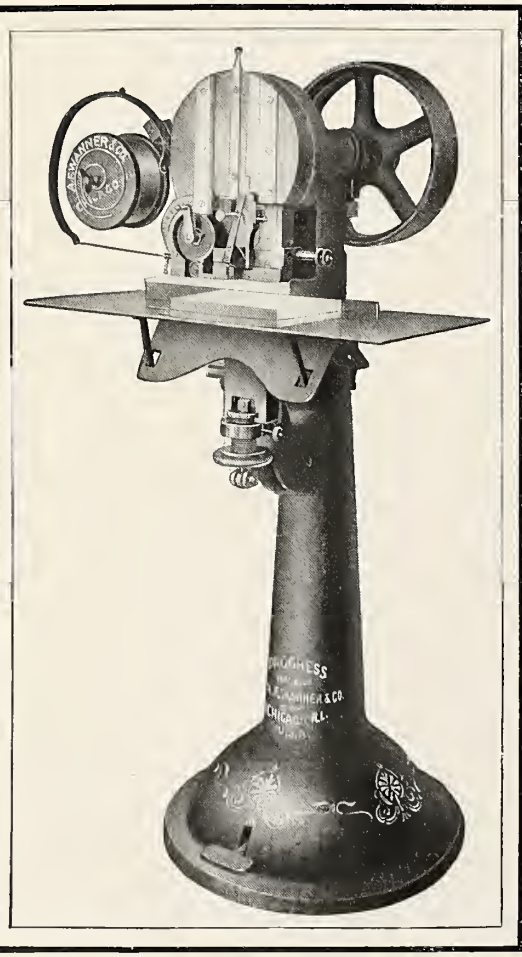
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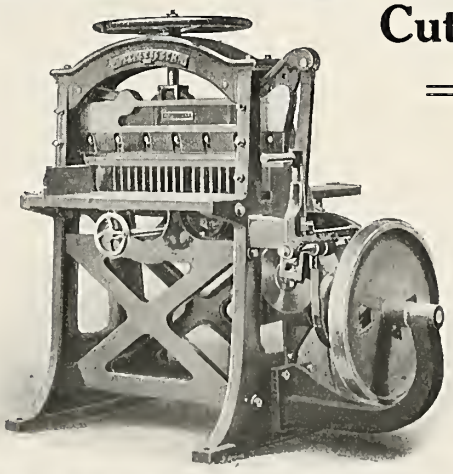
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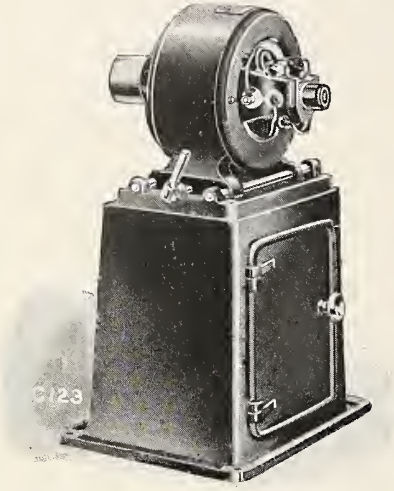
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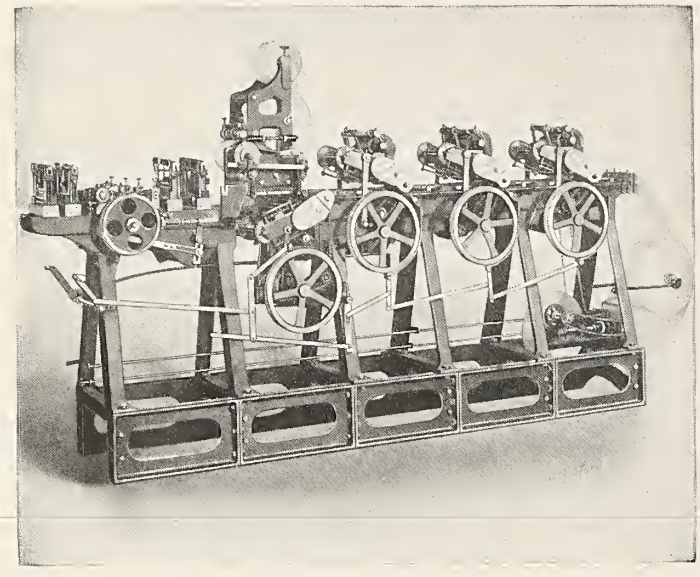
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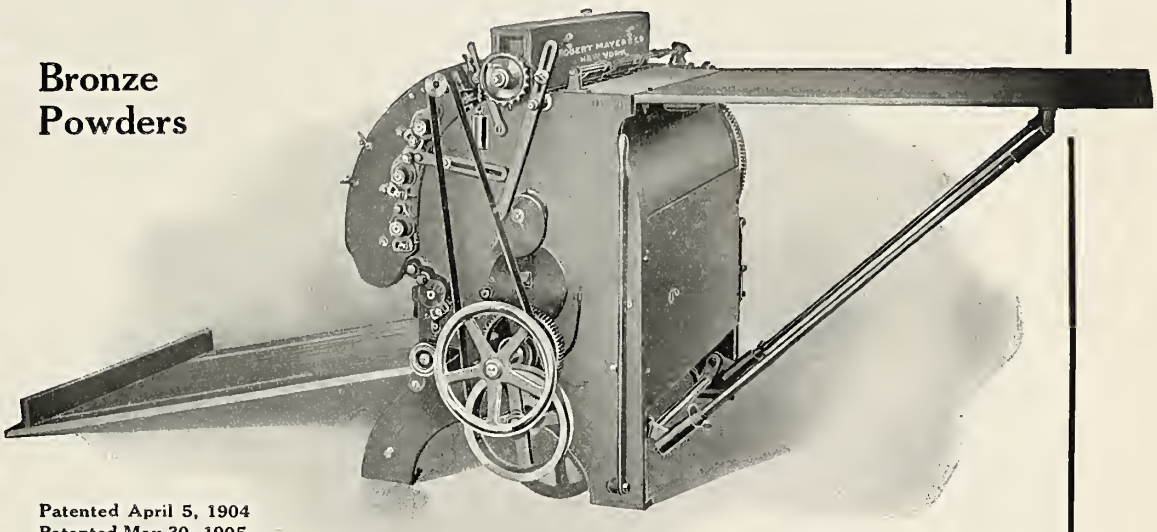
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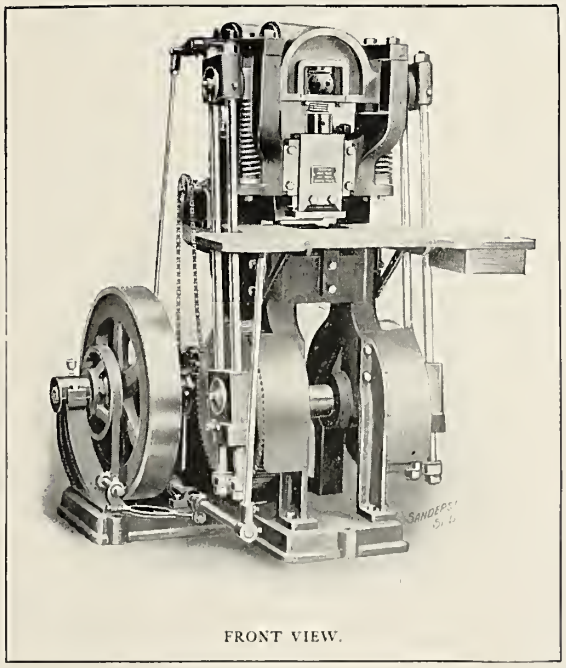


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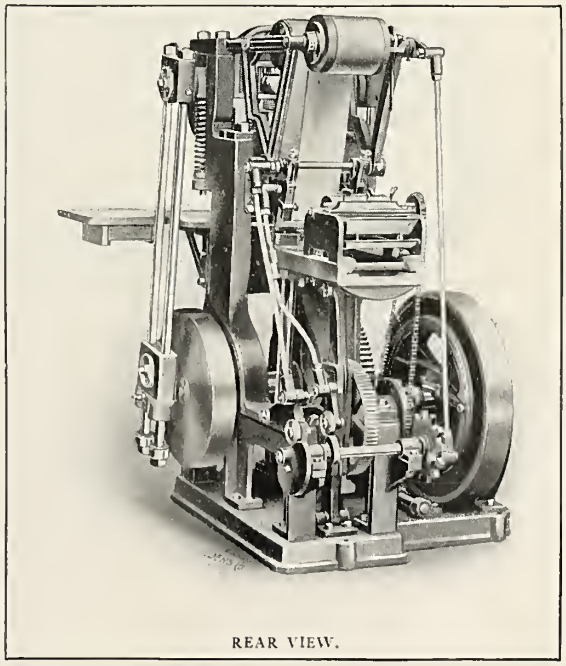
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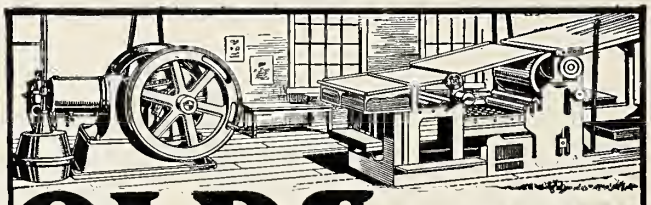
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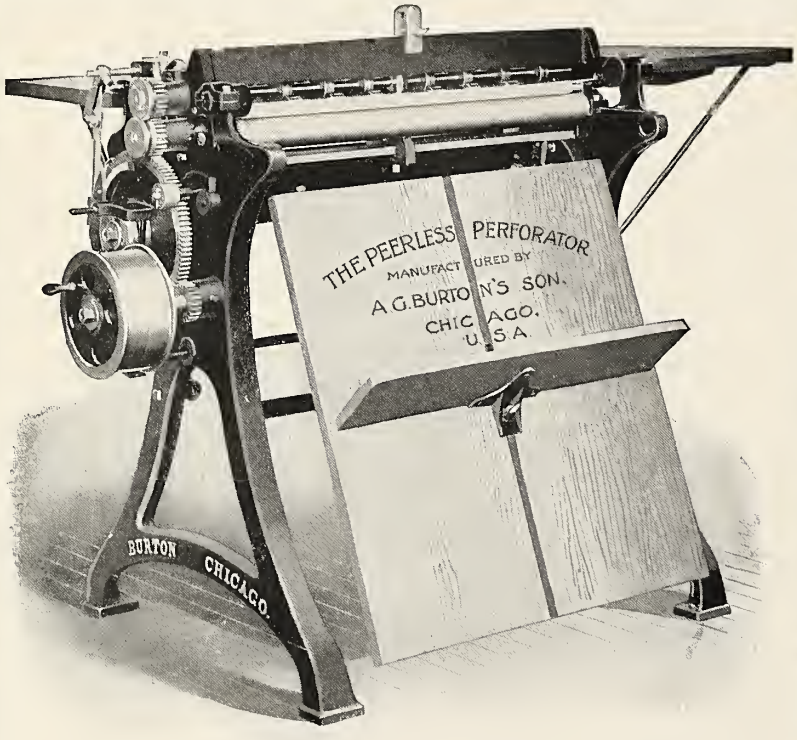
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## *The* SECOND *Scene*

(*The English Lines near Agincourt just before dawn.*)

*Chanting is heard in the distance. The monks confess and bless the soldiers. Retiring, they leave the young* DUKE *of* BEDFORD *standing over the embers of a smouldering fire. He is joined by his brothers,* KING HENRY *and the* DUKE *of* GLOSTER.

KING HENRY (*Centre*)

Gloster, 'tis true that we are in great danger;
The greater therefore should our courage be.
Good morrow, brother Bedford.—God Almighty!
There is some soul of goodness in things evil,
Would men observingly distil it out;
For our bad neighbour makes us early stirrers,
Which is both healthful and good husbandry (1):
That we should dress us (2) fairly for our end.
Thus may we gather honey from the weed,
And make a moral of the devil himself.

*Enter* ERPINGHAM (3) *from Left*

Good morrow, old Sir Thomas Erpingham:
A good soft pillow for that good white head
Were better than a churlish turf of France.

ERPINGHAM (*Left Centre*)

Not so, my liege: this lodging likes me better,
Since I may say, now lie I like a king.

KING HENRY

'Tis good for men to love their present pains.
Lend me thy cloak, Sir Thomas.—Brothers both,
Commend me to the princes in our camp;

(1) Thrift. (2) To address, that is, set in order, prepare. (3) Sir Thomas Erpingham came over with Bolingbroke from *Brittany*, and was one of the commissioners to receive King Richard's abdication.

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## PROGRAMME

1. HANDEL—*Concerto grosso in G minor*
   - a. *Larghetto affettuoso: Allegro ma non troppo*
   - b. *Musette (Allegretto)*
   - c. *Allegro con fuoco*

2. BACH—*Concerto for two Violins, and Strings*
   - a. *Vivace*
   - b. *Largo ma non tanto*
   - c. *Allegro*

   MESSRS. G. DANNREUTHER AND F. LORENZ SMITH

3. MONSIGNY—*Chaconne*

*INTERMISSION*

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4. VAN GOENS—*Cantilene for Violoncello*

   MR. PAUL KEFER

5. GRIEG
   - a. *Melody*
   - b. *Wedding day of Trodhangen (transcribed for Strings by Mr. Robert Reitz)*

6. MENDELSSOHN—*Octette, op. 20, in E flat major*
   - a. *Allegro con fuoco*
   - b. *Andante*
   - c. *Presto*

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*Haricots Verts* *Grilled Tomatoes*

Sorbet

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Assorted Fruit

Cheese

Café Noir

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4th Month. APRIL, 1905. 30 Days.

| M. | W. | DAY. | MORNING LESSONS. | | EVENING LESSONS. | |
|---|---|---|---|---|---|---|
| 1 | Sa | 22d Day of Lent..... | Job **32** | Mark **8**, 22 | Josh. **7** | 1 Cor. **14**, 26 |
| 2 | A | **4th Sunday in Lent.** | Mic. **6** | John **5**, 24 | Dan. **6** | Phil. **1**<br>*Luke* **6**, *to* 20 |
| 3 | Mo | 23d Day of Lent..... | Job **38**, *to* 19 | Mark **9**, 33 | 1 Sam. **3** | 2 Cor. **2** |
| 4 | Tu | 24th Day of Lent..... | —**38**, 19 | —**10**, *to* 17 | —**4** | —**6** |
| 5 | W | 25th Day of Lent..... | —**39** | —**10**, 17, *to* 35 | —**16** | —**7** |
| 6 | Th | 26th Day of Lent..... | —**40** | —**10**, 35 | —**28**, *to* 21 | —**12**, *to* 16 |
| 7 | Fr | 27th Day of Lent..... | —**41** | —**12**, *to* 18 | 2 Sam. **24**, *to* 15 | Gal. **6** |
| 8 | Sa | 28th Day of Lent..... | —**42** | —**12**, 18 | —**24**, 15 | 1 Thes. **2** |
| 9 | A | **5th Sunday in Lent.** | Zech. **13** | Luke **21** | Dan. **7**, *to* 19 | Phil. **3**<br>*Luke* **8**, 40 |
| 10 | Mo | 29th Day of Lent..... | Deut. **28**, *to* 15 | Luke **11**, 29 | 1 Kgs. **9**, *to* 10 | 2 Thes. **2** |
| 11 | Tu | 30th Day of Lent..... | —**28**, 15, *to* 47 | —**12**, *to* 22 | —**10**, *to* 14 | Heb. **3** |
| 12 | W | 31st Day of Lent..... | —**28**, 58 | —**12**, 22, *to* 41 | 2 Kgs. **6**, *to* 24 | —**5** |
| 13 | Th | 32d Day of Lent..... | —**30** | —**12**, 41 | —**22** | —**6** |
| 14 | Fr | 33d Day of Lent..... | Jer. **13**, *to* 15 | John **5**, *to* 24 | Ezra **9** | —**8** |
| 15 | Sa | 34th Day of Lent..... | —**13**, 15 | —**12**, 20 | Jer. **18**, *to* 18 | —**10**, 28 |
| 16 | A | **Sunday before Easter.** | Zech. **9**, 9 | Matt. **26** | Dan. **9** | John **11**, 47, *to* **12**, 20<br>*Luke* **11**, 29 |
| 17 | Mo | Monday before Easter... | Gen. **3**, 20, *to* **4**, 17 | John **14** | Num. **20**, *to* 14 | 1 Cor. **10**, *to* 12 |
| 18 | Tu | Tuesday before Easter... | Num. **21**, *to* 10 | —**15** | Lev. **16**, 6, *to* 25 | Heb. **9**, *to* 16 |
| 19 | W | Wednesday before Easter | Zech. **11** | —**13** | Gen. **37**, 3, to 29 | 1 Pet. **1**, *to* 22 |
| 20 | Th | Thursday before Easter.. | Ex. **16**, 4, *to* 16 | —**6**, 27 | —**14**, 14 | Heb. **7** |
| 21 | Fr | GOOD-FRIDAY (*a*) ..... | Gen. **22**, *to* 19 | —**18** | Isa. **52**, 13, *and* **53** | 1 Peter **2** |
| 22 | Sa | Easter-Even (*b*) ..... | Isa. **38**, 9 *to* 21 | Luke **23**, 50 | Ex. **13** | Heb. **4** |
| 23 | A | **Easter-Day**, (*c*) | (*d*)Ex. **12**, *to* 29 | Matt. **28** | Ex. **15**, *to* 22 | Acts **2**, 22 |
| 24 | Mo | Monday in Easter-Week.<br>Tuesday in Easter-Week. | Ex. **15**, 22<br>Isa. **26**, *to* 20 | Luke **24**, *to* 13<br>John **21**, *to* 15 | Job **19**<br>2 Kgs. **13**, 14, *to* 22 | Mark **16**<br>John **21**, 15 |
| 25 | Tu | St. Mark ..... | —**62** | Mark **1**, *to* 21 | Ezek. **1**, *to* 15 | Acts **12**, 24, *to* **13**, 14 |
| 26 | W | ..... | 1 Sam. **17**, 55, *to* **18**, 17 | Luke **16**, *to* 19 | 1 Sam. **19** | 1 Thes. **1** |
| 27 | Th | ..... | —**20**, *to* 18 | —**16**, 19 | —**20**, 18 | —**2** |
| 28 | Fr | Fast ..... | —**21** | —**17**, *to* 20 | —**22** | —**3** |
| 29 | Sa | ..... | —**23** | —**17**, 20 | —**24**, *and* **25**, *to* 2 | —**4** |
| 30 | A | **1st Sunday after Easter.** | Isa. **43**, *to* 22 | Acts **1** | Isa. **48**, *to* 20 | 1 Cor. **15**, *to* 23<br>*Luke* **18**, *to* 18 |

(*a*) Proper Psalms, Morning, 22, 40, 54; Evening, 69, 88.
(*b*) Proper Psalms, Morning, 4, 16, 17; Evening, 30, 31.
(*c*) Proper Psalms, Morning, 2, 57, 111; Evening, 113, 114, 118.
(*d*) The Old Testament Lessons appointed for Easter-Day may be interchanged, the one for the other, at the discretion of the Minister.

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may be governed by the general formula for the efficiency of any vane (Rankine):

$$E = 2\left[\frac{u}{v}\cos a - \left(\frac{u}{v}\right)^2 + \frac{u}{v}\cos\gamma\sqrt{1+\left(\frac{u}{v}\right)^2 - 2\frac{u}{v}\cos a}\right] \quad (A.)$$

Before being able to use this formula it is necessary to find a value of $v$ (jet velocity). This is possible by using the formula $v = \sqrt{2g\,(\text{power of 1 pound steam, under these conditions})}$. (*B.*) Noting that approximately $V = \sqrt{2g \times H}$.

The indicated power per pound of steam expanding from and to certain pressures may be represented by the formula:

$$W = 10\,P_1\,V_1\left[1 - \left(\frac{p_2}{p_1}\right)\right] \text{ in foot-pounds per hour.} \quad (C.)$$

This is possible for we may assume the line of expansion of the steam to be adiabatic, hence $p_1 V_1 = p_2 V_2$.

Using the above formula we have:

$P_1 = 149.8 \times 144$.

$V_1 = 2.98$ at 149.8 pounds per square inch absolute.

$p_1 = 149.8$.

$p_2 = 2.035$.

Now substituting in formula (*C*) we have work in foot-pounds:

$$W = 10 \times 149.8 \times 144 \times 2.98\left[1 - \left(\frac{2.035}{149.8}\right)\right] = 225{,}000$$

foot-pounds.

Now substituting this value in formula (*B*) we have:

$v =$ velocity of jet $= \sqrt{32 \times 2 \times 225{,}000} = 3{,}792$ ft. per sec.

To find $u$ (the bucket-velocity) we have: speed multiplied by circumference in feet $= \dfrac{2 \times 3.1416 \times 19.7 \times 11{,}400}{12 \times 60} = 982$ ft. per second.

Now substituting in formula we have:

$$\frac{u}{v} = \frac{982}{3792} = 0.259\left(\frac{u}{v}\right)^2 = 0.067.$$

$\text{Cos } a = \text{Cos } 20^\circ = 0.93969.$

$\text{Cos } \gamma = \text{Cos } 32^\circ = 0.84805.$



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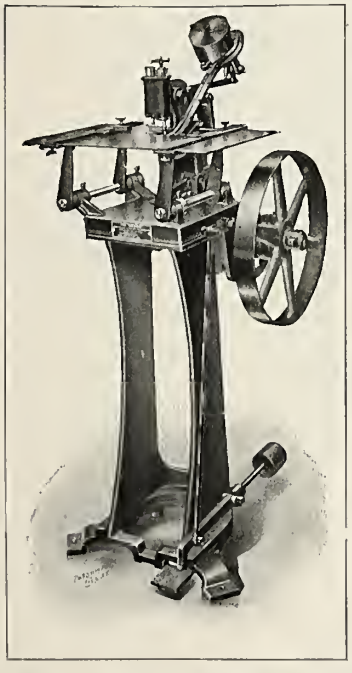
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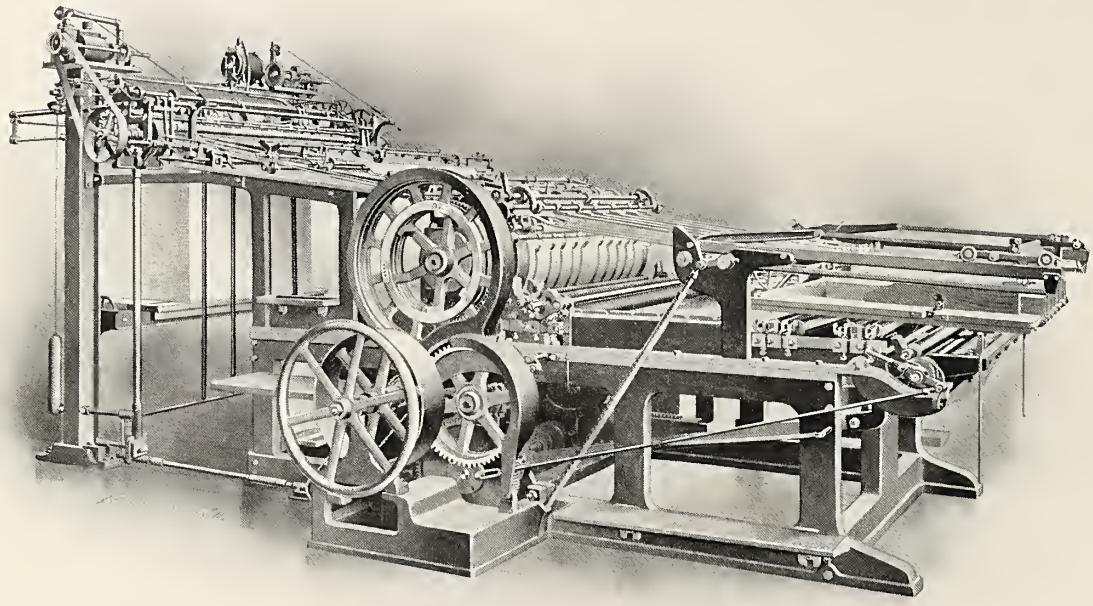
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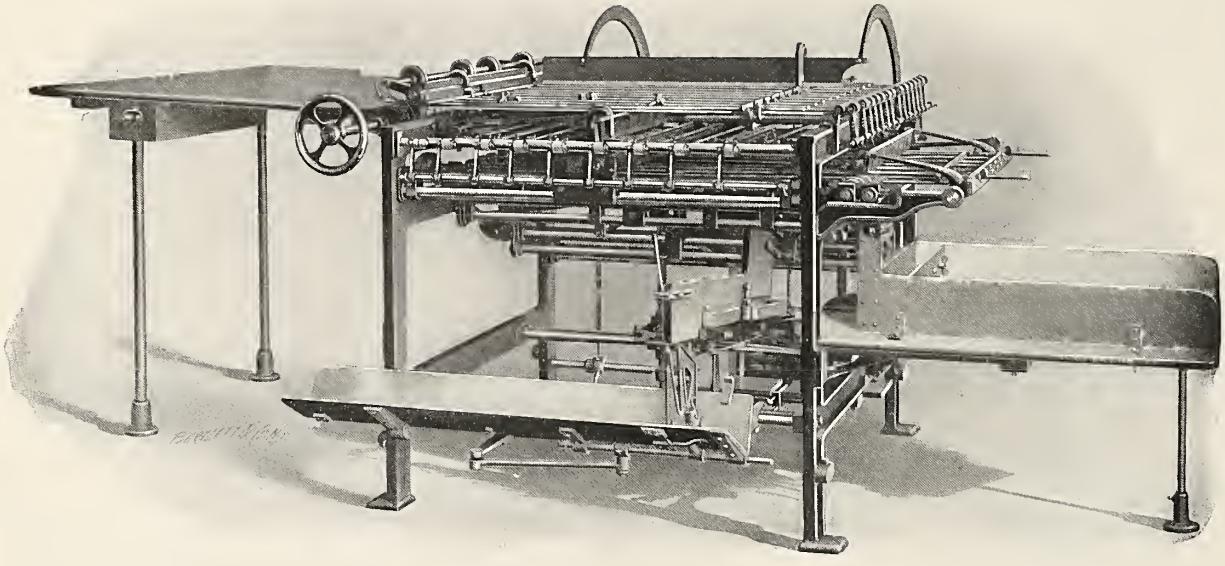


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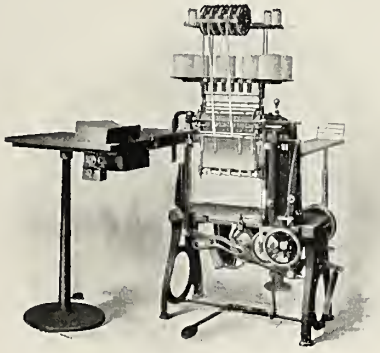
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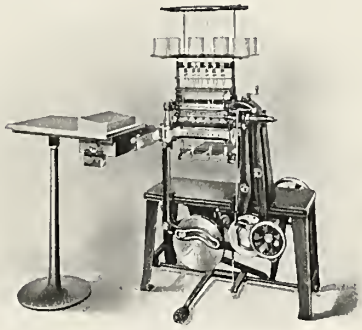
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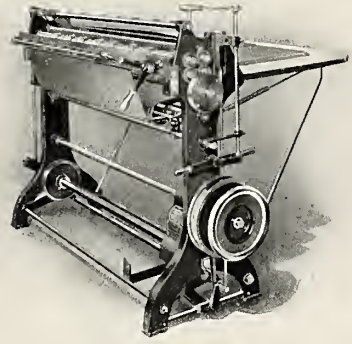
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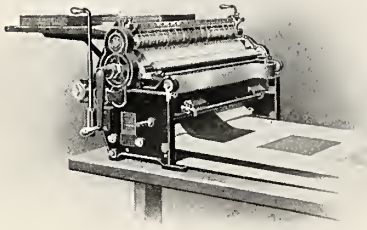
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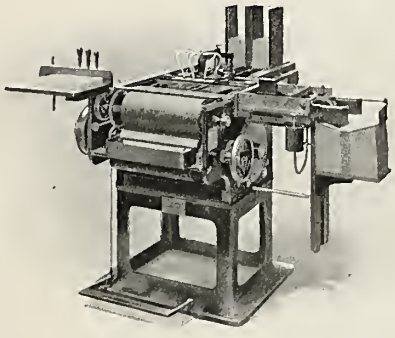
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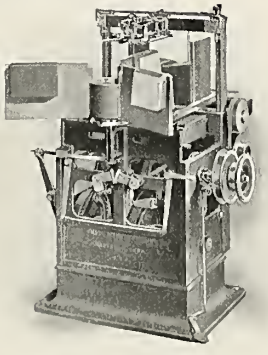
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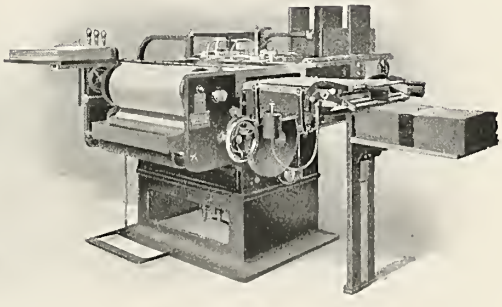
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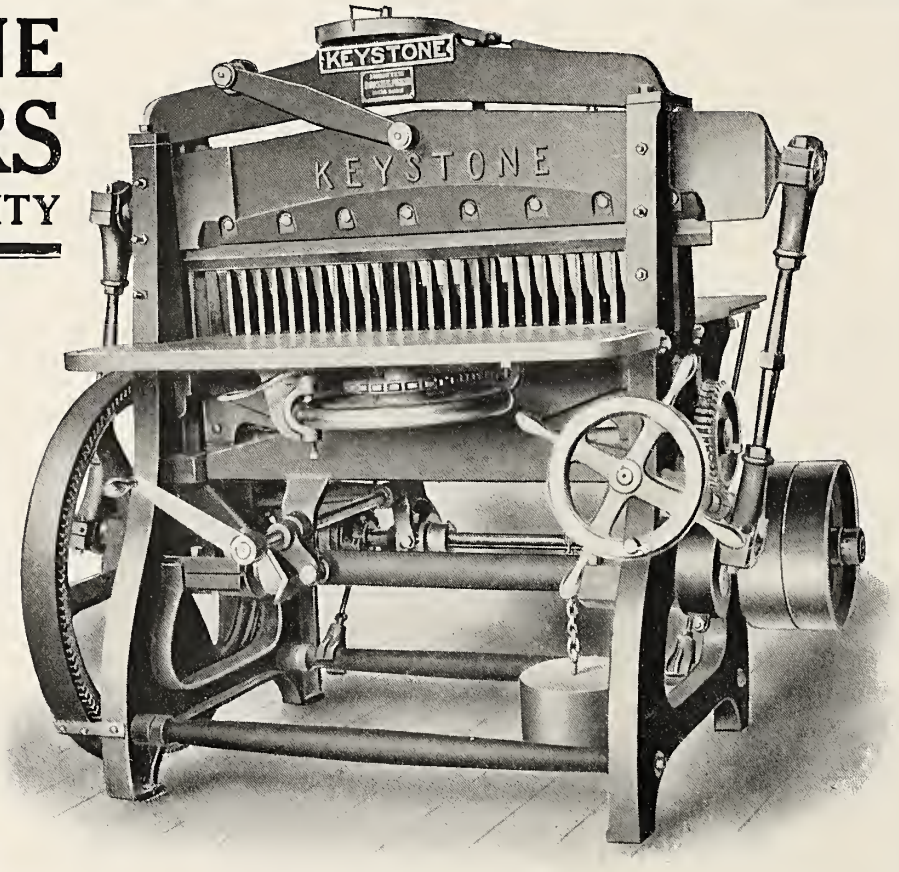
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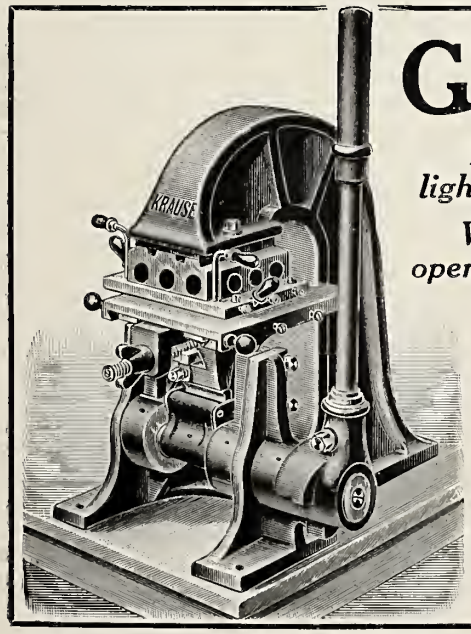
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*With open frame*

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|---|---|---|---|---|
| Bepeinzing | B P I | 8⅝ x 7⅛ in. | 10¼ x 10¼ in. | 8¼ in. |

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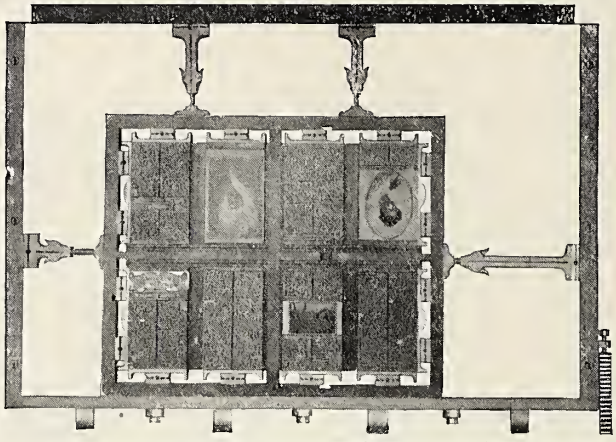
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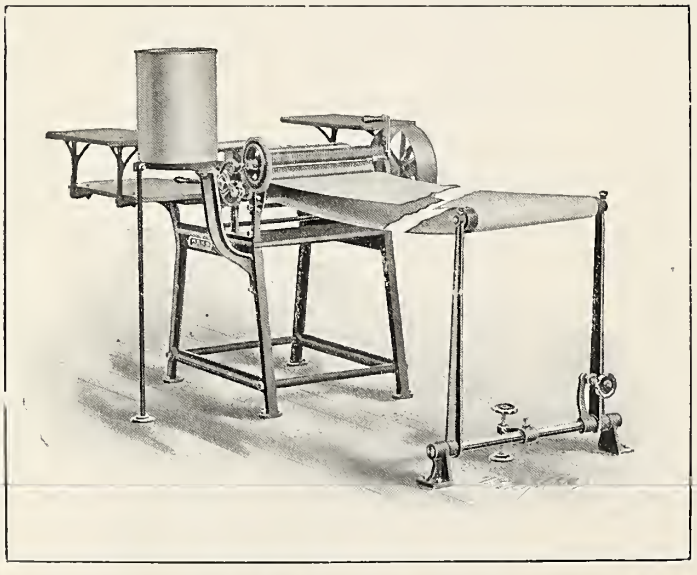
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FRED G. BERTSCH OSWALD COOPER

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The Inland Printer
October

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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## DISCURSIONS OF A RETIRED PRINTER.

NO. IV.— BY QUADRAT.

FIRST TYPE CAST IN AMERICA.— THE EARLIER TYPEFOUNDERS— ORIGINS OF EXISTING TYPEFOUNDRIES.— FIRST TYPE AND PRINTING-PRESSES MADE IN THE WEST.— AMERICAN ORIGINS OF METAL SHAVING MACHINES, STEREOTYPE BLOCKS AND TYPE-CASTING MACHINE — THE WEALTHIEST TYPEFOUNDER.

TO enter the typefounding business in the times prior to the introduction of the typecasting machine no great amount of capital was required. The chief difficulty was in securing matrices, for typefounders jealously guarded their punches, and seldom could be induced to sell; so when a man was rated a good typefounder, we are to understand he was a good punchcutter. Ability to cut satisfactory steel punches was more necessary than capital.

Printing, as every reader of this journal is presumed to know, was first practiced in the British North American colonies at Cambridge in 1639, nearly a century after the Spaniards introduced printing in Mexico, but it was not until 1768 that Mitchelson, a Scotchman, arrived in Boston with typemaking apparatus, and attempted to do business; failing, however, to get support. He probably cast some type, but no record of it exists.

There is preserved in the State archives of Connecticut a specimen sheet of the first type known to have been made in America. This was a long primer font, and the specimen consists of a petition, dated October, 1769, setting forth that Abel Buel had succeeded in making type, but lacking the money necessary to purchase the apparatus needed, he asks the general assembly to authorize him to raise the funds by means of a lottery. The assembly eventually loaned him £100, with a promise of another £100 after he had been making type a year, the loans to run for seven years. The State records show that £100 was repaid by Abel's wife, Aletta, in 1777, at which date she did not know where her husband was, and doubted if she would ever see him again. But Buel turned up again. His type was well cut, but he was too busy a man to cast much of it. Born in Connecticut, he was the prototype of Sam Slick, a jack-of-all-trades and pretty good at all. He was probably a printer, for in 1766 he was pardoned from a life sentence for counterfeiting the State's paper currency. After this he invented a method of polishing crystals and precious stones, became an undertaker, and then a singing master, in which capacity he was brought before the magistrates for shocking the community by desecrating the meeting-house by introducing a bass viol into the choir, causing the deacons some query as to whether Abel should not be renamed Cain. One year after he got his loan of £100 he was arrested for having, with others, pulled down and destroyed a leaden statue of George III. in New York, and for combining disloyalty to his king (or patriotism to his country, if you prefer) with mercenary motives, a large part of the statue being found on his premises in the process of transformation into type. Perhaps this was the time his good wife lost him, for he became an active and persistent rebel. He was one of the famous Boston Tea Party, served a cannon at Concord and Lexington,

was wounded at Bunker Hill, and at one time was imprisoned on the British prison ships in Wallabout Bay, Brooklyn. After the revolutionary war he was employed to map the coast line from Maine to Florida, and then he had charge of a mint for the State (coining pennies), constructing the coining apparatus himself. He visited England, studied cotton spinning, and, buying the necessary machinery, erected the second cotton mill in America, at New Haven — the first being at Pawtucket, Rhode Island, in a building that was still standing twenty years ago, and probably is there yet. The first American typefounder's picturesque but useful career ended in 1825, at the age of seventy-five.

The first typefoundry in America was started in 1772 by the son and successor of Christopher Saur, a printer from Germany who, in 1735, had established a printing and publishing business for works in the German language at Germantown, Pennsylvania. In 1740 the father imported matrices and apparatus for casting a pica font for the first Bible printed in German in America, which was kept standing. The son anglicized his name to Sower, added an English department to the business and English matrices to the foundry, and increased it to large proportions for that period, operating its own paper mill and ink factory. An edition of the pica German Bible printed in 1776 was seized and used for gun wads in the battle of Germantown. Two imprints were used — Saur on German publications and Sower on the English. Descendants of this enterprising family are still connected with the publishing business in Philadelphia. Biographical dictionaries and other works of reference are unanimous in conceding to the Englishman, Robert Raikes (1735-1811), the honor of establishing the first Sunday-schools. A statement to this effect, and adding that Clark & Raser, printers, of Philadelphia, were the first to print Sunday-school books in America in 1813, appeared in a Philadelphia journal, and immediately drew out the following letter from Christopher E. Sower, a descendant of the first American typefounder, dated June, 1882: " . . This is a mistake growing naturally out of the English assumption that Sunday-schools were unknown until Robert Raikes originated his, and nurtured by our American habit of ignoring the non-English pioneers in the settlement of our country. Sunday-schools were so common in Pennsylvania nearly half a century before Raikes commenced his, that even Sunday-school buildings were erected for their accommodation. One built by the Schwenkfelders as early as 1740, in (now) Montgomery county, was still standing a few years ago. I have in my possession not only Sunday-school books, but Sunday-school tickets printed in Philadelphia in 1747 and thereabouts when Raikes was an infant." Having seen and examined these works of the Saur press, I feel warranted in requesting our English friends to concede priority in this important religious development to the good old commonwealth which was granted to William Penn in fee simple, with all its unguessed wealth of oil and coal and iron, for the annual charge of two beaver skins and one-fifth of all the gold and silver found therein. Messieurs Encyclopedists, take notice!

Next in order of time came Jacob Bay, who cast and sold type in Philadelphia in 1774, and " John Baine and Grandson in Company " (so ran the firm's name), who established another letter foundry in the same good city in 1788. A copy of the Baine specimen sheet, printed in Edinburgh in 1787, is in the library of the American Antiquarian Society at Worcester, Massachusetts. Baine had been a partner with Alexander Wilson, the first Scotch typefounder (Glasgow, 1742), whose business is still in operation in Edinburgh under the style of the Marr Typefounding Company. Baine separated from Wilson in 1749, and conducted his business first in London, then in Edinburgh. He sent his grandson to America to " spy out the land," and then he came to Philadelphia, where he died in 1790, aged 77; whereupon his grandson relinquished the business. Isaiah Thomas, in his " History of Printing in America" (Worcester, Massachusetts, 1810), says that the Baines were good workmen and had full employment. Next to appear on the scene was Adam Gerard Mappa, who brought a typefoundry from Holland, his native land, to New York in 1791, where he continued until 1796. Benjamin Franklin Bache, grandson of our great Benjamin of honored memory, owned a small typefounding outfit that his grandfather had purchased in France during the time he represented the revolted colonies at the court of Versailles.

In 1793 Archibald Binny, a Scotchman from Edinburgh, arrived in Philadelphia with the tools of a typefounder and a knowledge of typemaking. A year later James Ronaldson, also from Edinburgh, and a man of capital, arrived and started a biscuit bakery. In 1796 the biscuit bakery was destroyed by fire, and young Binny, who had been working around and studying the type business, persuaded Ronaldson to go into the business with him. Binny's equipment was credited as an investment of $888.88. The new firm evidently had far-reaching plans, for it at once began to acquire the plants of its competitors, and finally absorbed them all. Sower and Mappa sold to Binny & Ronaldson, Mappa entering their employ, where he remained seven years. In 1799 John Baine's apparatus and matrices were purchased for $300, evidently a bargain; and as no further authentic

mention is found of Jacob Bay, it is supposed that his outfit was also acquired. In 1806 the letter founding apparatus of Benjamin Franklin, which had been stored for some years, was offered to Binny & Ronaldson, and Binny was so anxious to acquire it that he went for it the same day and trundled it home in a wheelbarrow, thus emulating the original owner, who, even after he had become the most famous American of his day, was frequently seen on the streets of Philadelphia with his wheelbarrow, carrying merchandise to and from his shop. These purchases disposed of all



THE PRINTERS' HOME, COLORADO SPRINGS, COLORADO.

competition, and Binny & Ronaldson enjoyed a monopoly until 1810. Lockwood's "Dictionary of Printing and Bookbinding" (New York, 1894), an incomplete, inexact and contradictory publication, states that Sower's letter foundry passed into the hands of Justus Fox, and upon his death was removed to Baltimore, where it was in operation down to 1817. Binny & Ronaldson's account books prove the purchase by that firm, and, writing in 1878, Thomas MacKellar, a successor of Binny & Ronaldson, says, "and some of the matrices (Sower's) remain in the possession of the house until this day." Binny & Ronaldson did an extensive business and became wealthy. In 1797 they manufactured the first dollar ($) sign ever made. The Continental Congress adopted the dollar as the unit of coinage in 1785, but the first American dollar was not coined until 1793. In 1810 Binny patented an improvement on the hand mold that materially increased the output of a caster. Although an experienced typefounder he admitted that he found the tools brought from France by Franklin were more ingenious than the typefounding appliances used by English-speaking typefounders. During the war of 1812 Binny & Ronaldson cast balls and buckshot, charging "two shillings a pound" for balls and "four shillings a pound" for buckshot. A memorandum in an office copy of one of their specimen books shows that they had five hundred and forty thousand pounds of lead on hand at one time in that year. The earliest known specimen book of Binny & Ronaldson is of 1809; others were issued in 1812, 1814, 1816 and 1822. These books came into the possession of the American Type Founders Company in 1892, and are doubtless preserved by it. Binny withdrew in 1815 to go into stockraising, and the specimen book of 1816 contains a eulogy of him written by James Ronaldson, who continued the business alone until 1823, when he retired in favor of his brother Richard, devoting himself to his houses, for he had many tenants, and to his cotton mill of one thousand two hundred spindles and to various philanthropies among crippled and orphan

children which did credit to his good old bachelor heart. He died in 1842, but the letter foundry passed by purchase into the possession of Lawrence Johnson and George F. Smith in 1833, thereafter to be known as the Johnson Type Foundry and to become the foremost in the world, of which more anon.

In 1805 William Wing of Hartford conceived the idea, erroneous but frequently recurring in the history of typemaking, of casting a number of types at one operation by a machine. A patent had been taken out in Scotland for casting from a matrix containing several characters and sawing them apart, using a hand mold. Wing's patent provided for casting from twenty to thirty types at one time from one matrix, the types leaving the mold in one piece, each type attached to a shank, like the teeth on a comb. Wing was sublimely ignorant of the art, not even having seen a hand mold, but he interested Elihu White, also of Hartford, in the experiment, and White was persistent and soon took the whole burden on his misguided shoulders. In 1810 White had laboriously and expensively learned what he didn't know about casting type, but his appetite was whetted, and he determined to go into the business a la Gutenberg. He had in his employ three first-class Yankee mechanics — Oliver Wells, Edwin Starr and Nathan Lyman, all of whom were destined to own letter foundries of their own; but none of them had seen a type mold, and the only molds on American soil were carefully guarded in Binny & Ronaldson's monopolistic foundry. Diplomacy was used; Starr was sent to Philadelphia to ask for employment, representing that he had quarreled with White, and was ready to disclose the secret of Wing's wonderful new machine. The Scotchmen were cautious and hesitated, but at that point they received an indignant letter from White denouncing Starr's perfidious conduct, asking them not to employ him, and cautioning them not to use any information imparted by Starr. This trick persuaded Binny & Ronaldson of the truth of Starr's story, and they hired him. He duly described the machine that had proved a failure, while he secretly copied the hand mold that was the initial step from which sprung the present Farmer foundry of New York, the Cincinnati Type Foundry, and the erstwhile Lyman foundry of Buffalo. White and his assistants speedily made duplicates of the mold, and the same year moved to New York. In 1825 one William M. Johnson persuaded White to experiment with a machine to cast type singly. This machine was the first that got on the right track, but it never proved a complete success, although it was used until Bruce's machine superseded it. White was the first to make and sell machine-cast type. Its defect was lack of solidity, weighing about fifteen per cent less than hand-cast. It was so porous that particles of metal fell from the types as they were lifted. Making a virtue of necessity, White advertised this lightness as a merit, "giving the purchasers more for their money." The present corporation of A. D. Farmer & Son Company, better known as Farmer, Little & Co. (1861), is the direct successor of Elihu White, following a son, H. T. White, and then Charles T. White & Co.

In 1817 Elihu White sent Oliver Wells to start a branch foundry in Cincinnati, which eventually incorporated as the Cincinnati Type Foundry, the first in the West. Oliver Wells was succeeded by his son Horace, and Horace by his son Charles, who died in 1885, when Henry Barth, who had been identified with the concern for many years, took the management, which he still retains under the present owner, the American Type Founders Company, of which he is a director. Henry Barth is a distinguished mechanic of inventive genius, and the originator of the first thoroughly successful automatic typecasting machine, on which more than half of the American type product is now cast. The Cincinnati Type Foundry not only made the first type in the West, but all the first type cases and stands and printers' wood goods and galleys, and the first hand, job and cylinder presses. Many printers will remember the Wells jobbers and cylinders, and their hand press with the bed rolling on wheels (a belated invention that would have made a hit in the days prior to the invention of the cylinder press), and the Army Press which was designed for use in armies in the field.

This excellent and successful foundry was in its day the most complete manufacturer of printers' requirements in America. Oliver Wells was a fine all-around mechanic, and so was his son, and Henry Barth kept up the high standard of originality and thoroughness. The Wells were descendants of Thomas Wells, the royal governor of Connecticut, who arrived in 1636, and Lincoln's Secretary of the Navy, Gideon Wells, and Darius Wells, the inventor of wood type and the routing machine, of whose great services to printers more will be said in another article, belonging to the same family. In 1832 White started a letter foundry in Albany, under the management of Nathan Lyman, and moved it to Buffalo in 1835. It was known as the Buffalo Type Foundry, and Lyman became the owner. He died in 1873, leaving the business to a son, who sold it to the American Type Founders Company in 1892, at which time type ceased to be made in Buffalo. Edwin Starr, with a brother, started a letter foundry in Pittsburg in 1820, but it was short-lived. Elihu White

was not in any way interested in Starr's venture in typefounding.

The next letter foundry of importance to be established was that of David and George Bruce, two printers from Scotland, who to their printing business in New York added the first successful stereotype foundry in the new world in 1812. Failing to persuade the typefounders to cast type with deep counters to favor the stereotype matrices, typefounders of that period viewing plate-making with suspicion as being likely to decrease the demand for type, the Bruces started in 1813 to make their own type. David Bruce invented the metal-shaving machine now used by electrotypers and stereotypers, superseding the inaccurate and slow turning lathe, thus enabling stereotypers to make plates flat and accurate in height; and he also invented the mahogany stereotype blocks ever since used for securing flat plates on printing-presses. The Bruces first abandoned printing, then stereotyping, for letter founding and had phenomenal success. David retired to his New Jersey farm in 1822. His son, David, Jr., learned the printing trade and then typefounding with his uncle, and in 1838 invented the first successful typecasting machine, greatly improving it in 1843, which speedily superseded hand-casting all over the world. George Bruce, like his brother, was a self-taught typemaker, but he built up one of the greatest and best letter foundries of his time, famous for the beauty and quality of its romans, its progressiveness and thoroughness. George Bruce was a famous punchcutter, and the finest series of script (from a technical view) ever cut is the work of his hands. When his prospering business and wise investments in real estate had made him the wealthiest typefounder in history, he still found his chief pleasure in improving his type-faces and adding new faces with his own adept hands. When setting up the first specimen of Bruce's canon script the printer used the phrase, "These Plain Capitals for this Canon Copperplate Script are unequalled in Elegance by any Other Font of Writing Script." When the veteran typefounder saw this he wrote under the specimen, after marking it approved, "Oh, will truth excuse such vanity!" and the printer, taking this for new copy, added and printed the line, and so it was sent forth to the customers. David and his son and George Bruce were splendid men. George died in 1866, aged 85, and was succeeded by his son, David Wolfe Bruce, under whose control the business dwindled away. At his death he bequeathed it to three old employees, and they soon



RESTING-PLACES AT THE HOME.

disposed of it to the present owners. The firm names, successively, have been D. & G. Bruce, George Bruce & Company, George Bruce's Son & Company, and The Bruce Type Foundry. Theodore L. DeVinne printed a specimen book for David W. Bruce that is unique in so far that the whole of DeVinne's "History of Printing" is embodied in it, set so as to show all the sizes of all the series of body letter made by the foundry. Its pages are all printed on one side of the sheet only, but so folded that the blank pages are not visible. Those who possess this book should preserve it, for as time passes it will increase in value both on account of its merits as a specimen book and as a curiosity of typefounding enterprise.

Three other foundries established in the thirties of the last century remain to be noticed. Two of them, like Bruce's, developed from stereotyping businesses — the Boston Type Foundry and James Conner. The third was established in Boston in 1839 by Samuel Nelson Dickinson, born in Phelps, New York, 1801, and trained as a printer in Geneva, New York. He started a printing business in Boston in 1828. Miller & Richard of Edinburgh having accepted a design of his for a roman series, he was induced by that success to commence letter founding. His body fonts were much admired, and they established a reputation for the Dickinson Type Foundery which it has maintained to this day. Dickinson died in 1848, and his foundry was carried on by Michael Dalton and Sewell Phelps under the name of Phelps, Dalton & Co. Michael Dalton was a thorough typefounder and learned his trade in the Boston Type Foundry, of which Sewell Phelps, a printer, had been manager. Phelps died in 1864, aged 66, and the same year Dalton sold his interest, aspiring to *otium cum dignitate*, which he achieved, dying in 1879, aged 77, high in the respect of a community which had praised the same good qualities in Phelps. Both were born Bostonians. In 1892, still under the name of Phelps, Dalton & Co., it became a part of the American Type Founders Company. The Boston Type Foundry was a coöperative concern, the stock owned by the workmen. The manager was elected, and called "the agent." Succumbing to the fate of all coöperative concerns, the weak-kneed sold out, and one man secured a controlling interest, and elected himself agent. The first agent was Gorham Rogers, and he was succeeded by his nephew, John Kimball Rogers, a man of dignity, probity and education, who died in 1888, aged sixty-seven years. The Boston was one of the best American foundries, distinguished for quality and accuracy, and several men who achieved fame in other foundries found it an admirable school. In the seventies it established a branch in St. Louis, which later on became world-famous as the Central Type Foundry. Two of its employees, Bailey and Gilbert, started the New England Type Foundry, which had a brief existence. When it was styled the Boston Type Foundry its foreman was James Conner, who saved the money he earned in that capacity, and in 1827 returned to New York, where he did things which the limits of this article compel us to defer the narration of until next month.

With the mention of foundries of minor importance, all of which have disappeared, such as Lothian's, Hagar's, Cortelyou's (grandfather of the present postmaster-general), all of New York; Allison & Smith's Franklin Type Foundry, of Cincinnati, Charles Smith being the practical typefounder and a brother of Richard and John F. Smith of MacKellar, Smiths & Jordan; John Ryan, of Baltimore, and Collins & McLeester, and Pelouze of Philadelphia, all the letter foundries of the time prior to the civil war have been put on the canvas, and our next article will give the histories of Conner's United States Type Foundry and of the Johnson Type Foundry, which under the control of Thomas MacKellar, the "grand old man" of the type industry, and the two Smiths, became the premier letter foundry of the world and added luster to the fame of these United States.

*(To be continued.)*

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### FRENCH RULES FOR ABBREVIATING METRIC SIGNS.

The French minister of public instruction has decided that all teachers throughout France are in future to employ the following distinctive abbreviations for the various weights and measures: For denoting length — myriamètre, Mm.; kilomètre, Km.; hectomètre, Hm.; décamètre, dam.; mètre, m.; décimètre, dm.; centimètre, Cm., and millimètre, mm. For areas — hectare, ha.; are, a., and centiare, ca. or $m^2$. For measures of bulk (timber), décastère, das.; stère, s. or $m^3$., and décistère, ds. For measures of mass and weight — tonne, t.; quintal métrique, q.; kilogramme, kg.; hectogramme, hg.; décagramme, dag.; gramme, g.; décigramme, dg.; centigramme, cg., and milligramme, mg. For measures of capacity — kilolitre, kl.; hectolitre, hl.; décalitre, dal.; litre, l.; décilitre, dl.; centilitre, cl., and millilitre, ml. The use of the capital letters for the three largest denominations of length are intended to prevent confusion, and all the other abbreviations follow on uniform lines. The employment of full stops between the letters is officially abolished, and k. g. for kilogramme and m. m. for millimetre disappear.— *Consular Reports.*

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### NOW!

Get busy! To-day, not to-morrow, is the accepted time. If you would be a success, be one. No one is stopping you. Your hands and feet are not tied. You need not wait till some one drives up in a 40-horse-power automobile and invites you to ride with him to fame and glory. Hard work and a little common sense will do the trick. Get busy.— *Our Companion.*

Written for THE INLAND PRINTER.

## WHY HAVE ANY COMPOUND WORDS?

BY F. HORACE TEALL.



TWO little girls, eight and nine years old, were playing a game of guessing words from their initial letters. "My ship is in," said the younger. "What is in it?" asked the other. "Something that begins with *h* and *r* — I should say *h* hyphen *r*," and it proved to be hair-ribbon. When the second girl's ship came in she asked me if there should be a hyphen in newspaper, and thereafter I had the same question to answer about half a dozen different terms, and they were all analogically indicative of the same kind of unity in sense. Those two girls evidently had gathered some ideas in school as to word-forms, and they must have got them from their teachers, to whom they must have come from their teachers and from experience, and so it would go back to the beginning.

People began to make single words by putting two words together about as soon as they began to use words at all — or so long ago that we could not possibly ascertain a definite beginning. Probably they did not at first use a hyphen between two words made into one, and it is hyphened words that we are inquiring about; but the basic principle is the same, and people in those early days did also just what so many do to-day — they wrote words united or separated, just as it happened. It was, however, most common, even in the earliest English, to make two words of a certain kind, used simply as the name of one thing, one word, as apletre for what some people now call an apple tree and others an apple-tree, the last of which is the best form to-day.

What has just been said gives a good answer to our question. We have compound words because our fathers had them before us, and we have not chosen to reject them. Some of us do not use them much, but therein again we are like our ancestors. In no period of the history of our language can any approach to unanimity be found in this respect.

Our forefathers had a perfect right to suit themselves, and we have equal right to our choice, or to our determination not to make a choice.

But it is equally true that, according to the only means we have of ascertaining — namely, practice and written record — the English-speaking people have made their choice in favor of the use of a



ENTRANCE TO THE HOME GROUNDS.

great many compound words. They have not made a systematic decision on any line of absolute consistency, and need not do so; but there is not the least doubt that a certain body of practice is established among those best qualified to decide, which is so extensive that general usage will always conform to it in spirit, though not to the extent of universal agreement in detail.

Henry Sweet says: "A compound is a combination of two words equivalent formally and logically to a simple word. The formal distinction between a compound and a word-group evidently is that in a compound the elements are associated more closely together. The formal unity of a compound is often further strengthened by its having only one strong stress. Thus, just as the single strong stress in the simple word tripod makes us feel that it is a single, indivisible word, so also the single stress in blackbird makes us feel that it is a single, indivisible word as opposed to the group black bird, in which both syllables have the same strong stress."

This is merely the expression of an almost universal feeling — at least the feeling is present to all who are at all careful in such matters. Stress, of course, is accent. Accent has so strongly impressed itself as a ruling feature that many people have accepted it as the one means of determining whether words should or should not be written with a hyphen. But Dr. Sweet does not say that accent is the only guide, and it is not. There are many compound words that do not have the special accent of unity, and there are many of what Dr. Sweet calls word-groups that do have such accent.

Writers of English have never yet attempted to systematize the use of hyphens so exactly that every term that could possibly be included in any category shall have the same form. That does not seem possible; in fact, it is about as far from possibility as it would be to give all verbs the same conjugating inflections. We say baked, but not taked; and any one can think of many other such differences with no determinable basis except conventionality. Every one knows they never can be made all the same. It is just as useless to attempt to get one absolutely full system of forms in the matter of compounds. Many terms that have the same close relationship, the same unity as shown by accent, or the same anything else that is often held to indicate compounding are preferably written without joining.

I can not go into this question now sufficiently to give a definite idea of where I draw the line between compounds and non-compounds. I need still less to do so because I have already done it in a book, called "English Compound Words and Phrases," which contains a list of forty thousand terms, showing the forms that I believe to be strictly according to the best usage. This list is not made with any idea of telling people that they must use these forms unless they choose to do so, but it shows in every instance the form that I hold to be the best one. The only other list I know of is simply a reproduction of the forms given in the Century Dictionary, and published in a great many parts in a magazine.

My work in the list has been called inconsistent by some people who have judged it by a closer demand for consistency than the one by which I worked in making it. On this point of consistency I shall let Lindley Murray speak for me. He says: "A principle may be warrantably adopted, and carried to a precise convenient extent, without subjecting its supporters to the charge of inconsistency for not pursuing it beyond the line of use and propriety." The line of use and propriety is and must be somewhat indeterminate. No one has any right to attempt dictation in such a matter. Yet, speaking generally, there is undoubtedly a body of the best practice in the case of compounding, as well as in every other phase of the language.

Some of the people who object to the use of hyphens have an impression that hyphens are of recent introduction, but proof is easily found that they were used long ago, and quite systematically, though not to the full extent that the system might have been carried out. Here is some evidence quoted from the book mentioned above: "Tyrwhitt's edition of Chaucer — presumably the best edition as to preservation of Chaucer's own word-forms — contains many hyphened compound words. Some of these forms are not-hed (nut-head), wood-craft, out-rider, love-knotte, fote-mantel, gat-tothed, nose-thirles (nostrils), even-song, box-tree, arm-gret (arm-great), out-renne (outrun), barme-clothe, cole-black, Pater-noster, Vaine-glorie."

Many other old books have numerous hyphened compounds, and so have most books of any period. No period can be selected in which it can be shown that there was a general tendency to reject the use of hyphens. Even now, though some newspapers are printed with very few hyphens, as a rule the only thing that can be proved to be common is carelessness.

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**KNOCKING**

Is usually prompted by one of three motives — fear, envy or revenge.

Fear is cowardly; envy pays tribute to the one who is "knocked"; vengeance is not for man.

Knocking usually harms none but the knocker and often greatly helps the one aimed at.

The knocker acknowledges his own failure or lack of influence.— *Mahin's Messenger.*

Written for THE INLAND PRINTER.

## HANDLING LINOTYPE SLUGS.

BY H. A. WATERHOUSE.

"WHAT is the correct way of leading out linotype matter? Is there any better way than the one used in leading a galley of type?"

An apprentice of two years' experience in a printing-office which had recently begun to handle linotype slugs in quantities asked these questions of a "tourist." The boy was engaged in running an extra lead through a number of galleys of eight-point matter twenty-three picas wide. He had been on the same class of work for three days, slowly working down the length of the galley, sending the leads home one at a time, and if any man in the office knew a more rapid way of doing the work the boy had received no hint to that effect.

Whatever faults may be ascribed to the traveling printer, he usually knows his business.

"The vital point," the "tourist" told the boy, "is to begin at the bottom of the galley. Stand well up toward the head of the galley; take a dozen or fifteen leads in the right hand, and with the finger and thumb of the left hand open a space between the free ends of the two lowest slugs. Drop a lead into the space and go on to the next slugs, working up the galley. Do not stop to send the lead home; let it project if it will. When you have the galley leaded out, a light brushing with the open hand on the face of the slugs will open them to their full depth and the projecting ends of the leads will fall into place along the entire length of the galley in the time it now takes you to handle each individual lead."

In the course of an hour the boy was dropping the leads into their spaces with the ease of a farmer dropping corn, leading out six galleys in the time formerly taken to lead out one; and that too in the face of the fact that from the time the copy goes to the machine man until the printed form is lifted from the press "rush" is the one consideration with everybody about the office in the handling of machine matter.



THE TENT COLONY.

The truth of the adage, "the more haste the less speed," never was more forcibly exemplified than is shown by the methods pursued at the average make-up bank. Next to care in casting the line itself skill and intelligence in the make-up are responsible for results on the press. Forms are often lifted after the pressman has spent valuable hours in vainly endeavoring to make them ready, and the intractable slugs thrown into the melting pot and recast, where with an intelligent handling

of the slugs by the make-up no trouble would have been experienced. The condemnation of imperfectly trimmed slugs to the melting pot is one way out of the difficulty; but by no means the best way, as a judicious distribution of a few cards through the faulty pages will in most cases be quite as effective as new slugs.

I have seen a thirty-two-page form of bellying slugs which the pressman has futilely endeavored to bring up, sent back to the stone, and after the pages were removed to a galley and properly trued up, thirty-seven thousand impressions were printed from it with perfect register and without a hitch.

The proper trueing up of a page of slugs involves a radical breaking away of the make-up from old hand-set-type traditions. The single-gage system correctly followed in making up hand-set type pages, incorrectly pursued by linotype make-ups, is productive of havoc.

Accurately gaging the upper edge of the page as it rests on the galley is not enough. Most linotype matter requires a double gage — one gage on the lower edge of the galley, with the slugs deposited squarely upon it, the other gage for the upper edge of the matter. In many cases it will be found that in a page of twenty-four by forty-two pica matter there will be a variation of six points in the lengths of the two sides of the page. A form of such pages gaged with a single gage and sent to the press will not only show a slanting register, but if it can be made ready at all, after a few impressions of the cylinder will probably work off its feet and refuse to come up. A small box of half-point cards cut to two-pica lengths should be part of the equipment of the make-up and he should true up each imperfect page by distributing the cards through the entire length of its short side.

It has long been a moot question as to whether it is cheaper to make haste slowly in setting linotype matter to the end that the resulting slug be accurately cast and trimmed, or to pound away at the keyboard with a long string as the sole objective. But, however the question may be decided, it is a certainty that the long-string method is the one pursued and that the lop-sided bottled slug is the one most commonly met with. A skilful make-up will reduce the penalties attaching to defective slugs to a minimum; but skilled make-ups are made by experience, not born, and they require time to accomplish results. It is the matter of time which often prevents the stone-man from making known the imperfections in pages under his hands and sending them back to the bank or remedying the defects himself. There are penalties attaching to either of these methods of procedure, also, which makes many experienced stone-men take care of their own end of the work only and see only those blemishes in the work of others which they can not possibly overlook.

A proof scarred liberally with the black curls of metal clippings, in many cases forced by the pressure of the proof press into the soft face of the letter, necessitating a recasting of the line, is another evidence of ill-directed haste. A stiff fiber brush is as much a necessity of a linotype outfit as is the machine itself. The soft wood back of the brush should first be run along the galley edge of the slugs, to carry away any fringe, and then the face of the metal and the open spaces of the galley should be thoroughly brushed, to loosen and remove the clippings.

Even in the best job offices, where the slugs are to be printed upon highly finished plate and coated stock, a rudimentary glimmering of intelligence is rarely used in this matter of speed in rushing the slugs to the press. The entire responsibility is forced upon the typesetting machine. Four thousand an hour are wanted, and four thousand ems of letter with a microscopically perfect face are expected. If there is a scarcity of leads of the required length, fifteen pica leads are often run through twenty-four pica matter, with the perfectly legitimate result of a want of register in the printed product. The make-up is rushed, and the stone-man, satisfied that there are no individual letters to drop, juggles the pages into the forms with celerity. When all the rush results in a bellied form the pressman hammers it down, and then with a persistence worthy of a better cause he continues to overlay weak spots where the soft metal is already crushed below the wipe of the ink roller.



CASTLE OF MOHAMMED II., AT CONSTANTINOPLE, TURKEY.

"SPECIMENS OF CARDS AND TICKETS, No. 2," will supply the idea you are in need of. Now in press. Sold by The Inland Printer Company for 25 cents.

Written for THE INLAND PRINTER.

## MODERN BOOKBINDING.

BY A. HUGHMARK.

XVIII.— RECIPES AND TRADE HINTS.

ATTACHING PAPER TO IRON, BRASS, COPPER, ETC.— First wash the metal part with a hot solution of washing soda, then rub it clean and dry. Next apply a little raw onion juice to the surface. Any paper or label can then be stuck on with paste, glue, gum or dextrin.

A COMPOUND FOR PREVENTING RUST.— Can be applied to machinery and will keep it bright and clean for a long time. Melt an ounce of camphor in two pounds of hot lard. Skim and add enough black lead to give it an iron color. Have the parts well cleaned and coat with this mixture. Leave it on for twenty-four hours and then rub off with a soft cloth.

ANILIN RULING-INK STAINS can be removed from the hands by rubbing on a mixture of three parts alcohol to one part glycerin.

RULING-INK EXTRACTOR. — One ounce saturated solution of chlorid of lime, one ounce acetic acid.

A WEAK solution of oxalic acid will remove black ink.

TO RESTORE FADED WRITING.— First moisten sheet with clean water, then brush over the lines with a solution of sulphid of ammonia. The iron that entered into the composition of the ink is hereby transformed into black sulphid and becomes quite durable.

BELTING AND LEATHER CEMENT. — Dissolve gutta-percha in carbon disulphid until the consistency of molasses. Spread this along the edges to be joined and heat over a flame ; then join edges quickly and hammer or press down.

LUSTROUS BLACK BOOK EDGES.— Put the book in a gilding press and scrape the edges in the same manner as for gilding. A black writing-ink is then used as a preliminary coat, sponged or brushed on. The next coat is a mixture of either lampblack, antimony or ivory black, mixed with fine paste, which is rubbed on with the hand in the manner of steel-die inking, until a gloss is obtained. The edges are finally burnished as in gilding.

GILT LEATHER.—Take the skin and sponge it with clean water, after which stretch it out by tacking on a smooth bench. When thoroughly



THERE ARE MANY VISITORS.

dry, size with gelatin; next use a coat of good, strong glair and immediately lay on *silver leaf* and pat down with cotton wool. After this is well dried, the surface is brushed over with yellow lacquer until a fine gold color is obtained. For decorative purposes this can be cut up into any desired pattern.

To Stick Paper to Tin.— If the tin is brushed over with hydrochloric acid, paper can be firmly attached by pasting.

Cement for Uniting Rubber and Metal.— Dissolve pulverized shellac in pure ammonia, in proportions of one ounce of shellac to ten of ammonia. This should be left standing at least seventy-two hours before using. This cement is a powerful and impervious adhesive.

To Glue Leather on Iron.—To good, thick glue is added about five per cent of glycerin, and when ready to use, mix in another five per cent of tannic acid.

Waterproof Glue.— In any special glue or cement where glue is an ingredient, it should first be soaked in cold water and swelled out before melting. It is then easily dissolved over heat — in hot water bath — *without boiling*. By this method only can the full strength be preserved. Red lead is rubbed up into glycerin of a sufficient quantity until it is of the consistency of molasses. Of this mixture four ounces added to five pounds of hot glue and well stirred will give the desired article.

A Strong Mounting Paste for Photos or Plates.— Dissolve an ounce and a quarter of gum arabic in a quart of hot water (not boiling). Then stir in fine flour to the thickness of paste. Alum and sugar of lead — three-quarter ounces of each — are also dissolved in hot water and this in turn is stirred into the paste. The whole is then put over fire and heated to boiling and then cooled for use. It can be thinned down if so desired with a gum solution.



THE HOME GROUNDS ARE WELL CARED FOR.

Cement for Connecting Iron.— Mix sulphur and white lead — six parts each — to one part borax. This is moistened and mixed by adding strong sulphuric acid until it becomes of the necessary thickness.

Padding Glue.— So many inquiries have been received about the making of this article that although there is plenty of this kind of glue sold by dealers, makers and supply houses, yet there seems to be a desire for a home-made glue of this kind. To good melted glue add either glycerin

or glucose of about half the quantity of the thick glue; then add an ounce and a half each of brown sugar and linseed oil. The sugar and glycerin are added while melting the cold soaked glue in water-jacketed pot. The oil is stirred in last. Any desired color can be had by stirring in anilin colors or Diamond Dyes. It can also be scented by using a few drops of the oil of cloves. This kind of glue should never be boiled nor set over direct fire. A gentle hot-water heat is the right melting agent.

Black Stain, Ink and Copying-ink.— The coal-tar color, sold as Nigrosine, when dissolved in water in the proportion of one ounce of color to thirty-five of water, gives a fine black stain. For writing-ink add two ounces of gum arabic. For copying-ink make a further addition of three and a half ounces of soft brown sugar. The ingredients are put into a bottle and shaken frequently to dissolve.

Brown Ink or Stain.— Boil about forty grains of catechu to each ounce of water. To use as an ink, no gum is required.

Red Stain.— Eosine is now used as a red stain by dissolving ten grains to the ounce; a little gum added will make it suitable for ink.

Yellow Stains or Inks.— A fine yellow blending to orange can be had by boiling saffron in water, twenty ounces of water and one-third ounce of saffron being the relative quantities. A cheaper stain is obtained by taking two ounces of turmeric instead of the saffron.

Martius Yellow is another convenient and inexpensive color. It will be noted here that the color in each instance as dissolved forms a stain; when gum is added, a freely flowing ink, and when brown sugar is added to that, a good copying-ink is the result.

Sap-green Ink.— The soft extract of buckthorn berries sold as sap green is dissolved, forty grains to each ounce of water. No gum is necessary for this as an ink.

A Beautiful Copper Green, good also for hard woods, ivory, etc.: Acetate of copper, two ounces; cream of tartar, one-half ounce; glacial acetic acid, one-half ounce. Macerate in a bottle until all is dissolved.

Blue Ink or Stain.—Three ounces of sulphate of indigo to a gallon of water. For ink add gum. Less permanent blue is derived from anilin colors, but they are cheaper.

Violet Ink or Stain.— For stain take cudbear, one ounce; carbonate of potassium, one and one-half ounces; hot water, twenty ounces. For ink, add one-half ounce of gum and one ounce of alcohol. Where gum is added to a stain to make it an ink, a preservative is necessary. Five drops of true creosote or fifteen drops of phenol to the pint of ink will be sufficient to keep any organic matter from decomposition.

Reviving Varnish for Old Bindings or Leather Work. — Dissolve one and one-half ounces of gum-benzoin in twenty ounces of wood alcohol. This should be filtered through blotting-paper before using.

A Label or Map Varnish for Wood, Leather and Engravings.— Sandarac, four ounces; mastic, one and one-half ounces; copaiba balsam, one and one-half ounces, and oil of turpentine, one ounce. These materials are put into a bottle containing ten ounces of absolute alcohol and a few pieces of broken glass. They should be well shaken at intervals until nothing more dissolves. The clear varnish is poured off and is ready for use. Paper to be varnished should first be sized by being brushed over with a hot solution of clear white gelatin. The proportion of gelatin is one part to eight of water. The size must be dry before varnish is applied.

An Excellent Gum for Shirtbands, Tips, Labels, Etc.— Dissolve one pound of gum arabic in three pints of cold water. To this add a tablespoonful of glycerin and two ounces of honey. This should be well strained before using. A soft, flat brush is best adapted for this work. Work so gummed will dry flat without curling or being brittle.

Liquid Glue.—Three pounds of glue, dissolved in one quart of water, to which is added by gradual dropping and stirring (while melting) a small quantity of nitric acid. When cool it can be kept for an indefinite time, even in an open vessel, but is best kept in a bottle. It is always ready for use and of strong adhesive qualities.

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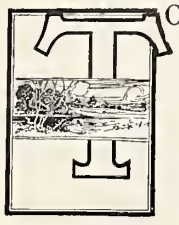
### MR. HOWELLS ON PHONETIC SPELLING.

It is held creditable to spell in the fashion of the lexicographers, but it is really discreditable, if to defy law and order is infamy. A child is punished if it obeys its instinct and spells phonetically, but it ought to be rewarded, and its instinctive orthography reverently studied in the hope of some hint for the amelioration of the abuse under which we all suffer. The actual English spelling does not spell anything, really; it is a kind of picture-writing, in which certain groups of letters symbolize certain sounds without representing them. The difference between our spelling and our speech is such that the lexicographer finds his burden divided between orthography and orthoepy, and yet doubled in the failure to show how the printed word shall be spoken. For the literary artist, who wishes to indicate dialect variations, the system is worse than useless; he must frame a convention and trust the reader's intelligence for its acceptance before he can hope to suggest the accents he has in mind. Nothing worse could be said of our spelling than that it does not spell; that is quite enough to condemn it. If it fulfilled its office, one might not repine at its manifold difficulties; but it breaks down at the first step and at every step. It is a failure which nothing but the immense powers of the race which suffers it could repair.— *W. D. Howells, in Harper's Magazine, September.*

Written for THE INLAND PRINTER.

## PRINTING AND FOLDING BOOKWORK IN GANGS.

BY GEORGE SHERMAN.



TO a great extent the illustrated catalogue of the mail-order house and the descriptive booklet of the manufacturer have taken the place of the army of traveling salesmen sent out less than ten years ago. In consequence the demand upon the productive capacity of the large printing-office has been greatly increased. The printer who considered 5,000 an average run a decade ago is now confronted with the 50,000 and 100,000 edition. If he was allowed one month's time to complete an issue of 5,000 catalogues ten years ago, the comparative requirements of the present lightning age demand the completion of 100,000 copies of a larger book in from five to ten days. The large catalogue printer is equal to the requirement. Line and letter casting machines have solved the problem in the composing-room. This step in advance is radical and complete. I shall not dilate upon it. The chief object of this article is to stimulate a higher order of productive efficiency in the pressroom and bindery, the two departments which represent three-fourths of the money-making power of every large printing-plant. The electrotype and the process engraving will come to my assistance as a happy medium.

Ten years ago the methods of production were conventional, especially as related to book and catalogue printing. For instance, if two competing printers, both possessing like facilities, offered widely different estimates on a certain catalogue, it was reasonably certain that the lowest bidder based his figures on a lower percentage of profits. To-day a very great difference in the cost of producing two catalogues of a similar nature is governed almost entirely by the methods of production. "They can't produce the work at that price and make money" does not apply as of old. You can not be sure that you are correct in making such an assertion. It may be that your competitor has discovered means by which he is able to underbid your estimate several hundred dollars and still make a handsome profit.

We can get more light on this subject by studying the methods in vogue in the proprietary printshop. Consider the printing department of the patent medicine concern, for instance. A house of this kind may have been producing one certain kind of advertising matter for several years. Some editions may reach the million mark. The methods of production may have been conventional at the outset. But, is it not reasonable to presume that during all this time, other and cheaper methods of handling the work have been considered, tried and finally adopted. These, then, are the methods that will guarantee a minimum expenditure for productive labor, and these are the methods that you should know and apply. The crux of the whole matter hinges on the utilization of the full capacity of your presses and the full range of your folding machines, both in such manner as to minimize the entire cost of binding.

Printing and binding in gangs — here is a field that offers genuine opportunity for the exploitation of genius. In some work it may require a dozen estimates of cost, based upon as many methods of production, to ascertain the best and most economical manner of manufacture. I do not intend to go into figures, but I will present a few examples of conventional booklets and you may estimate the comparative cost of producing the work by the various methods cited. To print a forty-eight-page booklet, 3¼ by 6¼ inches, in one form on a book paper of regular commercial size, would require a 32 by 44 inch sheet. There can be but one way of diagraming the form to fit this stock and that is to lay it as four rows of twelve pages each. If the edition is to consist of 100,000 copies it will require that many impressions, work and turn. There is little room to economize in the presswork. The entire matter resolves itself into a problem of folding and binding. How would you produce this work to gain the most economical results in the bindery? Figure the cost of binding by laying this form as three sixteens to be folded on a quadruple folding machine — two signatures to be inserted automatically and one by hand. Then estimate the cost of producing the work as an inside thirty-two and an outside sixteen, which would require the folding of 100,000 extra sheets on a single marginal machine. Remember, also, that this manner of imposition would necessitate an extra make-ready, for it is obvious that the sixteen-page signature must be reversed after one side of the sheet is printed to produce a correct backup. A comparison of binding costs by the above methods will show a saving of at least thirty per cent by adopting the quadruple plan. But, few offices are equipped with quadruple folding machines, and those which are not would most likely adopt the thirty-two and sixteen. The idea of applying the "two-on" plan in working consecutive signatures is frequently overlooked. All convertible jobbing folders can be adjusted to fold twenty-fours, two-on. Why not apply the same method to a forty-eight page form? Let page one and page thirteen represent the first page of the folded signature, and lay the remainder of the form in like manner, adopting the order of a parallel twenty-four, two-on. The machine will deliver this sheet as two complete signatures, to be cut apart and inserted. This

is a simple application of the plan of printing and folding bookwork in gangs. In this case it is a mere saving in folding. In some other kinds of work the possibilities of economizing are unlimited. The number of printed impressions may be greatly reduced, folding may be almost entirely eliminated, while a corresponding reduction in the cost of inserting, stapling and trimming is sure to result in almost every case. One large patent medicine concern is printing millions of almanacs annually. These booklets, each containing thirty-two pages, are printed and bound complete, with covers, in gangs of *one hundred-on!* Only one fold in a single-fold creasing machine is required for each thirty-two-page signature.

Extracts from a recent letter written by the manager of the printing department of this house describe the ingenious methods used in producing these large editions:

"We remember with pleasure your visit to our plant and are very glad to give you the information you wish for your article in THE INLAND PRINTER. The almanac forms are made up of forty electrotyped plates, each plate containing five sets of companion pages, or four hundred pages in all, to work and turn. The covers are printed in the same way — one hundred-on, or two hundred complete four-page covers on both sides of a work-and-turn sheet. When all the forms are completed the printed sheets are taken to the bindery where they are gathered automatically. First sheet, pages 1, 2, 31 and 32; second, 3, 4, 29 and 30; third, 5, 6, 27 and 28, etc., until sections of eight sheets and the cover are gathered in this order throughout the pile. They are then taken to the pasting

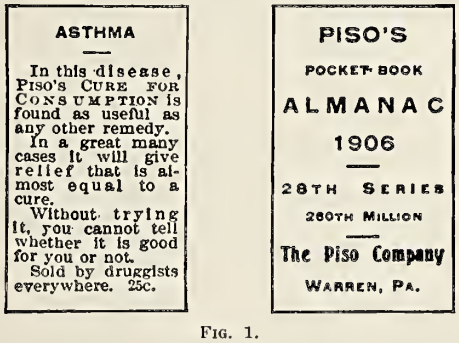



FIG. 1.

machines where they are pointed on a board which travels backward and forward under the pasting wheels. The paste is applied to the binding margins of one hundred books simultaneously. This process is repeated on one board until the forms are piled up twenty-four books thick, or twenty-four hundred books in all. They are then clamped to a cutting board and cut into single books. An automatic creasing machine makes the only fold necessary to complete the work. The yearly edition amounts to about fifteen million copies, which is completed at the rate of about one hundred and sixty thousand copies a day in four pasting machines and six creasing machines. Our press-room is equipped with three Century presses, five Gordons, one Cramer-Webb attachment and two Dexter feeders."

Fig. 1 is a reproduction, actual size, of pages one and thirty-two of the almanac named. It is obvious that it would be impossible to handle such a small booklet on a folding machine. This is one of the chief reasons for adopting the plan of printing and binding in gangs of one hundred-on, and it is the only method by which this work could be folded with accurate register.

The practicability and economy of this method of producing large editions of booklets in regular commercial sizes may be questioned by printers who have not tried the plan. Some inside information on an actual comparative test will be of value. A large printing-house, under contract to deliver three hundred thousand sixteen-page booklets monthly, has recently applied this method of gathering signatures to test its economical value as compared with the former plan of handling the work on folding machines. For two years the work had been printed two-on, from electros, and folded on a machine. The printing was done on two presses, thus requiring four sets of electros. The new plan requires eight sets of electros. In both cases each form required a full sheet of book paper of some regular commercial size which utilized the full range of printing-press and folding machine. It is obvious that the cost of presswork was the same by either method of production. The saving, if any, must be accomplished in the binding. The actual costs of binding the first edition of the work by the new method showed a saving of sixteen per cent on the old way of handling on a folding machine.

The scheme of gathering in gangs and the lay-outs as used are shown in Figs. 2, 3, 4 and 5. There are four forms, each printed on a work-and-turn sheet, to be cut in half with a slitter on the press. The gathering is done by hand from a set of five trays, arranged in a rack, one above the other to incline toward the worker. This part of the work has been done at the rate of forty sheets a minute by using this arrangement of racks. This is equal to sixty-four books, complete, with covers. Each section of four sheets and its accompanying cover, representing eight sixteen-page booklets, is then jogged and stapled in the margins before trimming. The stapled sheets are then sent to the cutter to be separated into two gangs of four books each. After this each gang of four books receives a single fold in a creasing machine. All that now remains is the trimming and cutting and the books are ready for delivery. With the exception of a

single crease, folding has been entirely eliminated, production has been greatly facilitated, and the entire cost of labor has been reduced to a minimum.

In other classes of work this method is subject to modifications. It may be that a greater saving can be effected by combining gathering and folding when work is produced in smaller gangs. A very useful scheme of this kind was shown (Fig. 23) in THE INLAND PRINTER'S July article on "The Mechanism and Adjustment of Folding Machines," by Philip Zace.

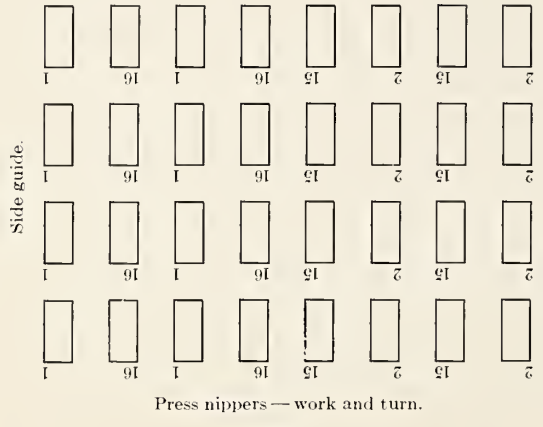



FIG. 2.

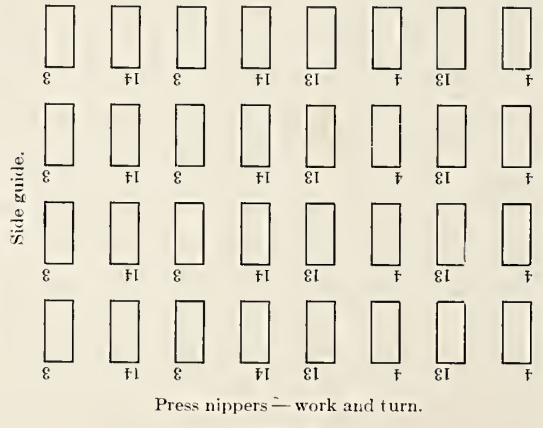



FIG. 3.

Every printer who produces long runs of regular editions should study the practical economy of these schemes. That the practice of printing and folding in gangs is receiving the attention of the country printer as well is evidenced in the following extract from a letter by S. M. Garber, of The Courier Company, Madison, Indiana:

"The writer has been very much interested in the articles on the mechanism and adjustment of folding machines, and especially in an article in a recent number describing special impositions, among them a four-on imposition to be stitched and trimmed flat and subsequently cut up. (Fig. 23 above referred to.) We are enclosing herewith a booklet we have been running in much the same manner. However, we have been pulling the body of the book apart and afterwards covering them and stitching two-on instead of four-on. We want to know if it is possible to do good work in gangs like this, or if it is customary to apply these schemes to cheap work only. As you will note by the folded section we are sending, the work is far from perfect, due partially to imperfect register in the presswork, and largely, we think, to the folding. We would be pleased to have you advise us more extensively in regard to the manner of binding booklets and covers four-on. Is it advisable to stitch the cover on the book before the final fold is made? Of course if this is done and all the books are trimmed before the final fold is made, the front edges of the book will be uneven. Is it the practice to overcome this by trimming the front edge after the books have been folded? We are using a Dexter jobbing folder of the latest type."

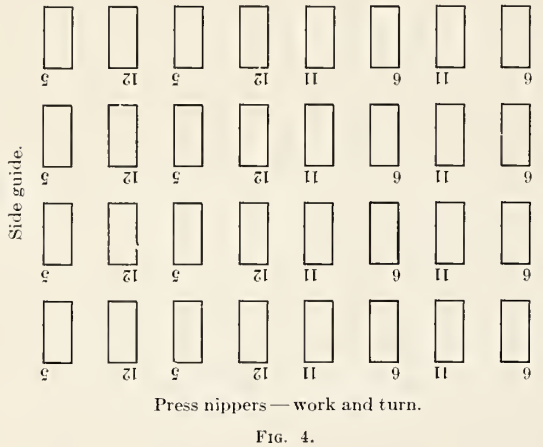



FIG. 4.

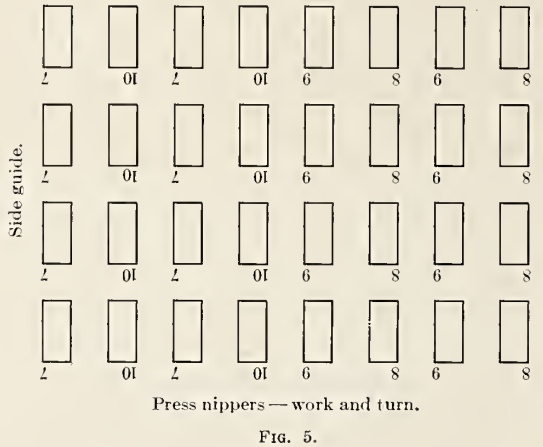



FIG. 5.

I have proven the practical economy of this method of printing and binding four-on in several large editions of pamphlet work. One of these was a run of 120,000 copies of a sixteen-page booklet. Previously this work had been produced as

parallel sixteens, two-on, and the actual cost of productive labor in the bindery was as follows:

| | |
|---|---|
| Folding 60,000, two-on, at 30c. per M | $18.00 |
| Creasing covers and inserting 60,000, at 30c. per M | 18.00 |
| Stapling 60,000, at 30c. per M | 18.00 |
| Trimming 60,000, at 50c. per M | 30.00 |
| | $84.00 |

The actual cost of productive labor by the four-on plan:



THE BARBECUE ON "HOME DAY."

| | |
|---|---|
| Folding 30,000, at 30c. per M | $ 9.00 |
| Gathering covers and sheets, 30,000, at 10c. per M. | 3.00 |
| Creasing 30,000, at 30c. per M | 9.00 |
| Stapling 30,000, at 50c. per M | 15.00 |
| Trimming and cutting 30,000, at 65c per M. | 19.50 |
| | $55.50 |

The cost of presswork was the same in both cases, as four sets of electros were used in each instance. Both the folding and the register of the folded sheet were better by the latter plan.

The machine folding in the sheet submitted by Mr. Garber, of The Courier Company, is accurate so far as register is concerned. The main trouble seems to be in the last fold, which was made by hand. This is a long, narrow fold, which is always difficult to make when heavy paper is used. The fold should have been made on a creasing machine. A very noticeable buckle on the second fold could have been avoided by using the perforating attachment. Some large catalogue printers have recently adopted the use of steel rule for perforating heads. This substitute for perforating devices is economical and satisfactory, and it is a time-saver as well when folding is done by hand. Less than type-high steel perforating rules are locked in the head margins of the form and the impression is then built up under the tympan. This scheme produces a good perforation without cutting the rollers. The rules must be accurately locked to make a perfectly registered fold. It is always advisable to staple the entire gang of four flat, with covers, but, in all cases where heavy stock is used, the trimming of the front edges of the book should be left until the final fold has been made on a creasing machine. When very thin paper is used in three-fold signatures a good deal of time may be saved in handling by trimming the books all around, four-on, before creasing. A compact final fold will show very little unevenness in the front edge of the book.

### HUBBY HAD THE HABIT.

"Do you take many periodicals?" asked the young minister, on his first visit to one of his parishioners.

"Oh, no, sir," replied the woman, "I never do, but I'm sorry to say that my husband takes a periodical about once in every month. I do wish you could get him to take the pledge."— *Exchange.*



Photo by H. H. Bennett, Kilbourn, Wis.

GIANT'S CASTLE, CAMP DOUGLAS, WISCONSIN.

Engraved by Inland-Walton Engraving Co.

The Inland Printer
October

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

*Published monthly by*

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

**One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.**

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

## EDITORIAL NOTES.

THE New York Office of THE INLAND PRINTER, 116 Nassau street, is now in charge of Mr. E. St. John, vice Mr. H. G. Tichenor. Mr. M. O. Blackmore has general charge of subscription and advertising matters, as traveling representative.

WE await the advent of the ubiquitous statistician with his figures showing that with the $2,000,000 spent in strike benefits the Typographical Union could have bought out a large percentage of the struck offices and how many miles weary fingers traveled over keyboard and case to earn the money to pay the piper.

AUSTRALIA'S contribution to typesetting devices is called the Stringertype "after" the inventor, Mr. Stringer. If the machine is introduced here, the craft will soon apply the blue pencil to that name. It is altogether too big a mouthful to be used at a late session of the experts; it would interfere with the speed which is so easily developed on such occasions.

THE eight-hour issue does seem to have been in the air. There were eruptions in France and Russia and a near-strike in England. Then far-away Cairo broke out; some of the offices conceded the shorter work-day, while others declined. Our meager information would indicate that in the land of the Sphinx the job offices reduced the hours, while the newspaper offices determined to stand pat.

THERE is a dangerous element which, under the cover of trades-unionism, eagerly accepts every rumor of injustice and unfairness on the part of employers as proven fact and hastens to work reprisal without investigating the credibility of their informant or the circumstances, the situation or anything else. The horse is credited with only having power to entertain one idea at a time. These people are very much like the horse — with its brains reversed. Only one idea and that the wrong one.

OUR British contemporaries have been quite "chesty" about the progress they had made in the art and in all things pertaining thereto, and we have been pleased to say that they "have the goods"— to some extent anyway. Unless a speaker at the opening of the last London trades exhibition beat even the proverbial Yankee at drawing the long bow, we have failed to comprehend the breadth and depth of this awakening. Of a total of two hundred exhibitors but ten were foreign firms, and one-half of those American.

The speaker said that had the show been held ten years ago it was his firm conviction there would have been 190 foreigners. John Bull must be getting his second wind in the printing game, and we are glad to see the good old fellow putting on such a spurt. There is a lot of daylight between us yet, though.

---

THE lot of the country editor is full of trouble, as can be ascertained by reading the reports of meetings of the various editorial associations. But for real grief, we have to go to Poland. During an existence of five years the editors of the now defunct *Gornoslazak* spent four and a half years in jail and paid about $5,000 in fines. What boots the quality of boiler-plate matter or the delinquency of the oldest subscriber in comparison with such trials? These must be the men who loved their profession and who have furnished the text for so many speeches that go with the cigars just before the cold gray dawn.

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THE dread "age limit" seems to have impressed not a few members of the Typographical Union, if we may judge by the number of schemes to exempt old members from taxation that are being talked about. We doubt if the fathers in Israel are behind these propositions; they probably emanate from those who look with abhorrence on approaching years. Age and efficiency are not questions of years; they rather have to do with temperament and disposition. A man is as young as he feels, and he feels as youthful as he deserves and desires to be. Look on the bright side of life courageously, be charitable in mind and heart, and that despotism of fear which makes so many shudder as the years pass by will not hover over you. There is no more comforting or inspiring picture than that of a right-living, sunny-minded, elderly man in any walk of life.

---

THE difficulties that beset those who would "run" a daily paper are innumerable and without end. There is a tradition abroad to the effect that if a sheet can get the subscribers or readers, all that is good and sweet in the publishing line will surely follow. This comfortable axiom received a sorry jolt in the case of the *London Majority*, a one-cent paper voicing the hopes, ends and needs of wage and salary workers. The *Majority* is said to have been a good paper and its first issue circulated to the extent of three hundred and seventy-five thousand copies. That would be near top-notch figures with us, but in five days the *Majority* had gone to the graveyard. The valedictory which followed so closely on the salutatory gave as the reason lack of funds, though less than one-twentieth usually required for launching such a venture had been spent, and the management was prepared to meet all pressing obligations even while singing the swan song. The working force—some of whom left situations to aid the *Majority*—met and passed resolutions condemning the management for having misrepresented the prospects of the paper, but thanked it for the pecuniary compensation tendered. We are told the inside history of the short-lived sheet would prove interesting reading. Maybe so, but the man in the street can see there is need of something more than a good paper and a large circulation to compel success. It takes capital to fight capitalism the world over, and especially in the journalistic field.

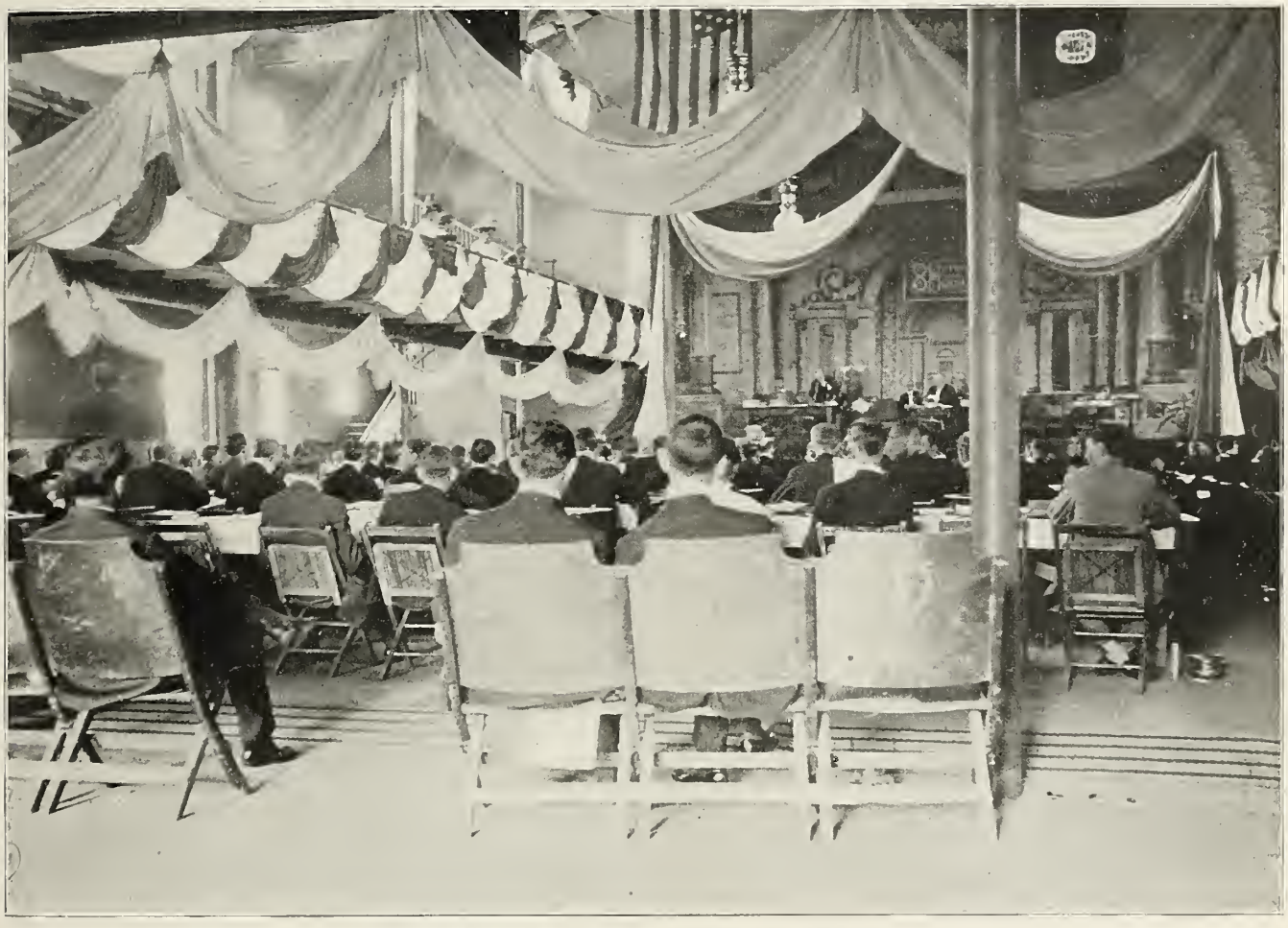
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AMONG suggestions from more or less eminent personages as to the most desirable disposition to be made of the Sage millions is one for the endowment of newspapers. This idea hails from Nebraska, its sponsor being Professor Ross of the State University. He wants some agency for disseminating the truth about the present as trustworthy as the university is about what has passed. At this time, "Venal, subsidized, special-interest, partisan and yellow papers, scream us deaf, lie us blind and force self-respecting journals to compromise with their methods." To offset this and bring about reform, the original-minded Doctor Ross would have established in every State an endowed newspaper which should seek the truth and publish it "heedless of the shekels." These papers are to be managed by boards of trustees nominated by the leading organizations in their respective communities. The Doctor avers that higher education would be where the press is now if the State had founded no colleges, but left the dissemination of learning to profit-seeking institutions. To emancipate journalism from the thraldom of the counting-room, Mrs. Sage is invited to become the patron saint of independent newspapers, even as Carnegie is of libraries. The suggestion hasn't one chance in a million of being favorably received, though another daily paper in each State might prove acceptable to the workers just now, but it would be interesting to note how long the Sage millions could stand the strain of publishing papers that ignored the counting-room and were superior to catering to the news wants of their readers. Even so large a fortune wouldn't go far. To finance such a scheme would require the "power to tax." And so we shall just have to worry along with our out-of-works and unmonitored press, even if Mrs. Sage does hanker after Doctor Ross's proposed title of "patron saint of journalism."

### OVERTIME.

THE overtime problem is one of the bugbears of the trade, and while all agree that it is a nuisance and, with rare exceptions, a positive loss to the employer, yet it flourishes to the extent that it is the rule in some shops at certain seasons. On the surface this usually appears to be unavoidable, but it is a question if habit and custom have not more to do with the practice than is generally acknowledged. In some industries overtime is almost unknown, and the men who insist on it when patronizing a printing-office seem to submit without much fuss. This is largely because they know that if they want work done within a certain period, they will have to give it out in ample time to permit of its being put through in the regular working hours; if they fail in this, then blame for the delay is recognized as being on their shoulders. With a job of printing it is different. If for any reason — good, bad or indifferent — it is convenient to ignore promptness in preparing copy or returning proofs, the principal in the case allows things to drift in their own way, because he knows there is an elastic work-day at the printing-office and the job will be out on time, notwithstanding his easy-going procrastination. That is, if the customer will put up the necessary bluff — the preface of which is that the business in question, like time and tide, can wait on no man, and that the printer across the street just dotes on overtime jobs. In this wise printerdom has come to think that because overtime can not be abolished absolutely, there is necessity for a great deal of it.

Lawyers and their clerks having in charge the preparation of briefs, etc., seem to believe that the printer can and will get them out of all sorts of holes. To object to overtime — which is another name for overwork — is equivalent to contempt of court, is about the impression they seek to create. Yet the layman — especially the printer layman, who has worked day and night in order that a document might be on the clerk's desk at a certain minute — who has had occasion to attend court for any time, is amazed at the flimsy excuses that are accepted from these same attorneys. The bewildered layman concludes there is little need of a reason to secure delay in court — any sort of a plausible story from one of the "learned brothers" will do. As for the



CONVENTION OF THE I. T. U. FROM THE ENTRANCE.

judges, questions of the most momentous import—even of life and death — must wait until they can be reached in the regular way and even the sacred vacation is not permitted to be trenched upon. It is more of a novelty for court attaches to work overtime than it is for printers to refuse to do so. The attitude of the lawyers and courts toward printers in this matter is largely a survival of the old contempt of professional men for those engaged in trade. What constitutes an adequate excuse for the learned brother would be worse than no excuse in the case of the printer, because the "profession" has an ingrained notion that the "trade" should wait upon it with lackey-like docility and faithfulness. It is not meant by this that the lawyer as a man so regards his fellow citizen in trade — he may respect him highly and indeed look up to him — but this fairly illustrates the attitude of the "profession" toward the "trade."

Some trades do not agree to this estimate, and allow the courts to wait on them, while they do the required work in the usual hours. With printers, court work is looked on as being the cause of necessary overtime, and its presence in an office does much to confirm the habit until the management comes to regard a few hours extra work at extra pay as being the easiest way out of many difficulties. Having fallen into a rut, it is easy to make a mental calculation showing that it is the smoothest and best road to travel, and to sniff at a suggestion that if we would but look around we should find a better groove. So the London (England) employers found with the overtime evil, for evil it is. As has been recounted in these pages, the union raised a mighty protest against the custom. The employers knew all about the stock arguments of exhausted men who did "the leastest work for the mostest pay," the inconvenience and unprofitableness of it, but they were quite sure there was no remedy. The men resolved they would not work more than eight hours overtime in any one week, and this finally became the rule of the trade. The reliable *Printers' Register* tells us it is "officially stated" the overtime limit has not been found impracticable, and "many in authority are wondering why they have been paying overtime rates so long when all the while much of the extra expense might have been avoided." A clear case of being in the rut and having to be lifted out, for the *Register* quotes some unnamed person as saying: "In fact, it is on the cards that the employers themselves will propose a further reduction of the limit." Where labor is scarce or machinery is used, the problem is more difficult of solution, but much of the overtime now indulged is unnecessary and could be reduced materially if the craft would sit up and take notice and resolve to set its face against it. On the practical side, the unions ought to adopt scales (lower than the overtime rate, of course) for extra shifts, so that rush work could be gotten out, and employers should charge an advance on all such work. But most of the irritating and unnecessary overtime can be relegated by good management and educating customers to the idea that a printer is not exactly a convenience like unto a night-owl cabby, and his leisure is as valuable to him as is that of any other man.

### HEALTH AND BUSINESS.

THERE has recently been a subsidence of the agitation for healthful conditions in workshops and among workers. That there will be a revival is certain, because the enemies of dread consumption are alert, having had much to encourage them to keep up the fight. And in the war against the great white plague is found the genesis of the concern for the general health of wage-workers. In the printing trades consumption is the chief instrument of the Grim Reaper. In a schedule giving the death rate from this disease in fifty-three occupations in the United States, "compositors, printers and pressmen" rank third with 453 deaths to the one hundred thousand a year. The classification is not as clear as it might be, but is doubtless intended to include all those engaged in the productive departments of printing-offices. It is the showing that appalls. Why should printers not be as free from the scourge as tailors, machinists, or factory operatives, who have death rates less than half of ours? Some of the difference must be charged up to working conditions, for printers are not more given to profligacy and carelessness than other craftsmen who are "inside" workers and who suffer less from the ravages of this disease.

While a serious indictment could be made out against the average printing-office on this score, it is not because employers are less humane than their fellows, but rather on account of their being tenants, and landlords care little about the hygienic condition of buildings devoted to manufacturing purposes. This is a serious obstacle to the establishment of healthy workrooms, for if the tenant makes the improvements, he is in danger of being penalized therefor, in the shape of increased rent when the lease expires. But the fault is not all in the workroom. Some inheres in the habits and thoughtlessness of employees. If printing is one of the hopelessly unhealthy industries, then the one thing to do is for each individual to take extraordinary precautions to counteract these baneful influences. The most stringent laws and the best of hygienic workshops fall far short of their possibilities for good if the

workers are not alive to their duty to themselves and their fellows. In Great Britain the law pays more attention to such matters than it does here, and American labor people clamor for the application of the British regulations. These laws are the result of much agitation on the part of the workers of Great Britain, which would indicate that they have some idea of what they want and why they want it. Yet in the last report of the factory inspectors we read that while sanitary conditions are improving in new works, they are often "rendered nugatory by the habits of those employed." And even the laws providing for proper ventilation are set at naught by the workers. The same indifference and neglect are noticeable in almost every up-to-date workroom, and who can tell how many employers have been restrained from erecting model offices on account of it? A man may acknowledge it to be his duty to provide health-preserving appliances, but he will balk at the idea of having them scorned by his employees or being compelled to teach them the value of their use. Some men delight in uplifting their fellows in this way, but employers as such are not the best fitted for such work, for there is something within employees which moves them to resent interest of that kind as undue interference. That sanitary conditions should be improved, all are agreed, and we trust the agitation will go on. If the employees but do what they can in their own way in this direction we are convinced they will find many now apparently indifferent employers glad to coöperate. This class only needs a little practical encouragement to answer the call "come on." The curmudgeon class will hold back and inveigh against new-fangled notions, but public opinion or the law will make them join the procession if business reasons do not, for first and last, sanitary workshops pay big dividends.



CONVENTION OF THE I. T. U. FROM FRONT GALLERY.

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EXPERIENCE without insight is as valuable as dough and yeast stored in different sides of the pan and expected to make bread. Unless insight be present, all the experience in the world will not make a wiser man of the individual who lacks the capacity to imbibe that experience, to profit by it, to make it a part of himself. People who brag about their experience frequently have had so much because the earlier lessons have taught them nothing. And this fact is eminently true of a host of advertising men.—*Printers' Ink.*

### NEWSPAPER VITALITY.

THE announcement that a daily paper is to be launched at Washington this month will be productive of many conjectures as to the life probability of the new venture, for the national capitol has acquired an evil reputation as a first-class journalistic graveyard. It is reported that the bantling will be ushered into the world with ample provision as to capital, and its editorial sponsor knows his public, having achieved unusual success in a similar capacity on another Washington paper. While it would be phenomenal for such an enterprise to succeed without one or both of these factors, yet their presence in great abundance is not necessarily a harbinger of success. Conditions in large cities seem to tend toward fewer, rather than more dailies. Looking backward ten years — years of unexampled prosperity for the most part — any observant person of good memory will recall several suspensions, or mergers, which amount to the same thing — there is one paper less in the community. The notable exceptions are the Hearst papers, but they are so out of the ordinary that they should not be considered in discussing the subject generally. Mr. Hearst has unlimited wealth at his command and his chain of papers permits the maintenance of an organization impossible outside a great combination or trust. But with all this, the Hearst papers struck out on original lines, catering to a growing force in each community, while their owner has taken a hand in the political game in such a manner as to make his papers serve him while he serves them. That is a rare quality — so rare that not one publisher in a thousand could do it on the scale Hearst has, even if he had the money. Competent judges — fellow-publishers — declare that it is this quality which has been the salvation of Publisher Hearst.

The Washington project itself profits by the operation of the general rule, as a portion of its plant was secured from the *Baltimore Herald*, which succumbed to the tendencies of the times. A few years ago this was one of the Monumental City's prosperous morning papers, but after the fire of 1904 went into the evening field, the managers probably thinking that in the boom, which was then pretty well assured, it would be able to obtain a footing and participate in the advantages which inhere in the afternoon paper proposition. An interesting sheet — not barren of individuality, but adhering to old-line journalism — was produced and a circulation attained which would have assured permanency ten years ago. Its principal competitor was " kept on the jump " to keep abreast of the demands made on it by readers and advertisers, but the *Herald* was compelled to hoist the red flag, and no one wanted it as a going concern. Its physical plant was all that interested men with money and a knowledge of the ways of newspaperdom. To those of the guild there is something sad about the demise of a newspaper, especially when it occurs in the midst of journalistic prosperity. But there is a cause, and a natural one, for the number of daily papers not keeping pace with population. The reduction of advertising to almost scientific exactness, with an army of experts weighing the possibilities and probabilities, is one — and possibly the main — cause. The advertiser does not look with favor on the appearance of a new claimant which he may be compelled to patronize for appearance' sake, but which will not extend the scope of his reading public more than five per cent, while adding thirty per cent to his newspaper advertising expenses. It is not good business, from the advertiser's viewpoint, to invite such a possibility, and so he discourages papers which are not necessary to him. The proprietor of a department store and a large advertiser recently told the writer that two newspapers — morning and evening — were enough in any city of less than a million inhabitants. The advocacy of certain principles of government, and the thousand and one things that are the distinguishing marks of a newspaper and the higher reasons for its being, were nothing to him. He was concerned only in reaching the readers of the community, and the more limited their choice the better pleased he would be. There may be a lapse in this reasoning, for every paper in the field stimulates newspaper reading to some extent. But this advertiser was voicing the views of his kind, and as advertising is the life-blood of dailies, those who make papers will have to bow their necks to the philosophy of the men that control advertising, and be content to see the number of newspapers in the cities remain as at present, if not be prepared for more funeral notices. In common with every one who knows the value of a paper to a community, we wish the projected Washington venture well, and from what we know of the men behind it, we are assured it will deserve success.

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### ON THEIR WAY.

During a newspaper men's convention, a number of journalists were one afternoon talking of the tricks of " the faithless types," when " Marse " Henry Watterson said:

" While I've heard of a great many funny typographical breaks in my time, about the oddest and most humorous transposition of the types that ever came within my observation was that in a New York paper some years ago. That sheet used to print its shipping news on the same page with the obituaries. Imagine the glee with which its readers found the captions exchanged one morning, whereby a long list of respectable names were set forth under the marine head, ' Passed Through Hell Gate Yesterday.' "— *Harper's Weekly.*




Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

LAKE SAN CRISTOVAL, COLORADO

On The Denver & Rio Grande R. R.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for The Inland Printer.

## THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

BY PHILIP ZACE.

NO. VIII.—QUADRUPLE FOLDING MACHINES.



THE quadruple folding machine is designed to fold four signatures of sixteen pages each, or two signatures of thirty-two pages each at one operation. An illustration of such a machine and a diagram of a form of quadruple sixteens are shown in Figs. 7 and 8 of the first article in this series.

In the Dexter "quad," the sheet is passed into the machine in the usual way, and as previously described. The preliminary adjustments of the machine to suit the size of the paper and so forth, are similar to the methods employed in other machines. These have been adequately described. The sheet is passed into the machine by suitable feeding devices, and carried by tapes to the correct position above the first pair of folding-rollers, where it receives its first fold in the center. The sheet continues to its position over the second pair of rollers, at which point it is laterally adjusted by an electrically operating registering device. Here it receives its second fold parallel to the first. As the paper passes from the second-folding rollers it is severed into four folded strips and conveyed into position above four third-folding rollers, which impart the final fold at right angles to the first and second folds and deliver the four signatures of sixteen pages each to four pairs of calendering rollers, from which the signatures drop into the packing devices.

If it is desired to produce two signatures of thirty-two pages, the signatures from two pairs of third-fold rollers are conveyed to the calendering rollers below the other two pairs of third-fold rollers and follow and drop into the preceding signatures and thus form signatures of thirty-two pages. By this means the "quad" produces better work than other machines, when it is desired to fold heavy paper into signatures of thirty-two pages. It is quite impracticable to make four folds in a single sheet of heavy calendered or coated paper, owing to the tendency of the pages to be drawn out of shape by the great strain they are subjected to in making the last fold. The "quad" obviates this trouble and at the same time affords a maximum folding capacity.

Fig. 32 is a side elevation of the machine. The numbered parts in the drawing will be referred to in explaining important adjustments.

It is important that the folds for this class of work should be very accurately made in the center margins of the sheet. This part of the work is accomplished by the electrical registering device. The first-fold stop gage will regulate the sheet perfectly parallel with the first fold roller, as previously described in the second article of the series, relating to jobbers. The adjustment of this gage is essentially the same in most classes of machines. This is sufficient until the sheet has reached its position at the second fold, as it is unimportant what position the paper occupies laterally for the first fold. It must now be registered laterally very perfectly in order to bring

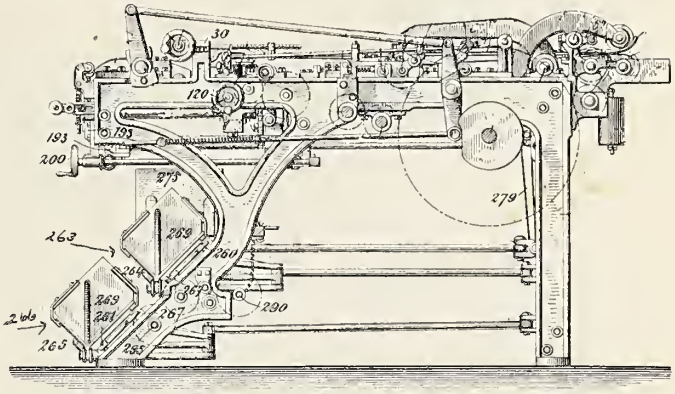



Fig. 32.

it into position to be separated by the knives and folded exactly in the center of the margins. The accuracy of both these operations is determined by the side registering device. This device is located directly behind and below 30 in Fig. 32, mounted at the right-hand side of the machine adjacent to the end registering blade, and having a circuit-making lever which is adjustable on its supporting bar to enable it to be acted upon by the extreme edge or corner of the once-folded sheet. The hand-wheel (120) must be turned to move the carriage inwardly or outwardly on the guide frame. The electrical device is attached to and moved by the carriage. The mechanism comprises a continuously operating roller; an electrically controlled drop-roller; an electromagnetic device; an adjustable registering arm, adapted to be operated on the folded corner of the paper for closing an electric circuit and lifting the drop-roller out of operative position.

In Fig. 33, 125 is the continuously rotating roller, mounted upon a short cross-shaft and receiving its motion by bevel gearing. The collar (131) keyed to the short shaft (128) supports the arm (127), which is formed with a lug (131*a*). This lug is adapted to engage a similar lug (127*a*), and by the partial rotation of the shaft (128) to hold the roller (130) in operative position. No. 132 is the armature-lever carrying the armature (133) at its free end, and formed with a heel (132*a*), which is adapted to engage the end of an adjustable screw (*A*) and lift the roller (130) when the electromagnet is energized.

As the right-hand edge of the once-folded sheet passes over the second-fold rollers between the plate (145) and another curved plate (supported by a bracket and not shown in the drawing), a crank arm, operated by a cam, which actuates the rock shaft (150) allows a spring to hold the roller (130) elevated from the surface of the paper by the electrical device until the succeeding sheet reaches the position in which it must be registered.

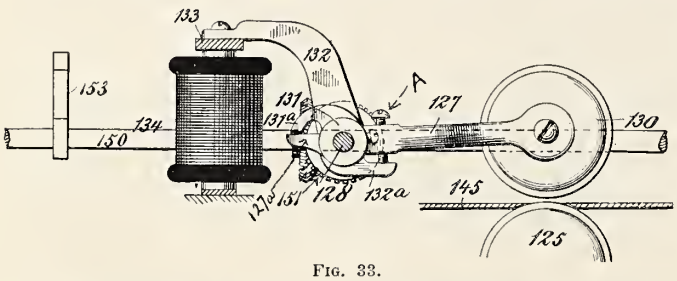



Fig. 33.

For cutting the twice-folded sheet into four signatures of sixteen pages each there are three cutting devices, one stationary in the center of the machine and two adjustable devices on opposite sides of the central one. Each knife consists of a serrated cutting-disk, which operates in conjunction with grooves in the lower roller (105, Fig. 34) of the second folder pair. Accordingly, all adjustments of the two outside blades must be made at relative distances from the center of the machine. The ends of the cutting roller are reduced in diameter to allow for a set of sleeves (175) which have annular grooves (176). The cutter wheel (180) can be adjusted to coöperate with any of the grooves by loosening the screw bolts and nuts (182 and a similar one on the opposite side) and moving the arm (178) down and sliding the bracket (177) horizontally to the proper position, so that the cutter wheel will engage another groove. The bolts should be properly tightened, and the operator must use care to prevent the wheel from engaging the grooves too tightly or too loosely.

The cutting wheels are each provided with two rubber tires, closely fitted to the knives. If the knives are set too close to the grooves, these tires will wear out quickly and it will be necessary to constantly replace them with new ones. By means of a hand-screw on the outside of the machine and connected with the sleeve (175), this member can be adjusted longitudinally upon the reduced ends of the roller, and by the lowering of the bolt (182) the cutters can be shifted upon their journal-spindles (179) to correspond with the shift of the sleeve. This permits of cutting paper of various sizes exactly in the center of the margins. The adjustment of the cutters (180) in conjunction with the second-fold rollers is very important, as the sheet is only allowed to travel a very few inches after being separated when it comes in contact with the last-fold adjusting guides, for by the time the rear edge is severed, the forward edge is almost in contact with the adjustable guides.

The outside cutters are first adjusted into engagement with the grooves nearest the desired lines of severance in the manner explained, and then the final adjustments are accomplished with the outside hand-screw, as above described. It is important to have the sleeves (175) cover as much of the reduced ends of the roller (105) as possible, so as not to interfere with the folding action. To do this, and at the same time afford the necessary scope of adjustment, the sleeves are made long and provided with a number of grooves, into which the cutters can be adjusted, part of the adjustment being accomplished by the movable cutters and part by the sleeves. There are four pairs of third rollers, supported at right angles to the first and second fold rollers and below the plane of the second-fold rollers. The tapes convey the four severed pieces of the twice-folded sheet longitudinally above the third-fold rollers until the folded edges come in contact with the

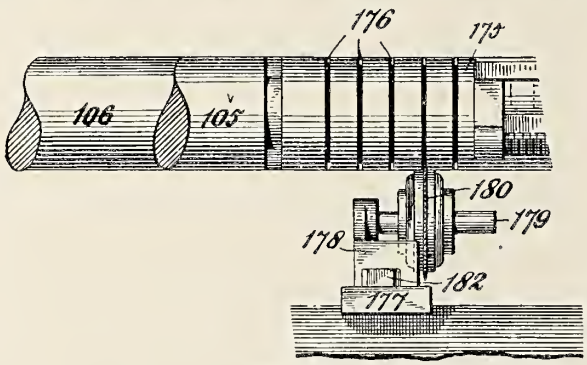



Fig. 34.

guides (two for each pair of third-fold rollers, arranged one on each side of the vertically reciprocating knife) at which moment the knives for passing the paper through the third-fold rollers descend and form the final creases in the four signatures. *(To be continued.)*

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**NOT FOR PUBLICATION.**

The engagement between a wealthy Baltimore belle and an impecunious clubman of that city was at one time last winter perilously near the "breaking off" point, and all by reason of the unfortunate mistake of a florist's assistant of whom the young man had ordered flowers for his beloved.

It appears that the young fellow had hastily despatched to the florist's establishment two cards, one bearing an order for roses to be sent to the young lady's address, and the other intended to be attached to the flowers.

What was the astonishment and indignation of the beloved one when, on taking the roses from their boxes, she found affixed the card bearing the legend:

"Roses. Do the best you can for $3."—*Harper's Weekly.*

Written for THE INLAND PRINTER.

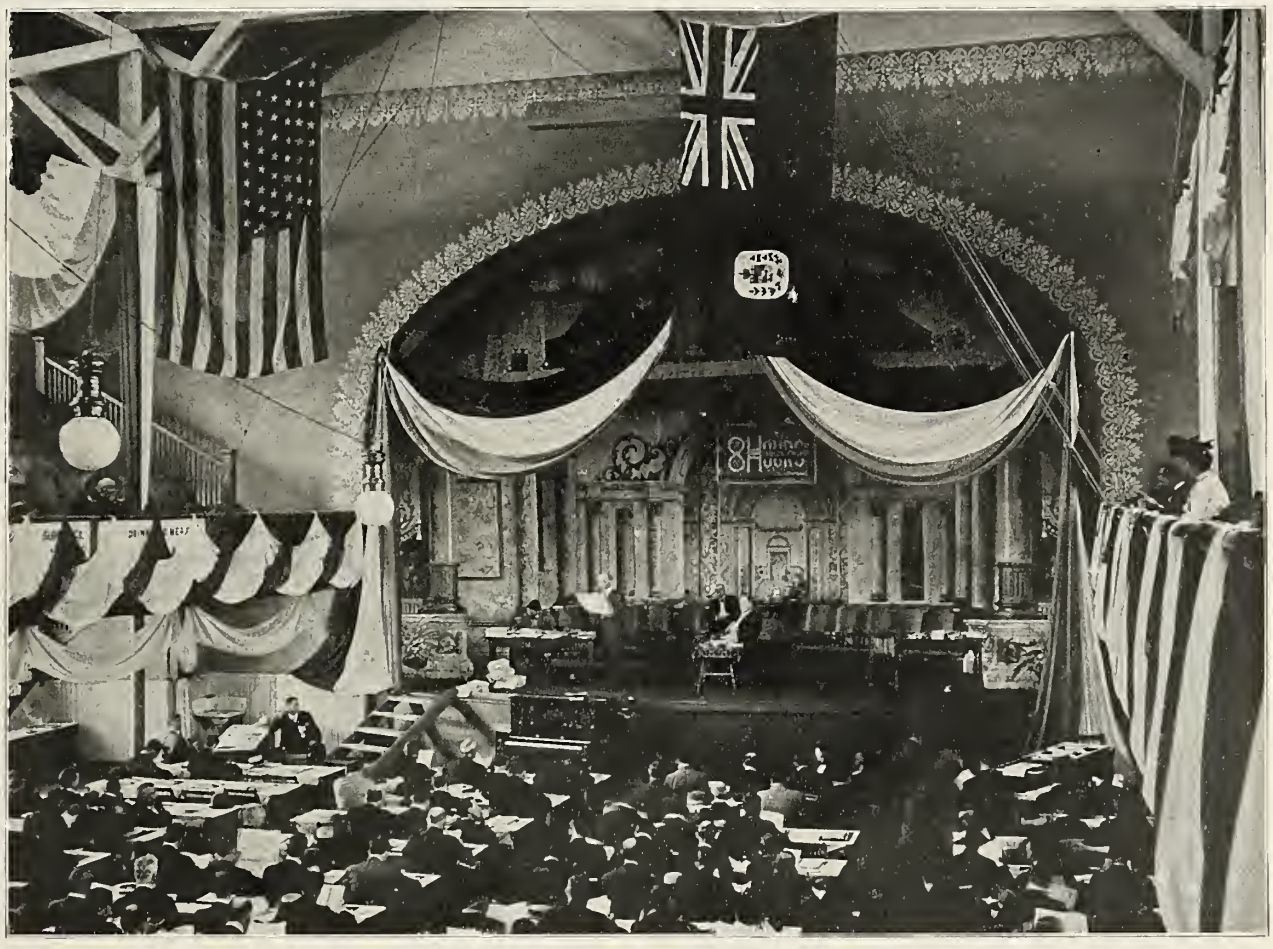
## NOTES ON LIGHT, HEAT, POWER AND SANITATION.

BY HARLEY BARNES.

THE great majority of printers who use some form of motive power for driving their machinery are included in the class of offices using from two to perhaps ten or twelve horse-power, and where the size of motor and volume of business will not justify the employment of a specialist to attend to the duties of engineer. A comparison of conditions in such offices where some employee combines the duties of engineer with his other work, with other mechanical industries where motors of this size are used under similar conditions will show a very low standard of efficiency in operation when the principal factors of economy of fuel, regularity of operation and durability of the motor are taken into consideration. There seems to be no good reason why an engine used for printing-office duty should not be operated with as good results as the same sizes and kinds of motors are in other industries, but no other department of the business is so neglected both by those engaged in the trade and their trade publications. Perhaps the publishers of THE INLAND PRINTER will some time extend its field of usefulness by adding a department dealing with the heat, light and power problems which confront the printer. Until then no printers' technical reading is complete without a subscription to some one of the excellent journals devoted to these subjects, but which do not deal with them in the way best adapted to the needs of the non-expert who finds himself with an engine elephant on his hands.

* * *

A POPULAR idea concerning belts used to drive machinery is that the application of resinous substances to their surface will reduce the slip of the belts on the surface of the pulleys on which they run, a consequence of which is a loss of power and undesirable variations in the speed of machines. This is a gross error. Any application of resin, soap or gum to the traction surface of a belt can have at best only a temporary effect in reducing slip, as the tendency of such substances is to gather in lumps and streaks on the surface of pulleys, the result of which is to relieve the contact of the belt with the other portions of the pulleys, very much as a cut-out overlay reduces the impression on the high lights of a half-tone. To get the best results from a belt drive the faces of pulleys should be clean and smooth, and the



CONVENTION I. T. U. FROM THE BACK GALLERY.

leather belts should have their entire driving surface coated with some oil that will not gum or, preferably, with some of the excellent belt grease preparations on the market. Such applications should be repeated from time to time, as the object is to fill (and keep filled) the pores of the belt so that as the air is expelled from between the pulley and belt at the point of contact, the friction between the belt and pulley due to the weight and strain of the belt will be supplemented by atmospheric pressure on each square inch of belt and pulley contact surface, which will approximate toward fifteen pounds to the square inch, to such an extent as the conditions named above operate to perfectly exclude the air from between the belt and pulleys. Electric motors connected directly to the machines they drive offer the ideal means of power transmission, but for various reasons are a more or less remote future possibility in many print-shops. In the meantime acquisition of knowledge about power-transmission by means of belts would pay good dividends to many printers.

* * *

Isn't it about time that the time-worn printers' bellows and office broom make way for a more sanitary and expeditious method of cleaning? A device is employed in large modern hotels and office buildings of connecting pipes from the intake of a powerful exhausting fan to various parts of the building. By the attachment of a piece of flexible hose to a connection provided in each room any dust that has accumulated is drawn in by the suction at the free end of the hose as it is moved about the room by the operator. The dust thus taken up going from the hose into the pipes leading to the exhaust fan, through the fan and thence out of the building. The possibilities of this system of cleaning when it shall be applied to the cleansing of workrooms without the necessity of covering up machinery and type cases, opening windows or interfering with employees at work are almost boundless. The ease and effectiveness with which the dust might be removed from type cases, from out of the way corners which are inclined to hoard dust, and under machine frames where it is difficult to sweep, would alone justify the moderate expense of installing such a system apart from its other advantages. Nearly all printers afford some form of motive power, thus making but a few dollars expenditure necessary to enjoy this convenience. A small belt or motor-driven rotary fan arranged for exhausting, some connecting lengths of pipe with provisions for coupling on a piece of flexible hose at convenient places, a piece of hose with a suitable intake covered with wire screen to prevent small objects being drawn in accidentally by the strong draft, are the essentials.

Written for The Inland Printer.

## PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. VIII.— BY N. S. AMSTUTZ.*



NTO the September article an error crept, which, however obvious, is regretted by the author. In placing the time indications at the top of Fig. 49, "0" time is shown without a black margin along the right-hand side. This is manifestly an impossibility, because at "no time" in the acid there has not been produced any effect whatever on the copper plate; hence it could have no relief and no printing quality and should show black. The tonal interpretation of Fig. 49 is defective in that the darkest portion of the scale should be black so as to disclose what loss is incurred in the transition from dead black to the first three or four bands of *modified* black. As stated, the scale is not an ideal one. It shows a

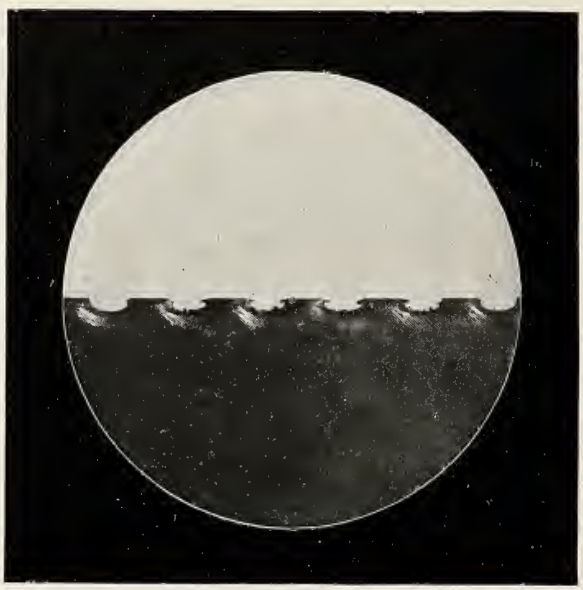


Fig. 55.— Edgewise microphotograph of a 65-line, 45-minute flat etch, showing the enamel "shell" or "scale" on some of the dots, and disclosing the side action of the acid. This half-tone at 150 lines shows traces of irradiation which have been accentuated in staging. Enlarged about twenty-six diameters.

slight variation between the left and right hand edges, which, however, is not so marked, as if the "0" time region had not been inadvertently trimmed off, this space was fully one-fourth inch wide.

In connection with the production of coördinate test scales, the entire engraving is to be filed with the negative and the engraver's proof in so far as there is anything on the engraving to show in the proof between dead black and the smallest black dots. In this way the enamel print region

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

will show along the unetched side of the scale as a dead black on the proof and the varying depth and width of the graded dots will appear immediately adjacent to this region, on the copper.

After considering the production of coördinate tonal scales and the manner of filing the data, it is well to specially call attention to the desirability



Fig. 56.— Similar view to Fig. 55, but at 65 lines per inch, showing a marked difference in interpretation. The irradiation effect is barely noticeable above the extreme right-hand dot.

of having fixed working standards of all the interrelated conditions appertaining to each screen number in use, so that there is always the *same basis* to refer to — an unchangeable basis. It will be conducive to greater uniformity in output than if the referee or judge of the many questions which arise day by day as to the treatment of the various tonalities, is the head photographer alone. However expert, he can not be infallible, and the personal equation as to the extent of impression certain conditions will make on his judgment will vary from time to time. It is then seen that a basis of uniformity as to standards of comparison is very essential. How can any one, but the exceptional expert who has a Mezzofantian memory, so fix all the varying conditions and factors that enter into the production of half-tone plates in his mind that his judgment will always present as invariable a record as that produced in the manner outlined in the September number.

If enlargements will be made of the negative and etched-plate conditions, comprising the shadow, grays and high-light dots, then the operators so supplied will be a long way ahead of those who simply follow a rule of thumb plan, and positive knowledge will be gained that will be available for all emergencies. A separate set of records being made up so as to show the effect when using photographic prints toned to different shades and colors, the data will become the more valuable. In all cases where standardization is the ideal, it is essential to copy a tonal scale photograph produced as described in the last issue by utilizing a celluloid "actinometer." Such scales can be toned to different tints and special record tests of each condition made for reference.

If all subjects presented the same conditions as to shadows, high lights and middle tones, it would obviously only be necessary to make the proper compensated negative and give a flat etching in each case, without any staging whatever; but this ideal condition does not universally exist because of the large variations in the conditions of the "copy." The principal remedy lies between retouching the photographs or staging the etching. In many cases the staging is the quicker and safer method, because the variable factors of photographic susceptibility which come into play in the pigmented mixtures the artist uses who does the retouching are non-existent with the etcher. When some of the so-called Chinese whites will photoengrave as a middle gray, the possibility of having false interpretations creep into the subject, through modified whites, grays or reds, on the whole is larger in the case of retouching than in staging because the etcher works in a subtractive manner only, while the retoucher works in this and an additive manner as well — when using either dark or light pigments; subtractive when

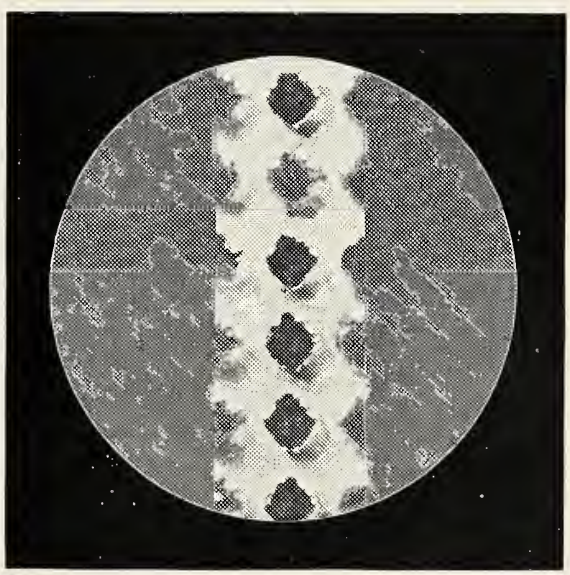


Fig. 57.— Showing microphotographic enlargement to about twenty-seven diameters from dots similar to those shown in Fig. 56. The "enamel" has become dry and crinkled at the overhanging edges, causing peculiar flutings. Viewed through the microscope, the round formation of the dot underneath could be seen, but it was of insufficient intensity to show in the enlargement.

white is used over a darker ground, and the reverse when a dark pigment is the medium employed on a lighter ground.

The etcher works in the direction of the whites, always reducing the size of the black dots and increasing the dimensions of the white ones, thus invariably, wherever any acid action takes place,

reducing the percentage of black, just as the wood engraver, by repeated incisions of his graver, reduces the black areas and puts in whites at each movement of the graver. This is called a subtractive method, because portions of the original black area are subtracted or removed in contradistinction to steel or copper plate engraving or pen drawing, in which there is no black to commence with, hence each line produced adds black to the previous lighter areas and thus these processes become *additive* ones, for the reason that they add to or increase a certain condition in contrast to the other method, which removes, reduces or subtracts from a previous dark area. This unit or first condition must be the whole printing surface intact, as a black, for a white has no printing surface; hence, so far as the typographic relations are concerned, does not exist, since it is a factor belonging to the paper and not to a type-high block.

TABLE No. R.—Showing equivalents of round dot diameters, and areas in square dot sides.

| Diameters in Inches. | Areas.* | Equivalent square dot sides, in inches.*a* |
|---|---|---|
| .0005 | 1.96 | .00044 |
| .0010 | 7.85 | .00089 |
| .0015 | 17.67 | .00133 |
| .0020 | 31.42 | .00177 |
| .0025 | 49.09 | .00221 |
| .0030 | 70.69 | .00266 |
| .0035 | 96.21 | .00311 |
| .0040 | 125.66 | .0035 |
| .0045 | 159.04 | .0040 |
| .0050 | 196.35 | .0044 |
| .0055 | 237.58 | .0049 |
| .0060 | 282.74 | .0053 |
| .0065 | 331.83 | .0058 |
| .0070 | 384.85 | .0062 |
| .0075 | 441.79 | .0066 |
| .0080 | 502.66 | .0071 |
| .0085 | 567.45 | .0075 |
| .0090 | 636.17 | .0080 |
| .0095 | 708.82 | .0084 |
| .0100 | 785.41 | .0089 |
| .0105 | 865.90 | .0093 |
| .0110 | 950.33 | .0098 |
| .0115 | 1038.69 | .0102 |
| .0120 | 1130.97 | .0106 |
| .0125 | 1227.19 | .0111 |
| .0130 | 1327.32 | .0115 |
| .0135 | 1431.14 | .0120 |
| .0140 | 1539.38 | .0124 |
| .0145 | 1651.30 | .0129 |
| .0150 | 1767.15 | .0133 |
| .0155 | 1886.92 | .0137 |
| .0160 | 2010.62 | 0142 |
| .0165 | 2138.25 | .0146 |
| .0170 | 2269.80 | .0151 |
| .0175 | 2405.28 | .0155 |
| .0180 | 2544.69 | .0159 |
| .0185 | 2688.03 | .0164 |
| .0190 | 2835.29 | .0168 |
| .0195 | 2986.48 | .0173 |
| .0200 | 3141.59 | .0177 |

* In units of .0000001 square inch.

NOTE (*a*).—The square dimensions of the smaller-sized dots have to be carried to a practically unattainable degree of decimal places so as to come within a reasonable semblance of the numerical accuracy of equivalent dimensions; as it is, the error is noticeable when numbers alone have to be dealt with, but negligible in practice. Thus the product of any value in the third column multiplied by itself should *exactly* equal the value found on the same line in the second column. Taking the equivalent value of a .0035-inch round dot, .00311 × .00311 = 96.72, a difference of .51 is found, which, considering the minute unit of area used, is of course entirely negligible in practice. The diameters and sides when carried to ten-thousandths of an inch do not exceed the unit of accuracy employed in ordinary precision engineering.

It has been thought wise to carry through an assumed condition as to half-tone interpretation, showing the various practical phases of the laws of compensation. These laws are understood in the arts in general and recognized by every patternmaker in particular. In constructing patterns that shall be used for making castings in iron, brass or aluminum, he uses a scale which is as much larger in length than a normal length scale as the metal of the same dimension, which is to be used, shrinks or contracts when cooling. This is so well known and understood that a query of the practical patternmaker as to the correctness of his working to a scale that was not normal would subject the inquirer to the not inapt classification wherein verdure is the dominating characteristic — bluntly speaking, he would be called a "greenhorn." The previous appellation does not apply to the wide-awake process worker, but some of the "color" may be found in the vicinity of the chap who is a law unto himself and who can see no farther ahead in his chosen calling than to kick at anything that will sift out the meritorious man from the drone.

With an apology for this digression, let us see how these laws of compensation apply to half-tone work. Suppose there was no side action in the etching part of the process, then the tone values of the negative would need to be exactly the same as the required value of the finished print, barring spreading action of the ink. Since the side action in etching and the spreading of the ink are present, it is of vital importance to reason *backward from the printed page.* As all black dots are, on an average, enlarged about .001 inch and all white dots are similarly reduced by the same amount in printing, it will be necessary to have such dots respectively smaller and larger in the engraving. The black dots of the etching being .001 inch smaller, and the white dots .001 inch larger than the printed results, they thus truly compensate for the spreading action of the ink.

There is also the compensation for the side action of the acid. Suppose the side action of a white dot is enough to increase its size .003 inch during the whole etching period and that of the black dot .004 inch in the same time, and remembering the .001 inch of the inking conditions, which neutralizes .001 inch of the side action, the negative representation of the white dots of the shadows will need to be .0028 inch smaller than the required printed page size, and the negative counterpart of the smallest black dot of the "whites" will, similarly, have to be .003 inch

larger, allowing for *two* compensations — the acid and the ink. If there was no spreading of the ink, obviously the negative would have to only compensate for one condition, that of side action, and, thus, the first values given would represent the change of negative dimensional characteristics. To recapitulate: Suppose a white shadow dot on the printed page, representing true tonal interpretation, was to be (table O, page 546 of the August number) .0028 inch and the black dot of the "whites" also .0028 inch diameter. To compensate for the ink, the smallest white dots of the engraving should be .0038 inch and the smallest black dots .0018 inch diameter. Letting the side action of the acid be represented by .003 inch and .004 inch respectively, for the shadows and "whites" the negative dimension for the smallest white dots would be .0008 inch and for the smallest black dots the size would become .0058 inch, thus making the negative shadow conditions .002 inch smaller and the high-light conditions .003 inch larger than the printed page requirements. The photographer then must see that these sizes are present in his finished negative. Table No. U discloses an additional compensation, covering the variations of an "enamel" print from its negative.

TABLE No. S.— Showing **equivalents of square dot sides** and areas in round dot diameters.

| Sides in inches. | Areas.* | Equivalent round dot diameters, in inches.*a* |
|---|---|---|
| .0005 | 2.5 | .00056 |
| .0010 | 10.0 | .00113 |
| .0015 | 22.5 | .00169 |
| .0020 | 40.0 | .00225 |
| .0025 | 62.5 | .00282 |
| .0030 | 90.0 | .00339 |
| .0035 | 122.5 | .0038 |
| .0040 | 160.0 | .0045 |
| .0045 | 202.5 | .0051 |
| .0050 | 250.0 | .0056 |
| .0055 | 302.5 | .0062 |
| .0060 | 360.0 | .0068 |
| .0065 | 422.5 | .0073 |
| .0070 | 490.0 | .0079 |
| .0075 | 562.5 | .0085 |
| .0080 | 640.0 | .0090 |
| .0085 | 722.5 | .0096 |
| .0090 | 810.0 | .0102 |
| .0095 | 902.5 | .0107 |
| .0100 | 1000.0 | .0113 |
| .0105 | 1102.5 | .0119 |
| .0110 | 1210.0 | .0124 |
| .0115 | 1322.5 | .0130 |
| .0120 | 1440.0 | .0135 |
| .0125 | 1562.5 | .0141 |
| .0130 | 1690.0 | .0147 |
| .0135 | 1822.5 | .0152 |
| .0140 | 1960.0 | .0158 |
| .0145 | 2102.5 | .0165 |
| .0150 | 2250.0 | .0170 |
| .0155 | 2402.5 | .0175 |
| .0160 | 2560.0 | .0181 |
| .0165 | 2722.5 | .0186 |
| .0170 | 2890.0 | .0192 |
| .0175 | 3062.5 | .0198 |
| .0180 | 3240.0 | .0206 |
| .0185 | 3422.5 | .0209 |
| .0190 | 3610.0 | .0214 |
| .0195 | 3802.5 | .0220 |
| .0200 | 4000.0 | .0226 |

* In units of .0000001 square inch.
*a* See remarks under "Note" of table No. R.

TABLE No. T.— Showing **equivalents of dot areas** in diameters of round and the sides of square dots.

| Areas*. | Equivalent round dot diameters, in inches.*a* | Equivalent square dot sides, in inches.*a* |
|---|---|---|
| 2. | .00051 | .00045 |
| 4. | .0007 | .00063 |
| 8. | .0010 | .00089 |
| 16. | .0014 | .0013 |
| 32. | .0020 | .0018 |
| 64. | .0029 | .0025 |
| 128. | .0040 | .0036 |
| 256. | .0052 | .0051 |
| 512. | .0081 | .0072 |
| 1024. | .0114 | .0101 |
| 2048. | .0161 | .0143 |
| 4096. | .0228 | .0204 |
| 2. | .00051 | .00045 |
| 3. | .0006 | .00055 |
| 4. | .0007 | .00063 |
| 5. | .0008 | .00071 |
| 6. | .00087 | .00077 |
| 7. | .00094 | .00084 |
| 8. | .0010 | .00089 |
| 9. | .00107 | .00095 |
| 10. | .00113 | .0010 |
| 20. | .0016 | .0014 |
| 30. | .0020 | .0017 |
| 40. | .0023 | .0020 |
| 50. | .0025 | .0022 |
| 60. | .0028 | .0024 |
| 70. | .0030 | .0026 |
| 80. | .0032 | .0028 |
| 90. | .0034 | .0030 |
| 100. | .0036 | .0032 |
| 200. | .0050 | .0045 |
| 400. | .0071 | .0063 |
| 600. | .0087 | .0077 |
| 800. | .0101 | .0089 |
| 1000. | .0113 | .0100 |
| 2000. | .0160 | .0141 |
| 4000. | .0226 | .0200 |

* In units of .0000001 square inch.
*a* See remarks under "Note" of table No. R.

Some etchers demand square negative dots in the high lights, middle tones and even beyond, while others claim they can get better results with the square form of dots ranging only from the three-quarter whites to the high lights. In the assumed example the usual negative high-light square dots are the equivalent in area of the compensated round dot diameters given.

Sometimes the consideration of relation between the same areas of round and square dots becomes the basis of no small amount of confusion, because the areas are not evolved from the same factors. To clear this point, tables Nos. R, S and T are given; in table R the diameters of round dots vary by even amounts, their area and the approximate equivalent size of square dots are shown. The reverse of this is given in table No. S, wherein the sizes of square dots varies by even amounts and the nearest equivalent round dot dimensions are given on the same lines. Table T shows changes of areas, varying in a logarithmic

and arithmetic manner, with the corresponding nearest equivalent round dot diameters and square dot sides.

A hasty consideration will often befog a person who has little or no calculation to do. He may confuse the doubling of area to mean the same as doubling the diameter, a basis that is fundamentally wrong, as the following will disclose. Suppose a round dot of .002 inch diameter and another of double this diameter, or .004 inch; the area of the first is .000003141 square inches, or, in our shortened nomenclature, 31.41 (ten millionth of a square inch) shall we say talbots, yet we refrain from giving currency to this name as suggested on page 381 of the June number of THE INLAND PRINTER, out of deference to the many process workers in this country and abroad, who are entitled to an expression of preference in the selection of any representative name as applied to a distinctive phase of the art. In consequence, we will simply say an area of 31.41 for the first diameter and 125.6 for the second, showing that doubling the diameter has increased the area four times; conversely, halving the diameter makes the area one-fourth its former value. If we start with the area 31.41 and double it we have 62.82, whose diameter is .0028 inch, an increase in diameter of only .0008 inch. The tables R, S and T clearly show the differentiation between areas, sides and diameters.

As stated in previous numbers the area of a circle is found by squaring the diameter and multiplying by .7854 while that of a square is found to be the product of one side multiplied by the other. Having the area of a circle and wishing to find the diameter, divide by .7854 and extract the square root of the quotient, and in the case of a square of a given area its sides are found by extracting the square root of such area. The tables will avoid considerable calculation and make the translation from one dimension into another of practically the same size simply a matter of inspection.

Table No. U summarizes the data given and in addition it shows the required modification of the grays or middle tones, as well as "enamel" print idiosyncrasies. This table is arranged so as to show what the compensatory changes are and when they shall be added or subtracted. It is not given as a finality, but as a specimen showing how the various factors may be arranged in tabular form so as to assist workers to list the different compensations in proper sequence. It should be remembered that the enamel print allowance will vary with different solutions used in coating the copper and the conditions present at the time of printing and washing. The values given for this variable factor are not wholly representative, but are indicative of the actual conditions found in a relatively small number of measurements made. The data are included in the table to show more especially that it is not wise to assume, as is ordinarily the case, that the enamel print is an exact counterpart of the negative. All the measurements so far made of "enamel" prints show a reduction in size of *all* the dots; in the shadows where there is little area for water action, the spreading of the illumination sidewise in the case of a 150-line specimen was such as to reduce a

TABLE No. U.—Showing **compensation data at 100 lines per inch** for neutralizing the side action of ink, acid and washing.
Screen pitch = .010″. Diagonal pitch = .0141″. Unit area = 1000.

| KINDS OF DATA. | Smallest ○ dots of the **SHADOWS.** | ○ dots of the **GRAYS.** | Smallest ● dots of the **"WHITES."** |
|---|---|---|---|
| **Printed page dots** | .0028 in. diam. | .0080 in. diam.* | .0028 in. diam. |
| For spreading of ink | .0010 " added. | .0010 " added. | .0010 " deducted. |
| **Engraving dots** | .0038 in. diam. | .0090 in. diam. | .0018 in. diam. |
| For acid action | .0030 " deducted. | .0035 " deducted. | .0040 " added. |
| **"Enamel" print dots** | .0008 in. diam. | .0055 in. diam.* | .0058 in. diam.* |
| For washing | .0003 " added. | .0005 " added. | .0007 " added. |
| **Negative dots** and their characteristics | .0011 in. diam., being smallest opaque ● dots of negative. | .0060 in. diam.,* being middle-tone square opaque dots. | .0065 in. diam.,* being high light square transparent dots. |

**Areas and Tonal Values.**

| KINDS OF DATA. | Areas. | % White. | Areas. | % White. | Areas. | % White. |
|---|---|---|---|---|---|---|
| Printed page dots | 62.5 | 6.25 | 500. * | 50. | 62.5 | 93.75 |
| Engraving dots | 113.4 | 11. | 636.2 | 64. | 25.4 | 98. |
| "Enamel" dots | 5.0 | .5 | 237.6* | 24. | 264.2* | 62. |
| Negative dots | 9.5 | .95*a* | 282.7* | 28.*a* | 331.8* | 70.*b* |

* Equivalents of square dot areas. *a* = opacity. *b* = transparency.

negative shadow dot of .0013 inch to an enamel print dot of .0010 inch. This may be a part of the phenomena known to carbon workers as the continuing action of light, *after* the light is no longer present; thus the creeping action in the bichromatized film on the copper takes place under the shadow of the negative dot.

In the case of the high lights the negative dots were transparent squares bounded by opaque portions joined to each other. The transparent openings had .0046 inch sides and the enamel print dots produced therefrom were only .0039 inch on each side. Undoubtedly the tendency to crawl sidewise would be the same in this tonal region as in the shadows and under this assumption the enamel print dot would be larger than that of the negative by the same amount as the other grew smaller, or .0049 inch square. In this case, on account of the insular form of the dot and the large encircling area of unacted "solution" on which the water used in washing has a vigorous action, the spreading is neutralized, and even more, as the dot is actually smaller than the transparent opening of the negative to the extent of .0007 inch, showing a total change of about .001 inch, due to the washing—.0003 inch to overcome the spreading of the light action, and .0007 inch of extra washing away of the borders of the dots. There must of course be some neutralization of the spreading in the shadows by reason of the washing, but reduced to a negligible degree, because of the small area of the unacted "solution" which is to be removed from the copper by the water. The second portion of table No. U shows the variation in percentages of tonalities of the various steps included in the first portion.

A slight digression is introduced at this point by way of microphotographic enlargements of "enamel" dots after etching; they were made by the author, by making, in the case of Figs. 55 and 56, the exposure parallel to the screen lines — not diagonal; and in the case of Fig. 57, at an angle of twenty degrees to the plane of the plate, looking from the right-hand side of the engraving. The data relating to these enlargements will be found as footnotes to the several figures. It is thought that the novelty of the edgewise enlargements, especially, will appeal to process workers, and disclose to them the existence of characteristics that but few have heretofore been privileged to see.

The traces of irradiation bands opposite the dots will also be interesting, and it is believed the inclusion of these figures in this article, though slightly irrelevant, will prove of no small interest to the reader. *(To be continued.)*

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SUCCESS: A subtle connivance of nature for bringing about a man's defeat.— *Elbert Hubbard.*



### GEORGE FRENCH, EDITOR OF "PROFITABLE ADVERTISING."

*Profitable Advertising* announces that Mr. George French, well-known in the printing trades, will take editorial charge of that admirable publication in October, Mr. James Barrett Kirk, the retiring editor, having associated himself with the Lord & Thomas Advertising Agency, Chicago. *Profitable Advertising* says of the new incumbent:

"Mr. French is known to the readers of *P. A.* as a writer upon advertising topics, having been a contributor to its pages for about three years. He has written for other journals upon printing and graphic art matters for about ten years, and is the author of several books, all dealing with some phase of the printing art. He was a country printer and then a country editor. Afterward he became a reporter on a city daily, then city editor, managing editor, and editor-in-chief. He finished his newspaper career as second in rank in the business office of the New York *Journal*, several years ago. Since then he has devoted a large part of his time to the study and investigation of printing and advertising, contributing to the technical and trade journals, acting as an expert in printing, and occasionally giving talks before societies and clubs. He has thoroughly studied the question of graphic art as it may be applied to printing and advertising, and has designed and seen through the press many fine books and important pieces of advertising literature. He is one of the founders of the Boston Society of Printers and a member of its Council.



GEORGE FRENCH.

"When Mr. Kirk retired from the editorship of *P. A.* Mr. French appeared to be his logical successor, and accepted the invitation of the publisher to take up the work. He is pretty well known in advertising circles, having always been anxious to meet the men who do things. His interests have taken him much to New York during the past ten years, and he has become identified with some of the progressive movements in the advertising and printing crafts. He was one of the originators and organizers of the New York Advertising League, and is a vice-president. His writings have made him known abroad, especially in England and Germany, in which countries his articles are often reproduced in the printing and advertising press."

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### "EVERY DAY IS SUNDAY."

A curiosity in journalism is the copy of an esteemed Costa Rican contemporary, the *Limon Weekly News*, which comes to us with two pages of advertisements, a copy of the new printing law and the notice: "Until further notice the issue of the *Limon Weekly News* is suspended, as prescribed by the new law of June 20, 1906."

Two blank pages represent the reading matter, and the editor carries caution to the point of omitting even his title head and running title. A glance at the provisions of this extraordinary law, worded in quaint English, justifies his caution, for not only are publications of any kind forbidden unless all concerned give security that the Government will find no objections to them, but editors and authors are put under heavy bonds to make sure that whatever fines Costa Rican courts may impose will be paid. The law was passed by the Congress "at the instance of the Executive."



Photo by H. H. Bennett, Kilbourn, Wis. Engraved by Inland-Walton Engraving Co.

CHIMNEY ROCK AND LOVERS' LEAP, DELLS OF THE WISCONSIN RIVER.

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

## THE CARTOON SYNDICATE AND THE HOME ARTIST.

*To the Editor:* GUTHRIE, OKLA., August 30, 1906.

I submit herewith a cartoon for THE INLAND PRINTER. The idea that the cartoonists who are loudest in their outcry against the trusts should themselves be working for a trust seems too good a point to be overlooked.




WIN FAZEL.

## JOE MITCHELL CHAPPLE ON COMPOSING MACHINES.

*To the Editor:* BOSTON, MASS., Sept. 12, 1906.

I have always believed that THE INLAND PRINTER is an advocate for "a square deal" on every question, and have felt that if there ever was a trade journal that could be depended upon to give the whole truth in regard to any part of the printing business — that journal is your own. You know there are usually two sides to any story.

In a recent issue of THE INLAND PRINTER I read with much interest the reproduction of the address given by Mr. J. Linn Ladd before the Texas Press Association at Corpus Christi on typesetting machines for a country printing-office. I began life in just such an office, and still have a lively interest in all places that are akin to my "first job." I do not like to see information go out which my experience absolutely contradicts — information which must be misleading to fellow publishers. I have no doubt of the earnestness and sincerity of Mr. Ladd, but his experience is singularly different from my own and that of hundreds of the other publishers with whom I am personally acquainted. In fact, his ideas are so much at variance with those generally accepted among persons engaged in the printing business, that I think it only fair that both sides of the question should be heard.

Mr. Ladd speaks of youths and maidens setting type for from $3.50 to $6 per week in the East, while the average pay in Texas — he claims — is $10. In my many years of experience here in Boston, I have never yet discovered any one of even average intelligence who would work at $6 per week — the lower price is absolutely out of the question. The average wages in the East compare very favorably with those in Texas, the wages of young compositors averaging from $6.50 to $10, and those of operators of typesetting machines from $9 to $15 and upward per week, according to individual ability.

Some years ago I installed a typesetting machine in our *National Magazine* office here and another in our Ashland office, and for three years these did all our composition, so that my opinion is based on actual experience and not on mere hearsay. I have no hesitancy in saying that the Simplex Typesetting Machine is all that the Unitype Company claim for it. They give instructions in operating the machine, and my people had the benefit of these lessons when the machines were installed, and I remember that one of the special cautions given was to have the type absolutely dry before putting it into the distributor. I believe they were careless about this at first, but soon learned that the rule was not given them by the Unitype people without a good reason, and when it was conscientiously observed we never had the slightest difficulty. Of course all machines have their limitations, but there are numbers of publishers throughout the country who have handled the Simplex and who never dreamed of parting with it until their business grew beyond the machine and something of larger scope was required.

This was our own case in this office, and we now have a Monotype equipment installed. I was much amused at Mr. Ladd's analysis of that machine — it only took him three-quarters of a minute by the watch to decide that the machine was not worthy of consideration. There are thousands of skilled printers who have given it months of study, and to-day it is proving, by concrete results, in Boston and elsewhere, that it is one of the most successful typesetting machines ever used. When we found here that our forms required larger scope than could be given by the Simplex, we put in the Monotype, and on our machine we can set all type from five to twelve point, and besides this we can make all the advertising and display type up to thirty-six-point — all that our own office needs for advertising and all needed by the country daily newspaper in Wisconsin.

The operation of the Monotype keyboard is simplicity itself. There are 225 characters. Upper and lower case roman and small caps. and italic may be set at the same time, or in place of small caps. a gothic or antique may be used, and the manipulation of the keyboard is iden-

tically the same. The keys for each face are of a different color, so that complications are entirely unnecessary. I took an operator from the Simplex to operate this machine, and in less than two weeks she was setting from 3,500 ems per hour — in fact, we have found that the keyboard is as simple as that of a typewriter.

For the caster we secured a man from the Lanston Company, and of course we are paying the union scale and operating eight hours only, and yet I think our records will compare favorably with those of any composition-room where other machines are used, and where, perhaps, the hours are longer. By the way, the Lanston school at Philadelphia is always able to supply competent help. Since the Monotype equipment has been in our office, we have not stopped fifteen minutes through any fault of the machines — or any other fault, for that matter. When we run out of copy, the caster-man makes sorts and type for the entire composing-room, relieving us of much expense from the typefoundry.

Mr. Ladd's reference to the Monoline machine is also interesting, because I investigated it very thoroughly at the exposition in St. Louis and found it limited, being useful for newspaper work only. I think Mr. Ladd errs in saying this machine can be obtained for $750, as I understood the price was $1,100.

In reference to the cost of operating machines, Mr. Ladd says that the expense of a justifier on the Simplex is offset by the cost of heat for melting the metal on the Linotype machine. As this item would be about the same on the Linotype and the Monotype, I find that my experience varies widely from Mr. Ladd's statement. Either of these machines running nine hours a day would consume 1,100 feet of gas per week, which would average about $1 or $1.25— if a justifier can be obtained at this price, I have not been able to find one.

The Linotype Junior was probably put out to offset the Simplex $1,500 newspaper machine. I have nothing to say against any machine, but after thorough investigation we purchased the Monotype, but I wish to say right here that I never can forget the effective work done for us by the Simplex. Perhaps I have something of the zeal of a boy in my new possession, but at least I should like to see the whole truth recorded in reference to the Monotype and the Simplex machines. My weakness is to be enthusiastic over all the machinery used in our own office, and I dislike to see mistaken statements made about any part of it, and I feel sure that THE INLAND PRINTER desires to see that correct information goes out to its readers concerning these machines, which are certainly revolutionizing the work of all printing-offices, especially that of the country newspaper offices. As a printer, the Monotype appeals to me because it retains the individual touch, while it secures the necessary speed now required for the art preservative, and I think if Mr. Ladd — or any other editor of a country newspaper, will give more than three-quarters of a minute to the investigation of these machines, he will find that they are exactly suited to the work for which they are designed.

With cordial best wishes, I am,

Sincerely yours,

JOE MITCHELL CHAPPLE.

## THE EDITORIAL "WE."

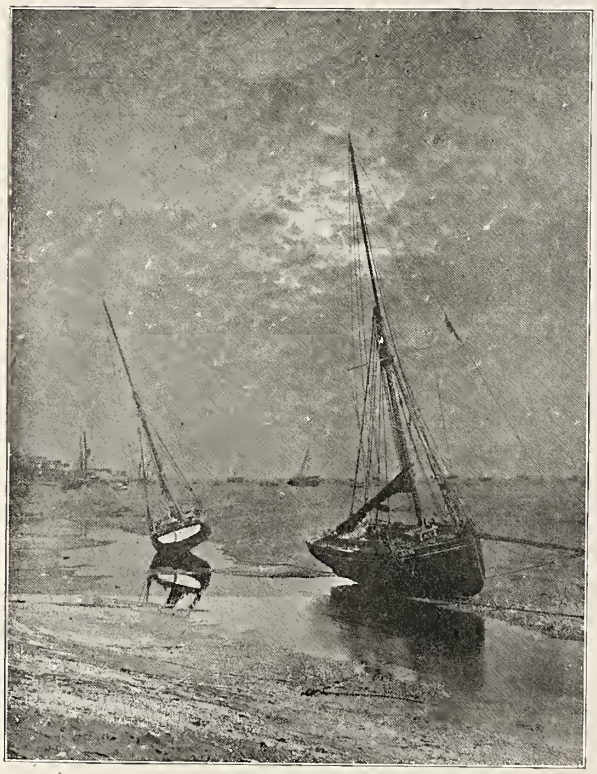
"Heard the news?" asked the small lady with the sharp nose. "It has been discovered that the 'Snorts and Puffs' man of the *Daily Hyphen* has been leading a double life."

"I suspected as much," said the large, placid lady. "I could see no other reason for his referring to himself always as 'we.'"— *Exchange.*

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

YET another mounting plate is being introduced to printers by a Leeds firm. It is of cast iron, and is called by its inventor the "Holdfast." The upper surface is flat with a slightly roughened finish, and the under side is hollow with supporting ribs. No nails, screws, or fasteners are used to hold the plates in position, they are simply heated slightly and laid down on the plate with a wax preparation that is supplied. It is claimed that by the use of this method a great deal of time is saved, as the plates can be very quickly laid down, and, the wax becoming hard in a few minutes, the machineman can get to work very much quicker than by many of the methods at present in use. The plates are held so firmly that no slipping can occur, while the iron bed on which they are mounted secures the absence of warping and rockiness which is often experienced with wooden blocks, at the same time it offers a resistance to pressure that ensures a rigid impression. If it is desired to shift a plate or lay down a new set, this can be done on the machine without removing the bed from its lock-up.

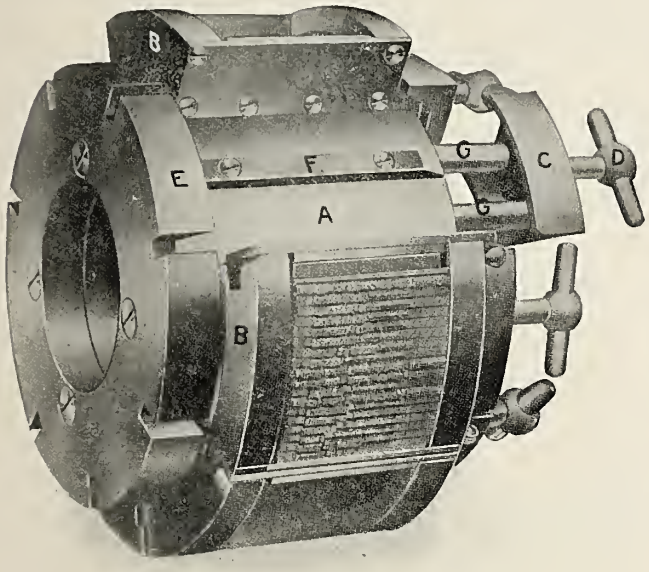


LOW TIDE ON THE THAMES ESTUARY.

Newspaper printers on this side are interested in a new device for printing late news which appears to be of a simple yet reliable construction. The capacity of the type holder, or "fudge-box" as we call it here, is such that one line or a column of matter may be printed. The attachment is mounted on an auxiliary shaft on a rotary press and consists of a number of boxes into which the late news is fastened by an ingenious piece of mechanism that acts practically instantaneously. Each box is self-contained and any box may be removed without interfering with the others, while each is so securely locked that the contents can not possibly fall out. It is the custom in this country to leave a column or part of a column blank in the early editions of a newspaper, and in subsequent editions late

news is inserted in the space by means of some such arrangement as the one described, which, however, seems to possess several good points, among them being security and speed, the latter an important matter when an edition is wanted on the streets quickly.

In a previous letter I referred to the pending litigation between the American and the British Linotype companies, but process of law goes slowly in England, and although the proceedings to restrain the American company from



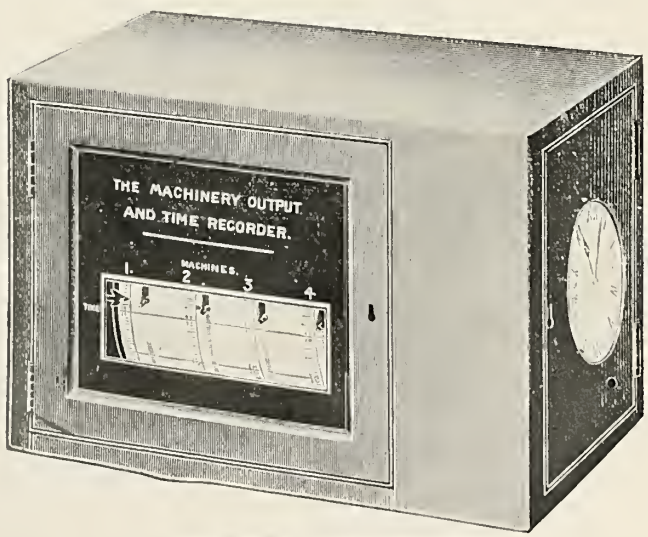

THE NEW "FUDGE-BOX."

selling their machines were commenced some time ago the case only came before the courts, and that but briefly, the other day, when in the Chancery Division, before Mr. Justice Swinfen Eady, an application for an injunction was made to restrain the Mergenthaler Linotype Company of New York, U. S. A., from making, using, selling, or offering for sale machines constructed in such a manner as to infringe certain patents owned by Linotype and Machinery, Ltd., when the defendants, the Mergenthaler Linotype Company, by their counsel gave an undertaking until the trial of the action, or further order, that they would not make, use, sell or offer for sale, or book orders for their machines within the United Kingdom, or abroad. The trial of the action may not come on for some months yet, and meantime printers are, in many cases, deferring their orders.

Messrs. R. Hoe & Co. were the defendants in an action for infringement of patents brought against them by the Northern Press and Engineering Company, Ltd., of South Shields, the claim being that the defendants had infringed the plaintiff's patents for combinations or arrangements of machines for printing newspapers in connection with folding and cutting machines. The plaintiffs claimed for a combination of mechanism comprising two printing machines erected end to end, with a space between them, a double or single longitudinal folder placed in the said space for folding the paper, web, or webs from one or both of the said printing machines, and passing the same on to transverse folding, cutting and delivering mechanism, and paths of tapes between the said printing machines and the said longitudinal folder for conducting the printed webs from the printing machines to the longitudinal folder. The defendants' case was that in neither of the plaintiffs' alleged inventions was there any good subject matter for a patent. In a previous letter I noted that judgment had been given in Messrs. Hoe's favor, the plaintiff company appealed against the judge's decision, and the appeal came before the court the other day when the original judgment was confirmed and the case again decided in Messrs. Hoe's favor, with costs against the plaintiff firm.

Something quite new for printers in the form of a burnishing machine for printed matter has been invented by Mr. C. Richardson, a gentleman who is connected with an English printing-ink firm. It is intended to take the place of the usual hot rolling machine, which is an expensive piece of apparatus that the generality of printers can not afford to install, and are therefore compelled to send out any work that requires a high finish to a trade house. The new machinery consists of a polished steel cylinder, round which are arranged a number of rotary brushes; the sheets are fed from a feed-board, as in a printing machine, and passing between the cylinder and brushes, emerge with a highly polished surface that imparts a fine appearance to the work, the ink being intensified and enriched, while the various tones in illustrative work are brought out so as to give a relief and brilliancy. The burnisher occupies little floor space, and requires but a small power to drive it; it has a speed of one thousand sheets per hour, while an advantage is that no heat is required, a feature that reduces the cost of burnishing when compared with that done by hot rolling machines. The prices for the various sizes of the burnisher are remarkably low.

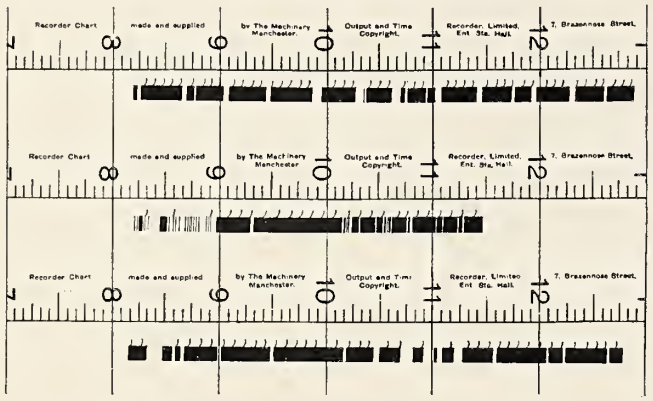
Printers' machine minders are much exercised over a little appliance whose introduction into the machine room they look upon with much antagonism, as it will bring to book any man who dawdles over his work, and provides indisputable evidence as to how his machine has been working. The "Output and Time Recorder," it is termed, and its object is to show in the office what each machine on the premises is doing, the number of runs made, and the time occupied by the various stops, necessary or unnecessary, that occur in the course of the day. The recorder is somewhat in the form of the usual electrical indicator, but with this difference, that there is a clock attached, the mechanism of which rotates a cylinder carrying a printed record




THE OUTPUT AND TIME RECORDER.

sheet, divided into spaces for each hour of the working day, these spaces being subdivided again into five-minute sections. The cylinder with its record is slowly revolving, each square occupying one hour in passing a given point. Each machine is connected with the indicator by two wires that come from a small attachment fixed to the press and records on its own square the actual working of each, thus furnishing an absolutely accurate and permanent record of

the operations. The indicator shows in the office the time taken to make-ready, the number of sheets worked off, every stop for cleaning, washing up, or other operation, and if too many of these stops are recorded the operative in charge may at once be brought to book and asked the reason. When the machine is printing, a continuous mark is being traced on the record sheet, at every stoppage this mark ceases, and as the sheet is still traveling, the blank



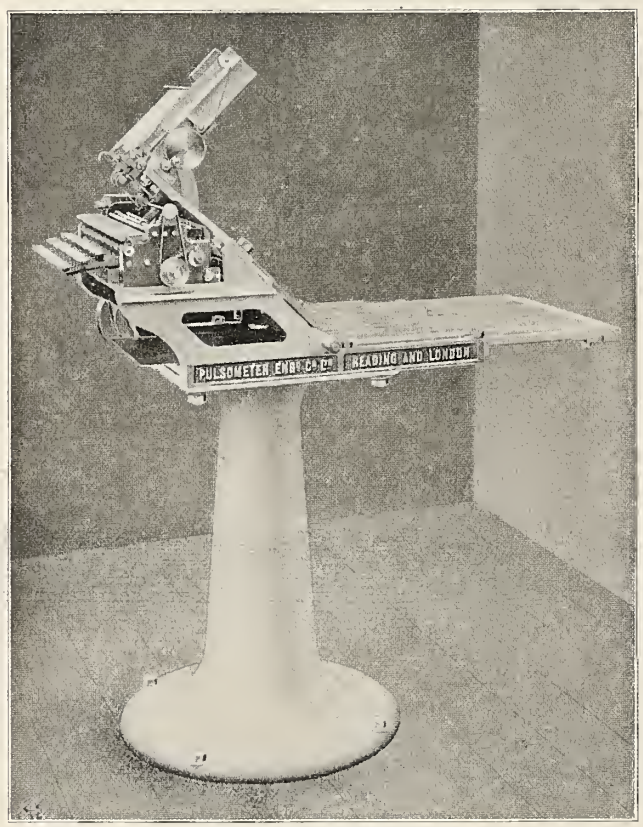
THE OUTPUT AND TIME RECORDER.

Copy of an actual record of three machines. The broad marks show the time the machine is running, the blanks show the time taken on stoppages. The little marks at regular intervals indicate hundreds of sheets printed.

space shows the time lost, even if it is but half a minute. The records may be filed and used for costing purposes, and for comparing the results from different makes of machines. The recorder can also be attached to cutting, folding, scoring, creasing, ruling, box-making, or other machines. Already a number of the leading British printers have installed the appliance and look upon it as an economical investment.

From Germany there has been introduced an etching machine, the invention of Doctor Albert, of Munich, by the use of which it is claimed that a half-tone block may be turned out in *one minute*. The zinc or copper plate is placed in the machine, whose reservoir is filled with a fluid made up according to Doctor Albert's instructions. The etcher then puts the fluid in slow or quick motion, as he thinks most suitable for the class of work he has in hand, by turning a handle, and the fluid then starts to foam. This produces a current of air which is necessary for etching, and safeguards at the same time the workman from the unhealthy influence of the fumes. As soon as the etcher believes the block to be right he takes it out of the fluid, washes it, and it is then ready to be printed from when mounted. I have seen this etcher at work and it certainly does turn out etched plates in a marvelous manner, but as yet I am not in a position to speak authoritatively on their printing qualities.

About two years ago I described in these notes a new composing machine called the " Pulsometer," and a dissing appliance that was used in connection with it. Since then many improvements have been made on both machines, but especially on the distributor, which is now practically an entirely new appliance and one that is far ahead of anything of a similar character that I have yet seen. The fault of most existing dissers is that one can not keep a composer going with type, but the new " Pulsometer " has a capacity that does away with that objection, and type may be dissed with it faster than it can be set up, and a special advantage lies in the fact that any founders' types may be used, no special nicking or other preparation being required. The key-note is simplicity, and the actual distribution of the various letters is semi-automatic. The types to be distributed are first divided by the machine into groups, so that between each one in the same group there is a difference of .008 of an inch. In this machine there are three in one group. If now we take one group, and in the path of the inclined plate down which they travel place two bridges, the first being of such a height as to allow only the two thinnest types to pass under, the other allowing only the one of medium thickness to pass, it will be understood that at each of the bridges one or other of the types in each group will be diverted from its course and thus can be sent down the channel leading to its proper trough. By this arrangement the number of keys in the keyboard is greatly reduced, thereby simplifying its construction and admitting the adaptation of one machine for distributing two different sizes of type. The operation of the machine is as follows: The first line of type is raised from the matter in the galley into the receiving trough. This is read by the operator, and he proceeds to work the keys in the same manner as in the composing machine. The first part of the movement in depressing a key brings the shutters into their proper position for allowing the type to pass down its right channel and at the same time automatically adjusts the mechanical arrangement by which the second type is retained in the line. The further movement of the key brings the pusher into action, which immediately discharges the first type from the line to a




NEW PULSOMETER DISTRIBUTOR.

position from which it drops down the plate and is diverted by its proper bridge in the sieve into its particular trough. The em quads and word spaces are discharged from the line and distributed in the same manner as the types, and by lifting a door which forms the end wall of the line trough, the quads at the ends of the paragraph are automatically ejected into a conveniently placed receptacle at the back of the front plate. This disser may of course be used to distribute type for any type-composing machine.

A new matrix-beating machine for stereotypers has been introduced from Germany and is now at work in at

least one large London office. It imitates by mechanical means the hand beating with brushes, a sliding table carrying the form, with the flong on it, under a bridge, from the under side of which the beating action takes place. When the action of the brushes has once been properly regulated no further attention is required until they are worn out. It is claimed that one machine will do the work of four stereotypers, and that the type is not injured so much as in hand beating.

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Written for THE INLAND PRINTER.

## AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.



TEPS are at last being taken by the employing printers of Australia to effect a combination for mutual protection, and at the instigation of the Master Printers' Associations of New South Wales and Queensland an invitation has been extended to similar bodies in the other Australian States to meet in conference in Sydney at an early date. No definite program has yet been mapped out, but it is certain that the Typothetæ will form the chief topic of discussion and a big effort will be made to bring the trade in different centers into closer unison. Almost all trading and commercial concerns throughout the different States have combined for mutual progress and protection, but there is a general indifference among printers toward any union having for its object the improvement of their status. Petty jealousies can not be sunk, with the result that cut-throat competition — the printer's blue devil and perennial nightmare — can not be met and successfully grappled with. If those who assemble at the proposed conference will only act up to honest convictions and earnest desires, and follow the lead of other trading concerns which have combined to keep up the prices of their commodities, much good is sure to result. As it is at present, the average employing printer ascribes his present woful lot and dreary plight to bad government, Socialistic legislation, unprogressive workmen, an inefficient tariff, and heaven knows how many other things. He overlooks the greatest reason of all — the evil of disunion. Let him take a lesson from his own employees and the knowledge will soon be imparted that one printer is dependent on the other for mutual welfare and prosperity. The average printer's customer makes a mighty and determined effort to get his work done at the lowest possible cost; he has no thought as to how far he is dependent on the printer for the knowledge and prosperity he enjoys in life. Hence it is only too patent that if the printer of Australia is to move in the same atmosphere of affluence as his prosperous customer he must work more in harmony with his business rival and surrender the present cut-throat policy.

The Sydney *Morning Herald*, the oldest daily newspaper in Australia, has just celebrated what it termed the jubilee of the present business and publishing premises, that is to say, it is fifty years since its office was built, although it may be mentioned that the *Herald* has been in existence nearly eighty years. As is usual on all such occasions, the readers were treated to the customary perfunctory history of the newspaper since its establishment up to the present time. A picture of the old Columbian press on which it was first printed was shown side by side with the most modern Hoe machine; two old hand-setters who have been picking up type for more than half a century at the *Herald* were represented as showing the ancient order of compositors, while of course the pages would not be complete without an illustration of the Linotype. Otherwise there was nothing striking or original about the production. Australian printers and newspaper conductors generally stick to old fashions, but when they do launch out, so devoid are they of originality that their inventive faculties can not reach farther than plagiarizing American ideas and appropriating the results of American brains. However, imitation is the sincerest form of flattery, and if Australians are deficient in originality they certainly pay Americans a compliment when they regard them as the world's leaders of type fashions and typographical architecture. But perhaps the most pleasing feature of the *Herald's* celebration was that the proprietor, Sir James Fairfax, in honor of the occasion, doubled the wages of all his employees during jubilee week, and one Linotype operator — it is piecework on all Australian daily newspapers — had run up the big amount of £8 2s. for his week's work. This sum being doubled, he had the pleasure on pay-day of handing over to his smiling spouse the tidy sum of £16 4s.

Speaking of the amounts earned by Linotypers in Australia, it might be mentioned that big wages are knocked up by many of the operators employed on the daily newspapers, from £6 to £8 for under forty-eight hours per week being by no means uncommon. But perhaps the champion performer is Michael J. Doyle, of the *World's News*, published at Sydney, who recently earned £5 3s. for a week's work which totaled only twenty-five hours. And it was solid going the whole time, not a single line being lifted. Mr. Doyle is generally recognized as the swiftest operator in Australia and formerly held a machine on the Sydney *Daily Telegraph*, but he had to relinquish night-work on account of an eye affection.

The distribution of printing orders by the Commonwealth Government is always causing trouble. Not yet having any printing-office of its own, the Federal authorities distribute the work among the various State Government printing-offices, the establishment which does it the cheapest naturally getting the order. Some time ago the Parliament and press of New South Wales waxed wroth because it was proposed to have the new issue of postage stamps printed in Adelaide; now Adelaide is furious because the Federal electoral rolls for South Australia are to be again printed in Melbourne. When the Federal rolls for South Australia were last required to be printed the Government Printer at Adelaide was unable to undertake the work. The Minister for Home Affairs said that the Government of South Australia was recently afforded an opportunity of printing this year's rolls, but it was not considered advisable in the public interests to accept the offer made, because three months were required to do the work compared with two weeks by the Melbourne Government Printer, who had the type standing from last year's rolls, and the cost involved was £1,250, as against £600 quoted in Melbourne. It was also said that the Adelaide Government Printer could not print the rolls in the form prescribed by the Electoral Act. During a recent visit to Queensland the Minister for Home Affairs (Mr. Groom), a printer himself, by the way, concluded arrangements with the Government of that State for jointly printing the Federal and State rolls. It is to be hoped that the other States will be induced to combine with the Commonwealth authorities in securing uniformity, and at the same time effecting a saving and mitigating in some degree interstate jealousy and parochialism. Verily, we shall have much to be thankful for when the Federal capital is established and the Commonwealth Government has its own printery.

Bad setting of advertisements is about one of the most annoying sights than can be intruded on the sensibilities of a good printer, yet it is seen in nearly every newspaper in Australia. In most cases the compositor is not to blame, for there have arisen in this part of the world certain

prodigies who are totally incapable of comprehending the niceties necessary in proportioning the spacing of words or lines and the proper selection of type. And these prodigies, forsooth, call themselves advertising experts! Heaven save the mark. The art of ad.-setting often requires real ingenuity and some degree of forethought and intuition of what the advertiser really wants, while at the same time an endeavor must be made to secure harmonious appearance and symmetry. But all this is now getting knocked endways by the alleged ad.-expert, whose sole idea of artistic attractiveness in an advertisement is to make it look some abortive freak. To throw a rotten egg into the middle of a newspaper page and have the impression reproduced in every copy, with the announcement that "Eggum's baking powder can't be beat," would just about describe the height of their extraordinary genius. The fanciful creations of these prodigious "ad.-experts" are the bane of the ad.-setter, and no attempt is made by many newspaper conductors to put a curb on their astounding ebullitions; they are simply allowed to run riot and do as they please, to the detriment of a newspaper's general appearance. They require a proof of every tin-pot advertisement, and the alterations they make, after the most ridiculous instructions have been carefully followed, often cost as much as the original setting. As far as one is aware, none of these prodigies have graduated from the composing-room; some of them are ex-draper's salesmen, clerks, etc., and even barbers! Sad to say, compositors do not seem to have either the ambition or business ability to follow the calling of an ad. writer or designer, otherwise it is certain that statements like the foregoing would not be chronicled.

Until just recently the New South Wales Typographical Union was filled with hope that generally better conditions of employment would eventuate, but after waiting three years to have their application dealt with by the Arbitration Court their anticipations have been shattered. Owing to a sudden failure of that court's jurisdiction, its power having been delimited by the rulings of the High Court, which has decreed that the Arbitration Court has no jurisdiction in dealing with cases initiated as collective disputes, the claims of the N. S. W. Typographical Union, and also the counter claim of the Master Printers' Association, have been ruled out. Before one side or the other, that is, employer or employee, can take a case to court and plead for an advance or reduction of wages or an alteration in working conditions, there must be an actual dispute in operation, and that dispute must be initiated by individuals, not by the respective unions to which they belong. Settlement of trade difficulties by means of an Arbitration Court has thus been practically nullified. It is an old saying, but a true one, that "the law's a hass." The only prospect of alteration is to be obtained by parliamentary amendment of Act dealing with trade disputes and arbitration, and as the Premier of the State said that the Act will have to be ended or mended, an alteration will probably soon be made.

A unique instance of enterprise has taken place in the Australian book trade. The Chicago meat-packing revelations caused a big sensation in this part of the world, and a large demand was made for Upton Sinclair's book, "The Jungle," the few copies in stock being soon snapped up. So eager were inquirers for the work that a firm of booksellers dispatched a cable to the publishers in New York seeking permission to have the book printed here. This was granted, and the big demand was much more speedily supplied than by waiting for a shipment from America. No doubt this will be the forerunner of similar occurrences, for once the public appetite is whetted it must soon be assuaged, and this is the only way to do it.

Speaking of American books, it will probably surprise Americans to learn that many works published in the United States are sold in Australia at from twenty to fifty per cent below the published price, or else the American purchaser does not pay the amount which is printed in the book as its cost. Particularly is this the case with books by American novelists, which are at present enormously popular. Educational and scientific books are sold at the price printed therein. Importers of American novels to this country must be allowed a tremendous discount; or is it that the American purchaser has to pay the piper in order to propagate a large export trade? Similarly, American-made type is sold cheaper in Sydney and Melbourne than it is in San Francisco. On neither literature nor type is there any import duty.

## ONE OF AUSTRALIA'S LEADING PRINT-SHOPS—JOHN SANDS, SYDNEY, N. S. W.

Although one of the oldest established printeries in the Commonwealth of Australia, it is only of recent date that this firm has launched out in all branches of the printing industry. The new building in Druitt street, Sydney, is the most complete of its kind in the southern hemisphere,




JOHN SANDS, SYDNEY, N. S. W.

being fitted up with its own gas-making plant, which produces enough power to drive a 165 horse-power gas engine which generates the electricity for the lifts, lighting, and motive power. Each machine is fitted with independent motors. The departments are comprised of composing (with batteries of Linotypes and Monotypes), electrotyping, process engraving (producing trichromatic blocks), lithographic and tin printing, tin and cardboard box-making, binding, ruling and counter checkbook departments. Over five hundred hands are employed, and the firm does the largest business in picture post-cards in the commonwealth. Mr. Robert Sands is head of the firm, but "head pieces" of the factory are Messrs. George Bloxham and Sydney Sands. As can be gleaned from the engraving, the factory is splendidly lighted, and every provision is made for the comfort of employees, many of whom have been with the firm from boyhood.

## GOOD ADVICE.

Let us then be up and doing;
See if you can't strike your gait;
Throw away the rag you're chewing
And bat a home run while you wait.
— *American Spectator.*

You will want the ideas contained in "Cards and Tickets, No. 2." You can have them by sending 25 cents to The Inland Printer Company.

## FIFTY-SECOND CONVENTION, INTERNATIONAL, TYPOGRAPHICAL UNION.

COLORADO SPRINGS is a name to conjure with. It is the Home City, where the ideal of the best aims of organized craftsmen is shown in the institution established and supported by the voluntary contributions of printers for the relief of their aged, sick and indigent fellow workers, "Its bounty unpurchasable."

The fifty-second annual convention of the International Typographical Union held in this city, August 13 to 18, in the number of delegates and visitors, the harmonious and rapid transaction of business, and in the variety and extent of the entertainments, marked 1906 as one of the most distinctive years in the history of the organization.

There were about two hundred and fifty delegates in attendance, and the roll-calls at each session showed remarkably few absent. The preparations made by the committee of arrangements were as perfect as good business sense and a thorough spirit of hospitality could make them, and the large number of visitors gave frequent expression to their favorable sentiments of the ability and spirit of the people of Colorado Springs to give the strangers within their gates a happy time.







THE PERSONAL ELEMENT.

On Monday, August 13, the convention was formally opened at the Temple Theater by Charles Deacon, chairman of the committee of arrangements; welcoming addresses were made by W. J. Snider, president of Colorado Springs Typographical Union, Henry C. Hall, mayor of Colorado Springs, and representatives of the city council, board of county commissioners, Chamber of Commerce, Merchant's Association, Real Estate Exchange, and the press.

An unusual feature, but one much appreciated at the convention, was a good orchestra, which under capable leadership accentuated the more or less dramatic periods in these exercises by appropriate music.

President Snider of the local union in a pithy speech presented President Lynch with a gavel made from wood grown on the grounds of the Printers' Home, and on the latter coming forward with the emblem of authority he received a most stirring welcome.

President Lynch in responding to the addresses of welcome, called attention to the fact that the sessions of the convention were held with open doors, and trusted that the deliberations of the convention would create a favorable opinion among the citizens of Colorado Springs.

The business of the convention proceeded by the reading of the secretary's report, which showed two hundred and nine delegates recorded.

The following convention officers were appointed according to precedent:

Reading Clerk.—Max S. Hayes, of Cleveland Typographical Union, No. 53.

Assistant Secretary.— Norman E. McPhail, of Boston Typographical Union, No. 13.

Sergeant-at-Arms.— H. A. Scholton, of Colorado Springs Typographical Union, No. 82.

Messengers.— George H. Mesiek and J. H. Ingledue, of Colorado Springs Typographical Union, No. 82.

The above officers were then obligated.

President Lynch then announced the following committees:

Committee on Laws.— Anderson (Macon), McAnarney (Baltimore), Polian (Omaha), Greenwood (Binghamton), Baker (Helena).

Committee on Credentials.— Gordon (Pittsburg), Kendall (La Salle-Peru), Jarvis (St. Louis Mailers), Sunderland (Atchison), Murphy (Lowell).

Committee on Returns and Finances.— Thomson (Cleveland), McCriskin (Newark), O'Brien (Philadelphia), Bird (Columbus), Pendergast (Troy).

Committee on Appeals.— O'Connor (Providence), Shelby (Hot Springs), Byington (Evansville), Stack (Louisville), Hedrick (Chicago Mailers).

Committee on Union Printers' Home.— O'Connor (Minneapolis), Coughlin (Chicago), Smith (Philadelphia), McDonald (Washington), Early (St. Louis).

Committee on Eight-hour Day.— Knott (Chicago), Pendergast (Detroit), Quinn (Albany), Daly (Portland, Ore.), Smith (Cincinnati).

Committee on *Typographical Journal*.— McCaffery (Colorado Springs), Harty (Buffalo), Williams (St. Paul), Chappel (Boston), Osterhouse (Akron).

Committee on Resolutions.— Draekert (New York), Smith (Washington), Siddall (Indianapolis), Calvert (Syracuse), Fitzpatrick (Springfield, Ohio).

Committee on Subordinate Unions.— Gardner (New York), Hope (Norfolk), Jones (Bellingham), Burton (Mobile), Hollister (Indianapolis Mailers).

Committee on Officers' Reports.— Caffrey (Nashville), Mitchell (Boston), O'Brien (Pueblo), Waters (Des Moines), Fisher (New York Mailers).

Committee on Los Angeles *Times* and Philadelphia *Inquirer* Contests.— Brown (Toledo), Ryan (San Francisco), Lohmann (Tri-City), Williamson (Salt Lake), Price (Buffalo).

Committee on Political Policy.— Hill (Nashville), Roberts (Washington), Gosnell (Syracuse), Fear (Kansas City), Esty (Paterson).

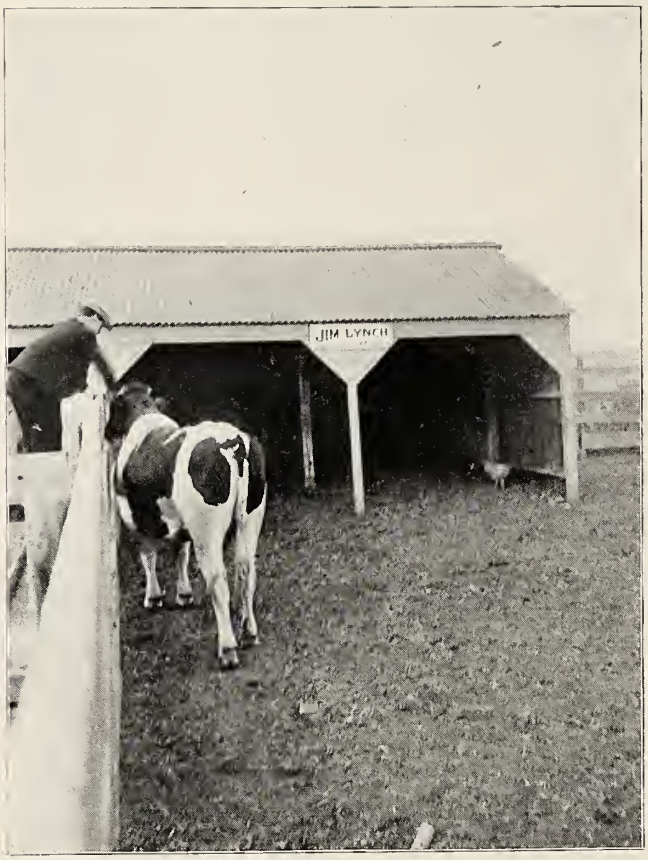
Committee on Organization.— Collins (Scranton), Fancher (Sioux Falls), McDonnell (Butte), Dutton (Rochester), McAuliffe (Vicksburg).

Committee on Allied Trades Relations.— Knight (St. Louis), Thomas (Council Bluffs), Mitchell (Topeka), McLachlan (Denver Mailers), Berger (Milwaukee News Writers).










THE HOME FARM INSPECTORS.

Committee on Government Ownership of Telegraph.— Whites (Atlanta), Shrope (Easton), Ohl (Milwaukee), Benedict (Quincy), Heinz (Zanesville).

Committee on Press.— Rosgen (Waterloo), Grant (Girard), Martin (Kalamazoo), Maple (El Paso), Caruthers (Memphis).

Committee on Label.— Foley (Denver), Meehan (Toronto), Paretti (Galveston), Tardif (Montreal No. 145), Fletcher (Sioux City).

Committee on Report of Federation Delegates.— McKim (Winnipeg), Maulsby (Tacoma), Howeler (Peoria), Markham (Springfield, Ill.)

Committee on Miscellaneous Business.— Criswell (Los Angeles), Kleinhoffer (Kansas City), Denny (Anaconda), Noble (Houston), Peate (Lincoln).

Committee on Thanks.— Hill (St. Joseph), Foley (Woonsocket), Mackeever (Lafayette), Johnson (Beaumont), Humeston (Rockford).

Committee on Copyright.— Murphy (Duluth), Edmunds (Terre Haute), Courtney (Richmond), Mattox (New Orleans), Rothman (Shreveport).

Committee on Union Label on Text-books.— Daniels (Dallas), Shepard (Grand Rapids), Paschall (Little Rock), Swing (Trenton), Marshall (Galesburg).

At the afternoon session Mr. James Monroe Kreiter, of Washington, D. C., who with Mr. B. Frank Swigert, of St. Louis, Missouri, had promoted and carried forward a successful plan for the contribution of books to the Home library, received the privileges of the floor, and in a very ornate speech formally presented the books. Mr. Kreiter and Mr. Swigert were highly complimented and later in the week it was ordered that suitably engrossed resolutions of thanks should be presented to them as a memorial of the appreciation of their work.

A resolution to increase the salary of the president and of the secretary from $1,800 to $2,400 was reported on favorably and later in the week was adopted.

In the evening the Pike's Peak Press Club gave an entertainment at the Opera House made up of local and professional talent.

On Tuesday the delegates and visitors left by special train over the Short Line for Cripple Creek. The magnificent scenery en route, the eight mining towns in the "Golden Circle," the greatest mining district in the world, and the stimulating offer of the railroad company that it would give $200 to the writer of the best story of the trip, kept the tourists busy even when they were enjoying the ample collation provided at noon time at Cripple Creek. On the return trip a storm center broke in the high altitudes, blue lightnings blazed, thunder crashed, and rain fell in torrents, and a heavy fall of snow and hail added to the variety while in the train. A pile of ore falling in front of the engine of one of the trains, the tourists were invited to get out and walk up the mountain to meet another train, which effort, while not pleasant, was a fine test for good heart action, and added to the experiences if not to the immediate joy of the occasion.

On Wednesday morning Commissioner Driscoll, of the American Newspaper Publishers' Association, was invited to address the convention and was received with applause. Colonel Driscoll said:

*Mr. President and Delegates, Ladies and Gentlemen:*

For seven successive international conventions I have had the pleasure of addressing the delegates as the representative of the American Newspaper Publishers' Association. My commission began with the opening of the Twentieth century, a notable milestone in the history of time. As memory recalls the work of the years that have since become a part of the history of the trade relations between your union and our publishers, I trust I am speaking quite within the bounds of truth when I state your organization has never before prospered so much in its relations with our daily newspapers nor have our members ever enjoyed more of the blessings of industrial peace. It is hardly necessary to state that the arbitration agreement which will expire by termination before your next convention is the substantial cause for this experience. It is gratifying to note that your president in his annual report refers to the desire to preserve the amicable relations that have obtained for so many years.

We have now arrived at the time when we must determine what course shall be pursued in the future. You are acquainted with the result of the work of the joint conference, representing both of our organizations, and I presume are favorably impressed with the statements and arguments of President Lynch concerning the same. You have had the text of the proposed agreement to read and carefully examine. If it meets with your approval, it will then become my duty to submit it to our next convention to be held in February, 1907, for its consideration and action. I will take pleasure at that time in recommending its adoption for the reason that I believe it is the best arrangement that can be made under existing conditions.

Many of our publishers, however, feel that they are unjustly burdened with the requirements imposed on them by international law, executive ruling and local laws, so that when they come to approve this new agreement they know they are binding themselves to conditions, many of which are onerous, uneconomical and, in some instances, unfair. I believe this is a truthful and frank statement. I refer, in part, to the requirements covering the resetting of matter, the priority laws, so called, and the union's control of the foreman.

This is said wholly in the spirit of friendship, and I am sure you will accept it as such. The great majority of our organization, representing substantially all the leading and representative daily newspapers of the United States and Canada, are fully disposed to go more than half way to meet you on the platform of friendship.

If you will be so kindly disposed in your action at this convention as to relieve our publishers from some of these burdens it will materially assist in securing from our convention a more hearty approval of the proposed renewal and continuance of the policy of arbitration as expressed in the form submitted to you.

I do not wish to be understood, that, without these concessions on your part, our convention will not approve the proposed agreement, as their chief desire is for industrial peace.

During the incumbency of my office since the year 1900, your executive officers will sustain me in the statement that I have not only always striven for peace, but also for the cultivation of the most cordial relations between the members of both of our organizations. It is certainly for the highest interest of all to work together in the spirit of harmony and friendship. We meet here to-day after more than five years' experience with arbitration, settling differences by reason and not by force. The publishers emphatically desire not only a continuance of these pleasant relations, but a renewal thereof with such improved conditions as will bring us closer together. Will you help to improve these conditions by relieving them at least of some of the burdens as suggested?

Before closing, I wish to thankfully acknowledge the continued hearty coöperation of President Lynch in preserving industrial peace between our members, also to the members of the executive council for faithfully and earnestly working with our special standing committee in joint conference to the same end. The new arbitration agreement, the joint product of their labor, will stand as a future guide in the field of trade-union relations, furnishing an example for all other trade unions to follow.

I congratulate you upon your meeting here at this location of the Union Printers' Home, that magnificent benefaction, established and maintained by your organization, and I believe unequaled in the world. It is a grand tribute to the principle of brotherhood and fitly illustrates that love of humanity which should govern us in all the walks and conditions of life.

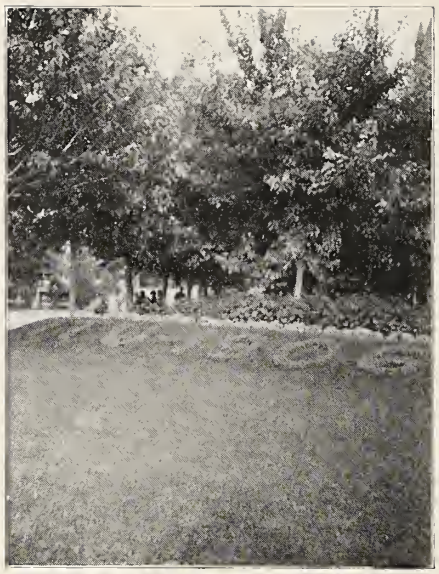
I sincerely trust that your deliberations and action will result in promoting the welfare and prosperity of the International Typographical Union, in the growth of its membership and its beneficences, in the liberalizing of its laws and also in securing industrial peace until the year 1912 by the adoption of the new arbitration agreement.

On the conclusion of Colonel Driscoll's address, a resolution was adopted that the same should be made a part of the minutes.

Space does not admit at this time of an account of the usual attempts to have laws made to meet local conditions or to cover every phase of disagreement that may arise in human affairs with special reference to the printing and allied trades. The ardent regulator seems to forget that the Almighty, when he made Creation, left some latitude. He endowed man with brains and some discretion and proposed that he should use these gifts. There is a tendency at these conventions to have the International Union, through general laws, more or less complicated, try to regulate everything and everybody.

On Wednesday evening a reception and dance was given at Broadmoor Casino which was largely attended and much enjoyed.

Among the various matters brought up for discussion on Thursday morning the obligation to the organization received much consideration. The very rockribbed character of the obligation had been designed to meet the contentions of some members that there were cabals of those belonging to secret or religious orders in the organization and the object of the obligation was to meet this alleged menace. It was therefore ordered that the following words shall precede the obligation: "Every person admitted a








PRINTERS' HOME SCENES.

member of this union shall subscribe to the following, which shall apply only to matters pertaining to the printing industry."

Resolutions looking to the establishment of schools for the higher development of craftsmen were referred to the executive council with power to act.

The condition of the funds at date were rendered in the report of the committee on returns and finances as follows:

SUPPLEMENTARY REPORT OF SECRETARY-TREASURER.

*To the Officers and Members of the International Typographical Union:*

LADIES AND GENTLEMEN,— I submit the following as a summary of the financial transactions of the International Union from June 1 to August 6, 1906, inclusive.

REGULAR FUNDS.

| | |
|---|---|
| June 1, 1906, balance as per report | $121,462 81 |
| August 6, 1906, cash receipts to date | 320,984 91 |
| Total | $442,447 72 |
| Expenditures | 349,100 00 |
| Balance | 93,347 58 |

ASSETS.

| | |
|---|---|
| Fletcher National Bank, deposit | $ 28,342 01 |
| American National Bank, deposit | 34,429 64 |
| Capital National Bank, deposit | 30,343 28 |
| Deposited with Indianapolis postmaster | 225 00 |
| Cash on hand | 7 65 |
| Total | 93,347 58 |

CONDITION OF FUNDS.

| | |
|---|---|
| Executive Council | $ 53,361 00 |
| Burial fund | 14,817 31 |
| Home fund | 718 40 |
| General Fund | 2,000 27 |
| The Typographical Journal | 285 80 |
| Special defense fund | 22,164 80 |
| Total | $ 93,347 58 |

CUMMINGS MEMORIAL.

| | |
|---|---|
| June 1, 1906. Balance as per report | $ 12,891 43 |
| August 6, 1906. Cash receipts to date | 17 25 |
| Total | $ 12,908 68 |
| Expenditures | 1 25 |
| Balance | $ 12,907 43 |

ASSETS.

| | |
|---|---|
| Drexel & Co., deposit | $ 5,223 68 |
| American National Bank, deposit | 7,683 75 |
| Total | $ 12,907 43 |

Respectfully submitted,
J. W. BRAMWOOD,
*Secretary-Treasurer.*

A reception by the Board of Trustees of the Home was given on Thursday afternoon on the Home grounds. Large tents were spread and most elaborate entertainment furnished. A Rocky Mountain barbecue, with all the trimmings, and melons from the famous Rocky Ford, were thoroughly enjoyed. A band concert during the afternoon added to the pleasure of the occasion, and the beautiful and well-kept grounds, the beauty and variety of the flowers, were subjects of admiring comment. A general inspection of the Home buildings and grounds by the visitors and delegates was followed by speeches by the Hon. Alva Adams of Pueblo, President Lynch and Secretary Bramwood and Stanley B. Wilson, of Los Angeles, the star orator of the convention. The grounds and buildings were brilliantly illuminated with electric lights, and music, dancing and light refreshments kept the assembly engaged to a late hour.

On Friday the report of the committee on political action was adopted, being a reaffirmation of the determination to support only such political candidates as may show themselves to be fairly disposed to the masses.

Resolutions of thanks for friendly offices to Mr. Humphrey O'Sullivan, president of the O'Sullivan Rubber Company, Lowell, Massachusetts, an ex-printer, were adopted and ordered engrossed and forwarded to him.

The usual resolution urging against enlistment in the militia was as usual voted down.

The report of the committee on eight hours was exhaustive and included a history of the present trouble with the United Typothetae from its inception. The recommendation of the committee for the indefinite continuance of the strike was concurred in. The strike assessment was also ordered reduced two per cent, as the fund had resolved itself into an out-of-work benefit.



O'GRADY, OF DETROIT.

The report of the Committee on Thanks was received on Saturday, in which fitting expression was made of appreciation to all who had aided in giving interest to the sessions of the convention and the entertainment of the delegates and visitors. President Lynch called for the local committee of arrangements and in a brief speech thanked and complimented them for their efficient work. On behalf of the convention he presented Mr. Charles Deacon, chairman, with a gold watch; Vice-Chairman Snyder with a beautiful cut glass set; Secretary Charles Carter, an Elks' charm and fob; Treasurer McCaffrey, a Knight of Columbus charm and chain; Harry Scholton and other members of the committee, seal rings.

Suitable acknowledgments were made by the recipients, and the convention closed with cheers for the committee, for the president, for the Home and the matron and superintendent.

The next convention will be held at Hot Springs, Arkansas.

## TWO DAYS AT DENVER.

BY J. MONROE KREITER.

By invitation the visitors to the metropolis of Colorado on Saturday, August 18, went to Glacier Lake, as the guests of the Smith-Brooks Printing Company. The occasion was the eighth annual Wayzgoose of this firm. Although snow was seen only a few miles away, the weather was ideal and the fourteen carloads of excursionists were a merry people. Glacier Lake is a beautiful body of water somewhere on the Rocky Mountains, about seventy-nine miles from Denver, and is 9,080 feet above sea level. The water is so clear that the fishes can be seen sporting in aquatic pastime. The climb up the mountain sides thrilled the passenger with wonderment as he viewed the scenic picturesque and realized the achievement of brain and genius of man as the train circled the work of the Creator.

G. W. Brooks was on hand, but O. L. Smith, whom many know as "Yank," was off on a fishing trip. There are two versions of the significance of "Wayzgoose." One comes from England and means the celebration of an apprenticeship, the expenses being borne out of what is called the chapel fund. The other is that it springs from the fowl, goose. It is known that the latter wabbles when it walks and never follows a straight path, suggesting an overdose of strong drink at a picnic. Special rules governed the day's outing. Forms had to be carefully and properly made up and could not be kept standing. No presswork was permitted until the return trip began. The blinds were to be pulled down in case it was too light in the pressroom.

On Saturday evening the women of Denver Auxiliary had a reception at the Albany, and a very enjoyable time was had.

The Ex-Delegates' Association of Denver took hold on Sunday, and after a trolley ride around about the city, Bloomfield Park was reached. Here a "Mulligan" was in full favor, and lager and lemonade quenched the thirst and hunger was satisfied with the palatable "Mulligan"—a combination of potatoes, corn, chicken, beef, etc., with bread and pickles on the side. Dancing followed until late in the afternoon when, after resolutions of appreciation of the hospitality shown having been adopted, the park was left to the visitation of the squirrel and the bird.

The Ex-Delegates' Association is composed of George Esterling, C. Viser, Thomas C. Egan, P. J. McIntyre, J. W. Warfel, W. H. Milburn, W. H. Montgomery, J. W. Bramwood, J. R. Haly, C. W. Christy, C. H. Peterson, C. R. Breidenstine, H. R. Waring, H. E. Dunn, J. E. Collett, W. E. Shields, J. W. Lambert, John Keating, B. S. Marshall, Frank Hickok, J. W. White, William Birkedahl, E. S. Sherman, J. Vander Perel, F. J. Pulver, W. A. Collins, Frank Willard, W. C. Schuman, Mrs. Nellie Smith, W. C. Hercules, William B. Gillord, O. L. Smith, T. G. McClusky, H. E. Garman, J. J. Burns, John Henderson.

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## NEW PROCESS OF PRINTING FOR THE BLIND.

A wealthy and benevolent woman of New York has decided to start a magazine for the blind, which is to be printed in a raised or point type, and give it free to all the blind of the United States who can read. An effort is now being made to get the names and addresses of the blind who can read in order that estimates on the publication can be made. It is expected to make the magazine about fifty pages and to issue it monthly. It will be on the order of the regular monthly magazine for the seeing, and it will contain general news and literary matter of interest to the blind, as well as a correspondence column from the blind themselves.

In this connection it is interesting to note that an invention which will be of inestimable value to the blind has been effected by W. G. McLaren, of Edinburgh, whereby the ordinary, laborious and expensive process of punching the Braille letters is superseded. He has also perfected a process of printing the embossed Braille letters on aluminum sheets instead of paper. The sheets are far easier to read than the best paper books, says the *Scientific American*, especially by those who have become blind late in life, or whose fingers are not very sensitive. They are also practically indestructible.

The thickness of the sheets is .004 inch, and a book of twenty royal quarto pages can be produced for $1.25 a copy. By means of the McLaren printing process a ten-page paper in Braille type can be sold for 2 cents a copy. Hitherto the production of books and papers for the blind has been so prohibitive as to be beyond the reach of all except the privileged few.—*Fourth Estate.*







ON THE WAY TO CRIPPLE CREEK.

Written for THE INLAND PRINTER.

## DISCIPLES OF FRANKLIN.

NO. XI.— JOHN CLARK WARD.

JOHN CLARK WARD was born April 13, 1845, on Quinby Hill, Warren, Ohio. He first attended school at the age of five years in the First Ward Schoolhouse, southwest corner of Main and Fifth streets, Wheeling, West Virginia. His mother, Eliza A. (McCombs) Ward, had been a teacher at Niles, Ohio, about 1840, in the little red schoolhouse, where the late President McKinley first attended school. Notwithstanding John's mother had been a teacher, it was the custom for teachers to teach the alphabet. When the teacher called John up to the blackboard, with a long pointer resting on the capital A in the corner, she asked what it was. Three years after John was



JOHN CLARK WARD.

graduated to the second floor. The first incentive for him to become proficient in spelling was when the spelling class had struck a snag on the first word in the lesson of McGaffey's spelling book, which was "pique." John had interpreted this as "pike" for shorter pronunciation, and being within two of the foot of the class he quickly caught the wave of "spell-bound" boys and walked to the head of the class.

A four-page campaign paper, called *Young American* was printed in Market street on a hand press on the ground floor. During school vacation John was constantly with his father, whose currier shop joined that of the newspaper office. The compositors had plenty of "pi" on the windowsill which was used for stamping the letters into the wood. This was the beginning of John's desire to become a printer.

After the death of his mother in 1854, the family of four children moved to Niles, Ohio, where he attended a country crossroad school. When the civil war commenced John raised a company of schoolboys, was elected captain at the age of sixteen, and offered their services to a recruiting officer at Niles, Ohio. The officer told the captain to send the boys to him. Believing this a compliment, he did so, whereupon the recruiting officer enlisted about one-third of the company, which ended the captain's band of patriots.

John was apprenticed in the office of the *Mahoning Register*, Youngstown, Ohio, March 17, 1862. By reason of the journeymen enlisting in the army it became necessary for John to do a man's work — run the hand press with a pile of sixty-four quires, the outside sheet being printed on Saturday as a stint, the inside printed on Wednesday night for Pittsburg mail and the balance finished Thursday forenoon. If the local advertisements crowded too much, the foreign ads. were lifted out and replaced for the exchange list, including "Ayer's Pepsin," a large outline of an ox with "pepsin" in the mortise. It was at this time that Spaulding's Prepared Glue advertising contracts all over the country for e.o.d. tf., collapsed for want of funds.

John made it a practice every evening to acquaint himself with the specimen books and MacKellar's "How to Stand at the Case."

On one occasion three citizens entered the editorial sanctum to consult the files of the paper, which contained an account of a shipwreck in which a brother of one of the party was interested. On this day the election ticket had been printed for the Republican party and delivered to the village officers. The form was left on the rack. In order to have the composing-room cleared, John was invited to read the account of the shipwreck. John Marshall quietly left the editor, took the form from the rack to another printing-office and inserted the names of three Democratic candidates and brought the form back to the outside door. The printer's devil was required to sweep out and build the fire in the office. John at once reported it to the editor, who told him to cut more paper with a shoe knife and a straight edge, and change the style of the general head of the ticket. Former tickets were destroyed.

The Republicans saved the day and John continued to make paste and heat roller glue on the editor's kitchen stove.

Fate was against John Marshall. He was drafted for the army, but skipped to Canada without his saddler's kit.

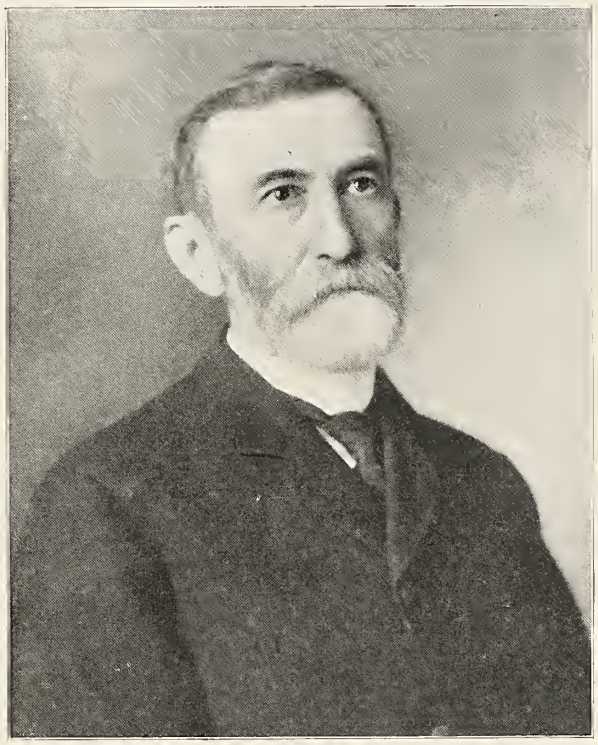
John enlisted in Company H, One Hundred and Fifty-fifth Ohio Infantry, May 2, 1864, and served until the end of the regimental service. He finished his apprenticeship with the paper and worked in the Cincinnati Commercial Jobrooms until 1866. When the Memphis *Daily Post* was started at 14 Union street, in the Appeal building, John became foreman. When the International Typographical convention convened he met Albert H. Brown, who was a delegate from No. 16, in June, 1867. A steamboat excursion for the delegates on the steamer Dan Able was a memorable affair. Admiral B. J. Sumner, Gen. Albert Pike and others were the committee on invitation.

John came to Chicago in May, 1868, over the lake-shore pile-driven, sea wall road into the depot at the foot of Randolph street. While conversing with Benjamin Sutherland in the *Republican* office, of which the late James King was foreman, he was put on the cases in half an hour after his arrival. John's objective point was the city of New York. After a survey of the business push of Chicago he decided that Chicago was to be as big as New York and he might as well stay. His wide experience in a majority of the job offices, most of them now extinct, gave him much study; one idea in particular he inaugurated, that of having job cases drawn from the rear of the stands. In 1882 he published a book, "Comparative Weights of Standard Paper," which has been much used by

paper houses in a condensed form. He established himself in business in 1894 under the name of John C. Ward & Co., and his trade-mark is "44 years a printer," subject to annual changes.

NICHOLAS WELSH.

Nicholas Welsh, member of the Old-Time Printers' Society of Chicago, was born in Tarrytown, New York, September 29, 1842, son of Martin and Ellen Welsh. Removed to Michigan in 1850, and began the printing business in the office of the *Genesee County Democrat* in 1857. Worked at Pontiac, same State, as a journeyman in the *Jacksonian* office. Came to Chicago in April, 1864, and



NICHOLAS WELSH.

worked in the *Times* and *Republican* offices until the Chicago fire. The next eleven years were spent in the *Evening Journal*. Engaged in other business for seven years; then to the Chicago *Times*, where he was employed until the consolidation with the *Herald*. Since that time has been employed in various offices, and is now working at the University Press.

### WHY ONE EDITOR DIED POOR.

When E. B. Eshelman, who was for many years a prominent editor in Ohio, died recently in Wooster he was believed to be well off, but an investigation showed that his property was worth only $27 and that he had given thousands away in charity. A short time before his death he sold his watch and donated the proceeds to the relief of a poor family.

He said that as he had no business and no appointments to keep he did not need a watch.

"PRINTORIAL."— I am surprised to see this new and truly shocking vocable on page 369 of THE INLAND PRINTER. It is not English; I do not think it is American; it is, anyway, superfluous; and if it is a joke it is not a good one. Enter it henceforth, please, Mr. Editor, in your Index Expurgatorius.— *R. Coupland Harding.*

## PROOFROOM

BY F. HORACE TEALL.

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers, Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronuncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.— By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, $2; leather, $2.50, postpaid.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A. manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

DIVIDING COMPOUND WORDS.— G. S. W., Montreal, Canada, asks us: "Should the word 'one-half' have the hyphen when 'one' is at the end of a line and 'half' at the beginning of the next line?" *Answer.*— Yes. When any compound word is divided, the part at the end of the line should have the hyphen with it, just the same as if it were only part of a word — which in fact it really is. Joining two words with a hyphen makes the two so joined

become one, just as if the different parts were only syllables.

SPELLING.— Such a note as that for which space is available here can not be very valuable except suggestively, for the subject comprises so much detail that a full discussion would demand a large book. The writer of this note does not desire or intend to enter the lists on either side of the question, but will say that he has not yet seen or heard anything that influences him strongly in favor of much change. Broad statements are made on both sides that seem to go beyond possibility of proof. The Simplified Spelling Board asserts that it does not propose any "radical" or "revolutionary" scheme of reform, or any sudden or violent change of English spelling. "It does not desire to relax the existing rules and analogies of English spelling. It desires rather to make them more certain, to extend them and enforce them, so as to get rid of needless exceptions and produce a greater regularity than now exists." "The Board has not yet proposed any innovations of its own. It has begun by selecting, from the several thousand words now spelled in two or more ways, three hundred of the most common, and it has urged the public to adopt, now, the simpler of these two forms, and thereby establish the principle of simplification." Undoubtedly they are doing this because they expect such simplification to be beneficial. But the public does not yet realize that this newest movement differs from those preceding it, and insists on its identification with the radical propositions of phonetic spelling. Now, what this writer sees here most prominently is an unjustifiable extremity of assumption on each side. The Board has proposed innovations, and such that the people generally will not accept them without much hesitation, and this largely because they are not plainly of a simplifying nature. The Board offers this rule: "Words spelled with *ed* or *t*, the preceding single consonant being doubled before *ed* and left single before *t*. Rule: Choose *t* in all cases." This rule seems to be a distinct innovation, in proposing a regular change in favor of a spelling that has been used in some cases, but never with absolute regularity. It proposes the use of addrest, carest, confest, crost, deprest, distrest, drest, exprest, imprest, kist, opprest, past, possest, prest, and tost, in place of addressed, caressed, confessed, crossed, depressed, distressed, dressed, expressed, impressed, kissed, oppressed, passed, possessed, pressed, and tossed. In none of these cases would a consonant be left single; in each one a consonant would be dropped. In these words the change would give a slightly better phonetic symbol, but only a very little better, at the expense of introducing an extra symbol that is not needed. Simplification of one kind would cost the sacrifice of a more useful simplification. But the most important point in the whole matter is that there should be no unfairness or haste on either side. The Simplified Spelling Board is composed of the men best fitted for the work they have to do, and is entitled to a respectful hearing. Those who wish to know enough to decide intelligently should write to the Simplified Spelling Board, No. 1 Madison Avenue, New York, for its documents of information, which it promises to send, free of charge, to all who will ask.

CAPITALS.— C. L. D., Waterbury, Connecticut, writes: "In THE INLAND PRINTER for this month, in the article 'Compound Words,' I find this sentence: 'As in the case of capitalization, inability to find an infallible rule is prompting this despairing resolution.' May I ask you to explain the reference to capitalization? I am told that 'good printing' in these days shows an avoidance of capitalization — that addresses should be printed, 'Mrs. John B. Smith Oak street,' 'Miss Mary Steele Oak street,' avoiding both capitals and punctuation. If there is authority for this, can you tell me about it or where I can find out? Has there been an article in THE INLAND PRINTER that I have missed, to which your sentence refers? This matter has been causing some trouble here, and we knew no place to look for help." *Answer.*— The sentence with the reference to capitals was quoted from an article published a dozen years ago, and expressed another person's opinion, not that of the one who quoted it. This was so plainly evident that it is surprising to learn that any one could misunderstand it. If the saying needs any explanation, here it is. The writer had noted the fact that people disagreed in practice as to capitalization. Such disagreement was nothing new, but had always existed and always will exist. No set of rules has ever been made, and none will ever be made, that everybody can follow. Even the universally accepted rule that every proper noun must be capitalized is not understood by every one in the same way, because people differ in their understanding of what a proper noun is. Every one knows that a person's name or the name of a place is a proper noun, but that is the full extent of universal agreement. One reason why this is so in practice is the lack of adequate treatment in text-books. The fullest text-book discussion of the subject is in Goold Brown's "Grammar of English Grammars," and the conclusion of that is an avowal that the author had not succeeded in pleasing himself, and therefore could not expect his critics to be altogether satisfied. Adams Sherman Hill, in his "Principles of Rhetoric," says: "A capital letter should begin every word which is, or is used as, a proper name. We should distinguish between the constitution of society and the Constitution of the United States; between republican principles and the principles of the Republican party. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle or needlessly to create exceptions to it." There is a fact in connection with this which Professor Hill failed to note. Many of the words that he undoubtedly would capitalize, in accordance with his useful principle, are often printed without the capital letter, not because of inadvertence, but because the author or the printer thinks that the principle does not indicate the use of a capital. But all this applies to the subject of capitalization in general, and not directly to the point of our correspondent's difficulty. The trouble that caused the question was undoubtedly connected with the doing of job printing, a class of work peculiarly subject to variation according to the preferences of customers. It will always pay any one who does job printing to have a systematic understanding of such matters, that may be applied when the customer is willing or desires it; but often the customer has his own ideas and wishes his work done accordingly, and in such case the best policy is to give the customer just what he wants. The notion about "good printing" avoiding capitals and punctuation is simply one of the fads that will occasionally become more or less current, and will be insisted upon for a while by some people. The origin and spread of such fads can not often be satisfactorily accounted for. Certainly no book can ever be made that will meet the demands of mere fashion. All that books can do is to discuss, explain, and exemplify principles and record widely adopted and permanent irregularities. All the help that seems possible beyond this is advice to keep track of what other people do, and to act accordingly where it seems necessary in order to suit customers.

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GOD help the children of the rich; the poor can work.— *Elbert Hubbard.*

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# Job Composition

**Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents. New second edition.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

ALPHABETS, OLD AND NEW.— By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. $1.35.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.

DECORATIVE DESIGNS.— By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

BERAN: SOME OF HIS WORK.— Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. $3.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

TITLE PAGES.— By Theodore Low De Vinne. Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, $2.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, 50 cents.

THE PRINCIPLES OF DESIGN.— By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

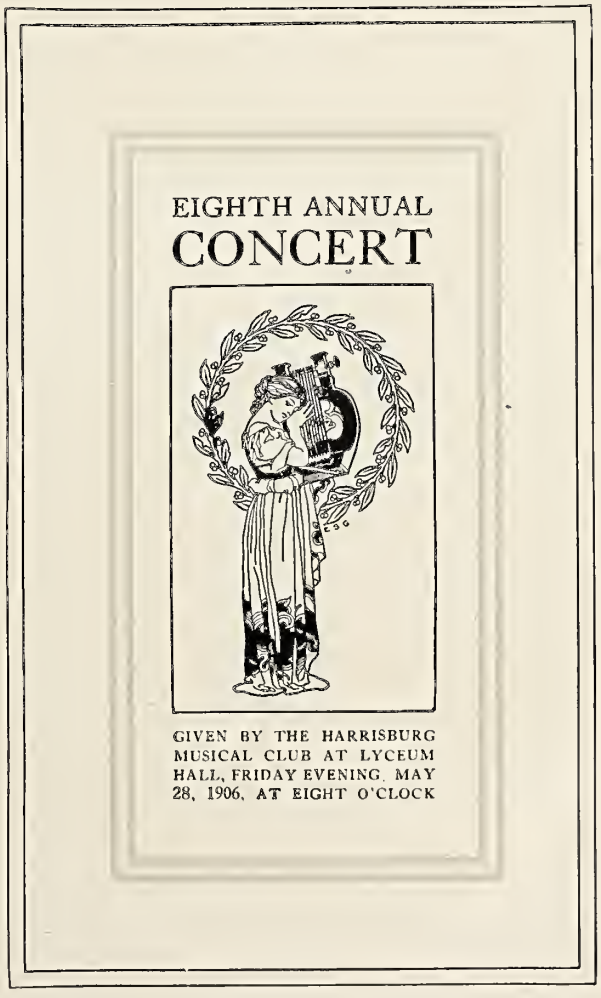
TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.— By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. $1, postpaid.

CORRECT COMPOSITION.— By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. $1.

A PARTICULARLY noticeable feature in the commercial work which reaches this department is that a great many of the really artistic specimens — specimens which are good in design and pleasing in shape and color harmony — come from offices which, in all probability, contain limited equipments of type-faces — equipments which would call forth from many printers the most bitter complaints. That this is so does not necessarily constitute an argument for a limited number of series in an office, nor does it indicate that there are no good printers in offices of practically unlimited facilities. It does suggest, however, that the printer whose selection of type-faces is limited feels that he must make up what he lacks in variety by a more thoughtful and pleasing arrangement of the material at hand. The results achieved by this additional attention being given the work more than compensate for the absence of the latest styles of type-faces, and there are job-printers who, while constantly complaining of their equipment, are turning out more artistic work than is done by others with unlimited facilities, and the probabilities are that if placed in an office with everything at their command many of them would allow their fancies to run riot in weird originality instead of producing the thoughtful, harmonious work which they are at present doing. The complaining of lack of necessary material for the production of good printing is a frequent occurrence with many printers and a constant occurrence with others. While this complaint is no doubt justifiable in many cases, an equal number of instances could probably be found in which the failure to produce artistic results is occasioned by the fact that the printer is handicapped by having too great a variety of type-faces from which to choose. To many this would seem impossible, or, to say the least, unreasonable, but the printer who in his early apprenticeship was taught to set the lines in a job in capitals and lower-case alter-



nately, and avoid the use of the same series of type in consecutive lines, finds it hard to break away from his early training in the presence of the various assortments of type-faces constantly being put into use.

While it can hardly be said that every job should be set in either all capitals or all lower-case, the average commercial specimen would be improved were this taken as a rule and adhered to. A line of roman capitals forms a rather formal band of design from the very nature of the elements of which the letters are composed, while the lower-case line is more informal and free, and in consequence an indiscriminate mixture of lines of capitals with lines of lower-case can not be productive of the best results.




Fig. 1.

Rules as to what may or may not be done in job composition are as impossible as in pictorial art, and there are few principles of correct composition that are not susceptible of violation — and with admirable results — in certain instances, but not without due consideration for harmony of shapes, measures and tones.

The disadvantage which is often caused by the compositor having too many type-faces at his disposal arises from the fact that instead of keeping this question of harmony in mind as he sets his job, his whole thought is centered on how a certain series of type will look in the work in question. There is probably no printer who can not call to mind the laying of a new series of type in an office and its subsequent use — until another new series arrived — on nearly every job that came in, regardless of whether it was appropriate or not. For this reason the office equipped with a few well-stocked series of type will often turn out specimens which are far more artistic than those which come from the office which contains a greater abundance of




Fig. 3.

material. Somewhere, in a review of printed specimens, a critic has advanced the idea that much of our printing would suffer nothing — on the contrary, would be greatly benefited — if we had but one-tenth of the type-faces now in use. Whether he referred to book faces or job faces matters not. In either case there is much in the statement that is worthy of consideration.

No, an elaborate assortment of material is not a sufficient guarantee of good printing. While the latest type-faces are usually attractive and appropriate for much of the work, it is not necessarily the new type with which the best printing is produced. While extensive equipments are to be desired, their possession is not what counts most in the really good work. Instead it is the painstaking care and thought which must be bestowed on a job in order to secure the most pleasing results. If, after deciding which of his series is the most appropriate for the work in hand, the compositor would confine himself exclusively to the series chosen, the great majority of printed matter would undergo a radical change for the better.

Take Fig. 1 as an example. In this case the compositor was positively handicapped by having access to too great a variety of type-faces. With the possible exception of the script type, the specimen would have been much improved had but one series been used. As it stands, there are five series represented, to say nothing of the different sizes. In Fig. 2 the same variety is found, but in this instance it is illustrated in the use of a varied assortment of rules and panels instead of an excess of type-faces.

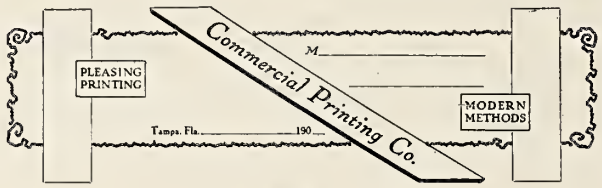



Fig. 2.

Light rules, heavy rules, plain rules and fancy rules are all represented, and in an intricate design. The original is in two colors, the panel of fancy rule and the vertical panels at the ends being in orange, with the balance in black. In this case the compositor could undoubtedly have secured much better results by confining himself to one, or, at the most, two rule-faces.

Fig. 3 is in marked contrast to the preceding specimens, both in regard to type and rules. But one series of type has been used, and that a plain roman. Two faces of rule are represented, a half-point face and a one-point face. The panel design is much more simple than that in Fig. 2, and infinitely more pleasing. The rules harmonize in tone with the type, an item which should never be overlooked. Work of this kind does not require an elaborate

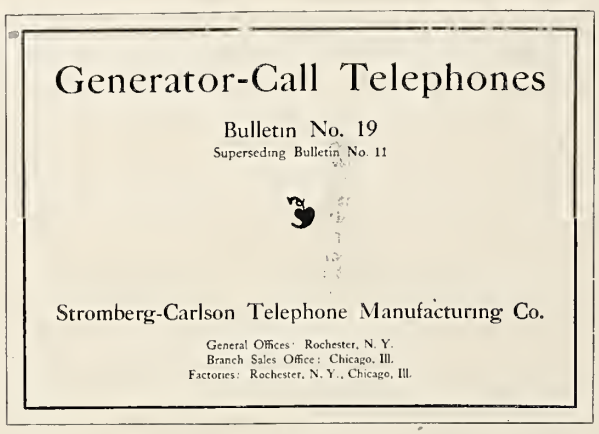



Fig. 4.

outlay for material, but it does require a thoughtful adherence to simplicity in design and harmony of type-faces and decoration.

Simplicity in design is a thing which is seemingly altogether neglected by many job-compositors. This is overlooked in most cases through a desire to attain originality. The desire for originality is commendable and well enough in its place, but the creation of freakish, bizarre effects instead of thoughtful, careful work, governed by the laws of design — work which will stand a critical analysis of its merits from the standpoint of the artist — is an originality to be shunned. Originality consisting simply of doing a

piece of work in a different manner than is done by others is easily attainable, but in job composition, as in all other branches of art, the only originality worth while is based on the strict adherence to the principles of correct display, either acquired from a diligent study of these principles or an innate sense of the "fitness of things."

Figs. 4, 5 and 6 are excellent examples of simplicity of design and harmony of type and rules and ornaments. The original of Fig. 4 is in colors, the inner rule and ornament in brown and the balance in black. To secure this har-

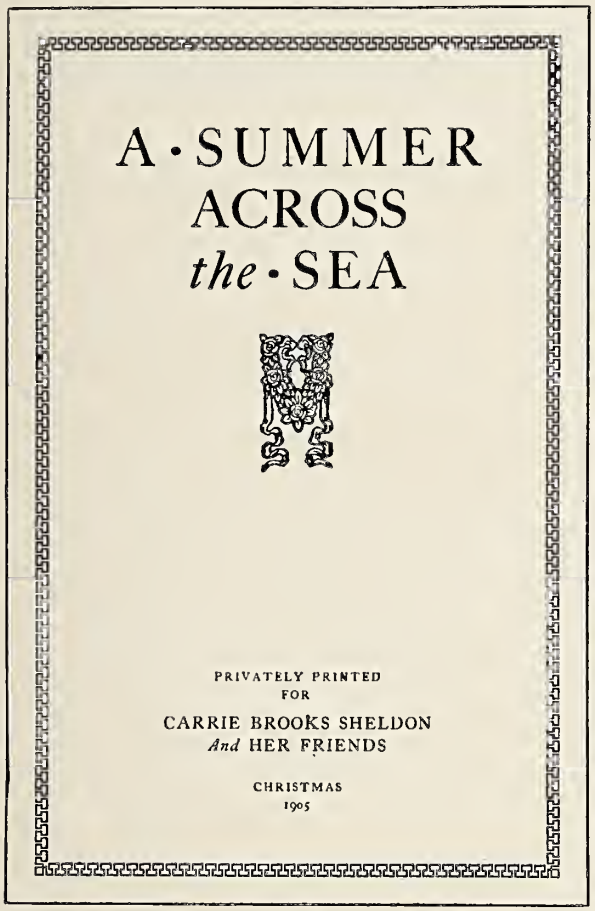



FIG. 5.

mony of type-faces we must use those which possess common characteristics. The lining gothic, for example, with its straight, angular lines, possesses nothing in common with the italic letter — a letter of the most graceful and flowing curves, and hence it is hardly possible to use them together and still preserve a harmony of shapes. Complete harmony can be attained only by the use of type-faces which are similar in their lines.

The following quotation from "The Principles of Design" by Ernest Allen Batchelder is interesting in this connection: "The more one seeks examples of work with which to definitely illustrate a principle of design, the more one becomes impressed with the vital relation of this subject to printing, and the stronger becomes the conviction that few workers have such constant hourly opportunity for the application of the judgment and taste that is developed by an artistic training as the printer. The American public is undergoing a tremendous awakening to the value of honest, sincere craftsmanship. There are numbers of people who stand ready to pay the price demanded by the carefully trained worker. In no way can this portion of the public be reached other than by work that will stand the test of careful criticism. A printer may call his place of business a 'print-shop' and by unique devices proclaim his productions as artistic; but he must never forget that the very ones to whom his appeal is directed — the ones whose approval is worth having — are quick to detect the difference between the thoughtful work of the man who is endeavoring to express the best that is within himself, and the affectation of the man who strives to catch the eye with the sparkle of borrowed finery. Produce something that is in truth artistic, based on that careful study which places a man's mark high above the tide line of fad and fashion; do this, and sooner or later your goods will receive recognition, else the experience of other workers in other lines of industry counts for naught."

## HOW TO ECONOMIZE.

A discussion which should be of vital interest to every American home-maker is opened in the August number of *Harper's Bazar*. Realizing the fact that the cost of household expenses has increased more than forty per cent in the past five or six years, the *Bazar* has asked its readers all over the country to explain for each other's benefit how they have been able to meet, on a fixed income, these increased expenses. The best replies are now appearing in regular numbers of that magazine, beginning

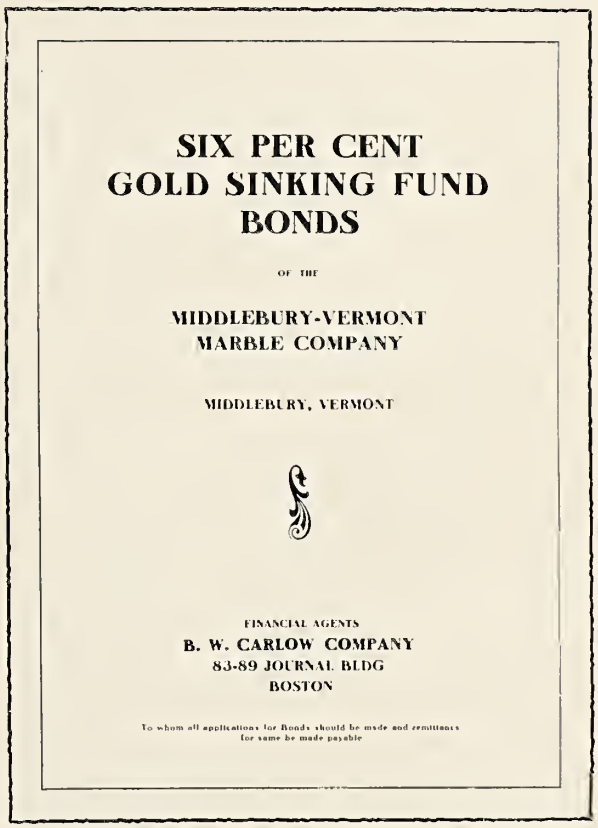



FIG. 6.

with the August issue; and there can be no doubt that this consensus of opinion and recital of experiences by hundreds of careful housewives throughout America will be of unusual value to all women with a household to provide for, and especially to those who are obliged to plan their expenditures rather carefully.

THE designs contained in "Specimens of Letter-heads, No. 2," are modern and attractive, the majority of them being printed in two colors. A copy of the booklet can be had of The Inland Printer Company for 50 cents.

# MACHINE COMPOSITION

BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.**

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE, 1897. By Frank Evans, 100 pages. $3, postpaid.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

THALER KEYBOARD.— An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, $4, plus expressage, 55 cents.

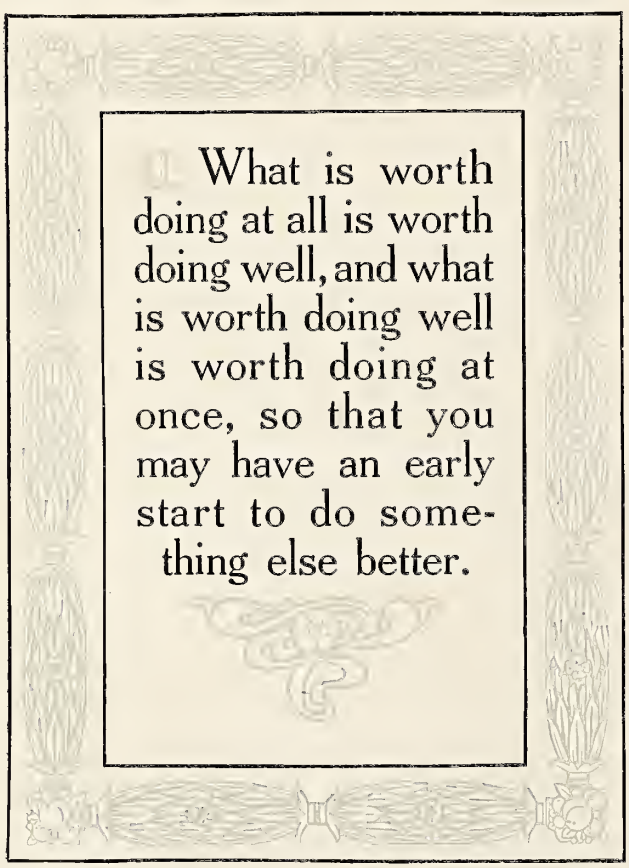
CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $3; cloth, $2; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.




BATTERED PARTITIONS IN MAGAZINE.— E. C., Palestine, Texas, writes: "I got up on the back of the machine to-day when distributor stopped and examined the magazine. The partitions in same are battered the least bit on the end. Some are not touched, while others are very badly worn. Matrices are also getting scratched on the 'reading side.'" *Answer.*— Your magazine must be drawn backward too far, allowing the matrices traveling along the distributor bar to strike the tops of the partitions and bruise them. Lower the magazine a trifle by adjusting the screws which rest on the supporting rod of the magazine and you will have no further trouble. Of course you must file off the burrs on the damaged partitions. Perhaps some metal has lodged in the intermediate channel or the first elevator which scratches the reading side of the matrices.

WEARING OF COMBINATIONS OF MATRICES.— F. J. M., Ottawa, Illinois, writes: "I enclose a matrix on which you will notice the combinations on one side are badly worn. When the second elevator is in position on intermediate channel, the bar on second elevator and that of the first elevator top guide do not align perfectly. The bar plate on the second elevator shows some wear along the edge where same meets intermediate channel, though not a great deal. Intermediate bar is tight to outer inside of elevator slide top and can not be brought forward, neither can the whole head, without throwing first elevator and intermediate channel out of alignment. How can this swishing of the matrix in transferring be remedied?" *Answer.*— The wearing of the combinations of your matrices is due to the worn plate on the second elevator, or a worn second elevator lower guide post, which fails to keep the second elevator bar in line with the first elevator when transferring. A plate can be fastened to the intermediate channel to hold the second elevator bar in line, or the post itself can be patched.

METAL DUST IN THE MAGAZINE.— G. E. M., Galesburg, Illinois, writes: "I have been having a little trouble with my machine. I clean my machine every week and before the end of the next week it is covered with fine metal dust. I tightened up the alignment until I could pull but one sheet of paper out; that seemed to make the dust finer, but as abundant as ever. At first the grooves in the mold were filled before night by this dust, but since I tightened it this has been done away with. The dust seems to be carried up by the matrices and comes through the magazine and down into the cam frames, and I have to clean the frames out almost every week or I will get no response. Would you advise me to tighten up the alignment a trifle more until the spacebands will be driven up without binding; or,

is there some other reason for this dust?" *Answer.*— Ordinarily the cause of metal dust being carried by the matrices to the magazine is insufficient pressure in locking up before the cast occurs. However, as you say you have applied all possible pressure, perhaps your mold wiper is not cleaning the face of the mold. Adjust it so that the felt presses closely against the mold and rub into the felt a mixture of oil and graphite to prevent the adherence of metal. Sometimes improperly repaired spacebands, which are wider than they should be, cause this trouble.

A. W. HAYWOOD, President FRANK DENNIS, Vice-President MURRAY HAYWOOD, Treasurer

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Millers of Wheat, Corn,
Barley and Rye

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Choice of the Wheat
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Martin, Iowa,_____190__

FAILURE OF MATRICES TO RESPOND.— F. B., Marion, Ohio, writes: "The machine I am working on, which was in a pretty bad condition when I came here, is still acting badly. The first row of letters — e, t, o, i, n — fail to respond every third or fourth touch, the e, o and n giving the most trouble. As I cleaned the magazine and mouth of same thoroughly since my arrival, the trouble can hardly be there. The cam rollers do not seem to be worn enough to cause the trouble. The adjustment of magazine seems to be all right and keyrods make their full up-stroke. Wire which holds cam-yokes in place does not seem to be at fault. Would greatly appreciate any advice in the matter you may be able to give." *Answer.*— We are unable to make anything of the trouble you say you are having with failure of matrices to respond, as you say all the adjustments are correct. The trouble indicates that the magazine is not set low enough on the lower-case side to allow a full stroke of the verges. Go over the magazine carefully and make all the tests and you will no doubt find the trouble.

THE COST OF LINOTYPE COMPOSITION.— The following communication, from E. L. Richmond, estimator, with the Gage Printing Company, Limited, Battle Creek, Michigan, should command the careful attention of Linotype users, and as a discussion of this subject will prove of mutual benefit, it is hoped that others will contribute of their experience to the symposium. Mr. Richmond writes: "Your request in the September number for figures showing the cost of running Linotype machines should bring forth a hearty response. While it is more than likely that no two reports will be the same, we are glad to lend our aid to a mutual interchange of ideas. We have not kept a record of the cost of composition in the various sizes of type, for the reason that with only one machine working on what might be called 'job composition,' the changes of face and body are so frequent that it has not seemed feasible. Our average cost per hour of actual productive time for the six months ending August 31 has been 82½ cents. During this time the machine was running day and night for about two months, and the balance of the time approximately nine hours per day. The decrease in the cost per hour for the two months mentioned demonstrated the advisability of operating sixteen or more hours per day, unless for some reason it is impossible to do so. The above figures include all of the general expenses, such as power, insurance, depreciation, etc. With the cost per hour before us it is a simple matter to determine the cost per thousand ems on any size of type by keeping track of individual jobs. A large percentage of our work is done by the hour, so we have not given the piece price as much attention as we should otherwise. We shall be interested to learn, however, what results have been obtained in other places and what experience has shown to be the difference in cost between the larger and smaller faces of type. The records we have kept for the last few months have been worth many times the expense of keeping them, and the writer is thoroughly convinced that any one running a plant without *knowing what it actually costs* to produce printing in

B. R. MINNARD, President A. M. HARRISON, Vice-President E. S. HARRISON, Treasurer

MINNARD & HARRISON COMPANY
DESIGNERS ENGRAVERS

*Sold to*_____ *Monroe, Ind.*,_____*190*

_____ *Shipped via*_____

that particular plant is taking a gambler's chance. Furthermore, a cost record that includes only labor, power and gas, or perhaps a few of the more important items, is very little better than no record. A Linotype is a complicated and delicate piece of machinery, frequently subject to considerable expense for repairs. This expense is properly a portion of the cost, as are also the taxes, rent, depreciation, superintendence, loss on metal, insurance, interest on the investment, time of caring for the slugs, proving, and proofreading. The interest on the amount invested in metal alone is sometimes surprising. Another item easily overlooked is the supply of galleys and cabinets, or racks, for proper and convenient storage. From the fact that frequent reference is made in printing circles to Linotype composition at 15 cents per thousand or thereabout, the natural conclusion is that any such offer must come either from a plant not figuring all the items mentioned as a part of the cost, or from one that keeps no records whatsoever."

POOR ALIGNMENT.— L. C. B., Muskogee, Indian Territory, writes: "I am mailing you under separate cover three slugs with which I have trouble; that is, I have trouble with all, especially on an eighteen-em slug or longer. At the right-hand end you will see the face is not straight on the slug and the back knife shaves the edge of the letters. The adjustment to lower the right end of the mold, or rather the right side, does not seem to remedy the error, as when it locks up it throws it in its old position again. Thirteen-em slugs do not trouble me so much." *Answer.*— It appears that the aligning plate on the mold must have slipped down on the right-hand end, or if this is not the case, the locking stud on the vise frame has been loosened and put out of position. It might also be due to the gibs on the first elevator not being in line and preventing the first elevator from rising squarely with the matrix line in making alignment.

SHEARED MATRIX EARS.— J. A. G., Hamilton, Ohio, writes: "Under separate cover I am mailing you three slugs, and hope you can advise me as early as possible a remedy for the trouble. The eight-point on the ten-point slug has good alignment, while the ten-point on the ten-point slug, both cast in same mold, drops on slug. On the one slug you will notice the trim I have set the knives to in order to get the long letters on the slug. My machine is not in use on the ten-point owing to this trouble, and I only set the knives thus to get a slug for your inspection. Enclosed is a ten-point matrix. You will see the lower ear is worn. About two-thirds of the matrices are likewise affected. I will say for your benefit that the six-point mold on same machine (being a double-decker) casts good slugs, but to-night I tried the ten-point liners on six-point side and the trim was still too much. Will you kindly tell me a remedy. Is there any way of setting mold in disk to overcome it which would be cheaper than buying new matrices; and what is the cause of the shearing. I can state that no tight lines have been sent through." *Answer.* — Of course, the injury to the ears of the matrices prevents alignment, and there is no remedy except in new matrices. It would seem that all the matrices used in this machine must be damaged in the same manner, as the cause is failure of the first elevator to drop low enough to allow the ears of the matrices to freely enter the groove in the mold. As it is adjusted in your machine, the advancing mold strikes the upper edge of the matrix ears and shears them. When you correct this adjustment and renew the damaged matrices you will have no further trouble. It is necessary to have both molds so placed in the disk that a slug cast in either mold will trim accurately.

INSERTING A MOUTHPIECE.— A good method of preventing leakage of metal around the mouthpiece of Linotype metal-pots is to grind the mouthpiece into place with emery. The following procedure is recommended: Start the machine by pulling out the controlling lever, stopping the machine when the first elevator is at its lowest point and before the mold disk comes forward on the locking studs. Lower the vise to first position, then raise the elevator to its highest point, letting the vise down to second position. Next disconnect the mold-disk slide and draw the mold disk forward. After disconnecting the ejector link, remove the mold slide. Take out the mouthpiece by driving it to the right and clean all parts free of metal. Then spread a mixture of emery and oil over the mouthpiece, rubbing the mouthpiece into its seat in the crucible to smooth off the highest parts and make it lay flat and solid. To replace the mouthpiece, spread a mixture of linseed oil and graphite over the edges, and after placing the mouthpiece in position and driving in the gib, connect up the machine and test the lock-up. This is done by spreading stiff ink evenly over the mold where it comes in contact with the mouthpiece, and starting the machine by pulling the controlling lever, stopping it before the back knife scrapes the ink off the back of the mold. An examination of both mouthpiece and mold will reveal the high spots, which, if on either end, must be corrected by the pot-leg adjustments, and if in other spots, by filing the mouthpiece.

STUDYING MECHANISM.— An operator-machinist in an Eastern city writes: "I lent my book, 'The Mechanism of the Linotype,' to the operator here and he read all day Sunday. In the evening he came down and the first thing he said was, 'Say, that book's great. There's some things I have done, such as removing the mouthpiece, and his (Thompson's) style is different from mine, but his is quicker.' I guess he is reading yet. It's all old to him, but



M. E. MESERVE. HANFORD BOWSER. L. B. POWELL. B. B. BECK. JULIUS STRIOWSKI.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

he says he gets lots of pointers." *Answer.*— While it is a pleasure to know that the text-book on the mechanism of the Linotype is assisting printers to master the mechanical details of the machines in their charge, it is the privilege and duty of all to study and learn from every possible source of information. The practices set forth in the book mentioned are subject to revision whenever a better method of doing things is discovered. To the end that perfection may be attained, the attention of readers is called to the item headed "Inserting a Mouthpiece" as describing a method which gives the best results of any known.

A Satisfied Graduate.— George P. Lischer, Beardstown, Illinois, writes as follows: "As I am about to enter the second year as an operator-machinist, graduate of your school, I think the time is ripe for some retrospections and a chronicle of my experience as an operator of one of 'the ten thousand different varieties.' When I entered as a student of the Inland Printer Technical School none were more optimistic of the future than myself. I applied myself diligently to learn all that was to be learned in a six weeks' course, realizing that no one could reach a degree of perfectness on a machine in six weeks, the mechanism and assembling of which required twenty-five years to bring to perfection. And right here I wish to impress the fact upon students of the school that you can not learn it all in the prescribed course of time, but if you apply yourself industriously and work hard you can learn a whole lot. The first job I had, a combination of half English and German, brought the fact to my mind that I had not yet learned it all, but I worked hard on this machine, and though it was in bad shape, being under the 'stern mastery' of country composing-room foremen, all the time, I managed to get her to a good shape in a week's time. Also the keyboard practice in school stood me in good stead, and in spite of being hindered by operating on German copy, I acquired a fair speed after a reasonable time. I left this machine in the hands of a job-printer employed there, and from all reports it is running yet. Whether this good condition of the machine was my fault or not, I can not say — and care less — but I tried to do my duty at $14 per and fifty-four-seventy-two hours per week. I went against the game in St. Louis, and held my own, but as I could not stand city life I hiked for the country again. I hooked onto this layout here a year ago and made good. The machine had been out of the shop two months when I got here, and has always worked good. I have made up a total of five sort orders here — one shortly after I arrived, one after an operator who had been working here got fired, and the remaining three the result of my 'careless' operating. I saved all the spoiled matrices, and on counting them found 165 totally spoiled and about fourteen serviceable matrices. Is this a good record? I have kept no accurate tab on the repair bill, but have had no accidents that I could not repair, and outside of wear and tear, I do not foot up 25 cents per month for repairs. Is this a good record? We have only one size of matrices — nine-point. I average thirty-five thousand ems a day of eight and one-half hours, not allowing for cleaning. My best speed for short run was 6,954 ems in fifty-five minutes (all country correspondence), and the highest output of one day was over thirty-nine thousand (all thirteen ems wide). Is this a respectable output? Besides, the machine is run by a gasoline engine and the metal heated with a gasoline burner (all out of respect and by lief of John D.) I could mention innumerable times when skill both as operator and machinist saved time and money in my present position, but I think by the above I have said enough without appearing conceited. So you can well see that I have reason to be an ardent supporter of your school, and on every opportunity uphold it and advocate a course in same. I receive The Inland every month and I find the department for machine composition intensely interesting. Let me congratulate you, Mr. Thompson, on the beginning of the fifth year of the school, and I hope it will continue to exist and spread enlightenment for all time to come, to the betterment of the 'art preservative.'" *Answer.*— The record being made by our correspondent should encourage those timid ones who hesitate to take a course in Linotype operating and mechanism. Seven thousand an hour of nine-point is indeed a record to be proud of, and the employer of such a man whose repair bills average no more than 25 cents a month has ample cause for congratulations.

### RECENT PATENTS FOR TYPESETTING MACHINERY.

Mold-cooling Apparatus.— E. L. Holmes, Seattle, Washington. Filed March 13, 1905. Issued July 31, 1906. No. 827,238.

Magazine Support.— G. Kretschmar, Baltimore, Maryland. Filed January 24, 1906. Issued August 14, 1906. No. 828,323.

Low Space Mold.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed December 10, 1904. Issued August 14, 1906. No. 828,450.

Magazine.— P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed April 14, 1906. Issued August 14, 1906. No. 828,541.

Assembler.— D. S. Kennedy, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed April 14, 1906. Issued August 14, 1906. No. 828,553.

Multiple Magazine Linotype.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed July 29, 1904. Issued August 14, 1906. No. 828,564.

Metal-pot.— M. M. Morehouse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed April 5, 1906. Issued August 14, 1906. No. 828,763.

Type-distributing Machine.— F. A. Johnson, New Bedford, Massachusetts, assignor to Unitype Company, of Manchester, Connecticut. Filed August 3, 1900. Issued August 21, 1906. No. 829,157.

Vise Jaws.— D. A. Poe, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed March 10, 1906. Issued August 21, 1906. No. 829,290.

Magazine.— T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 5, 1905. Issued August 28, 1906. No. 829,868.

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### CLAIMS LIBEL IN ADS.

Claiming that its business had been injured as a result of advertisements placed in the newspapers by George R. Farnum, the Silas N. Lacey Cash and Supply Company, of Philadelphia, brought a suit in libel, asking $20,000 damages. The complainant alleged that Farnum, who is agent for a rival concern, in the advertisements he inserted in the newspapers reflected upon the Lacey Company. A curious point in connection with the case is that Farnum did not use the name of the complainant in his advertisements, simply referring to them by quotations from their advertisements.— *Newspaperdom.*

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# PROCESS ENGRAVING

BY S. H. HORGAN.

**In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.— By A. von Hübl. $3.60 postpaid.

PHOTO-MECHANICAL PROCESSES.— By W. T. Wilkinson, revised and brought down to date by the author. Cloth, $3.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, $3.

THE AIR BRUSH.— Pierre La Mont, Toronto, Canada, asks if there is any book which will tell him all about the Air Brush. *Answer.*— Write to Thayer & Chandler, 160 West Jackson boulevard, Chicago, and you will get all the information you want.

THE ROYLE-RICHARDS ENGRAVERS' RULING MACHINES.— From John Royle & Sons, Paterson, New Jersey, comes a beautiful booklet with the glad tidings that this conscientious firm of machinists has taken over the manufacture, and of course the improvement, of that old stand-by for wood engravers, the Richards Ruling Machine. One can form no idea unless they are familiar with this machine of the beautiful effects that can be engraved by it, and the possibilities of the machine have not been reached yet. The most enthusiastic friend of pen and ink drawing for machinery and mechanical effects must admit that they can not compete in brilliant effect, clearness and sharpness of detail with wood engraving made by a competent hand on this machine. Carefully retouched photographs of machinery reproduced in half-tone have proved satisfactory, though they will never electrotype as well or give the crisp result that a wood engraving does. Hence there will always be a demand for machine engraved cuts. If there is any machine made that requires the "Royle quality" it is an engraving machine, so it is a pleasure to announce that the Richards machine will come from the Royle works hereafter.

ETCHING SOLUTION FOR COPPER.— Robert B. Wood, Lowell, Massachusetts, writes: "Being an old subscriber to THE INLAND PRINTER and having trouble with our copper etching solution, will you kindly publish in the next issue the formula of a good etching solution?" *Answer.*— Use only chlorid of iron, any strength, from a saturated solution down. Should you have trouble getting chlorid of iron of good quality — and I can assure you there is plenty of impure chlorid of iron in the market — send to Seldner & Enequist, 93 Richardson street, Brooklyn, New York, who will supply it to you in the dry state with instructions how to use it.

THREE OR FOUR COLOR RECORD NEGATIVES.— Messrs. Charles A. Grotz and Joseph H. Tryon have begun an enterprise in New York which is a novel one in this country. It is a studio where any one wishing to do three or four color work can have the color separation negatives made, and from these color-record negatives they can in their own establishment produce relief printing blocks, or print on stone, zinc, aluminum, collotype, pinchromie, or



THE FIRE HERO.

any of the numerous color-printing methods that have the color separation made by photography. They call themselves the Trichromatic Engraving Company, at 12-14 Spruce street. They are specialists in colorwork and they can not but assist greatly in increasing the output of colorwork in this country, as they undertake the difficult part of the work.

LEAD INTENSIFIER.— R. D. G., Seattle, Washington, writes: "On a few trials of the inexpensive reducer for half-tone negatives which you gave in THE INLAND PRINTER for July, page 719, I find it is going to do the work all right. Now if you would give us a cheap lead intensifier to be used in place of the expensive copper and silver intensifier you would be saving photoengraving firms thousands of dollars a year." *Answer.*— Eder and Toth, to whom we owe the lead intensifier, used ninety-three grains of red prussiate of potash and sixty-two grains of nitrate of lead to three and one-quarter ounces of water in the first formula published. Some modern formulas call for equal parts of lead and ferricyanid of potassium, which is a mistake. The ferricyanid should exceed the lead in about the proportions recommended by Eder and Toth. In my own practice I use two ounces of nitrate of lead and three ounces of potassium ferricyanid dissolved to a saturated solution in hot water, which takes about thirty-two ounces of water, then five ounces of glacial acetic acid is added. After reducing the negative I clear it with one ounce of nitric acid to twenty ounces of water. The lead intensifier is kept in a porcelain tray and the negative laid in and the tray rocked until the negative is bleached, when it is taken out, washed well under the tap and flowed with sodium sulphid solution, one ounce sodium sulphid to twenty ounces of water. Should the negative show the slightest tendency to veil, the nitric acid solution first used will clear it up.

POISONING BY BICHROMATE OF AMMONIA.—Michael Dady, a zinc etcher living in Brooklyn, New York, says that large festering sores broke out on the back of his hands which obliged him to give up his work. He went to a doctor who told him that he could not prescribe for him unless he could have a sample of the bichromate sensitizing solution to analyze and learn what kind of a poison it was. The doctor who does not know what bichromate poisoning is must have got his diploma from a correspondence school. In case there are other such doctors it would be well for all workers with bichromates to keep the following information handy: When bichromate poisoning occurs get from the druggist "Nitrate of Mercury Ointment." The title of this ointment in the pharmacopœia is *Unguentum Hydrargii Nitratis.* Should the druggist not have it, the prescription for it is: Nitrate of mercury, 160 grains; nitric acid, one ounce; prepared lard, one ounce; olive oil, three ounces. To prepare this ointment dissolve the nitrate of mercury in the nitric acid. By the aid of gentle heat melt the lard in the olive oil, in a vessel standing in hot water. Bring the water in the outer vessel to a boil and after heating the mercury solution to the boiling point pour the latter into the oil, stirring all the while with a glass rod. If the mixture does not froth up at once increase the heat until it does and then stir the mixture until cold. To allay irritation use: Glycerin, one-half ounce; carbolic acid, one dram, and alcohol five ounces.

COLLODION FOR LINE WORK.— Charles Winburn, New York, writes: "Having received valuable information and suggestions from a careful study of THE INLAND PRINTER, I now desire to ask a favor of your process engraving expert. I wish the best formula for collodion to use in line work. With the formula given below I am unable to get any body to negatives.

| | |
|---|---|
| Alcohol | 32 ounces |
| Iodid ammonium | 180 grains |
| Chlorid calcium | 60 grains |
| Guncotton | 1 ounce |
| Ether | 32 ounces |

I am badly in need of a good formula and ask that you do not delay in replying to this." *Answer.*— Take the same amount of alcohol and ether as you now use, take 320 grains of iodid ammonium, cut out the chlorid of calcium altogether, taking bromid cadmium 64 grains in its place, use 448 grains of cotton instead of one ounce and you have a correct formula for linework. Use Cooper's No. 2 negative cotton, and if you want to get a still more intense negative use brown iodid ammonium instead of the white iodid ammonium.

COST AND SELLING PRICE OF PHOTOENGRAVING.— Mr. George H. Benedict, of Chicago, is doing good work in showing photoengravers the folly of quoting always a square-inch rate on their work. He calls attention to an accidental error in quoting him in this department of THE INLAND PRINTER for August, page 719. Mr. Benedict kept



WATERMELONS.

for several months records of the shop cost of half-tones and found that the shop cost of all half-tones turned out was 9 cents per square inch, the average cost per cut was $1.48, but it is certain that cuts under the average size cost more per square inch and less per cut, and cuts over the average size cost less per square inch and more per cut. Mr. Benedict further adds: "In support of the contention that the square-inch rate and the profit on large cuts is why the price for half-tones has come down from 40 to 10 cents — consider a case like this: Mr. Customer phones you and me, to call and estimate on some work. I get there first, am shown a lot of photos, told that a portion are to be 8 by 10 half-tones, the rest minimums; look them over and name your price. I select the 8 by 10 copy and quote 10 cents; am told to take as many as I want. I take all the 8 by 10s. Then you arrive, get the same story, offer to take all that are left (minimums) at your top price — $1.50 each. You are told you are a robber — that I had taken a lot at 10 cents per inch. You conclude that I am a cut-throat — you won't stand for it. You meet the rate and offer $1.00 for the minimums. How do you and I fare on our respective orders? With one camera I can easily make ten 8 by 10s in a day; with one camera you are not likely to make more than twenty minimums in a day. I get $80 for my day's work, you get $20 for your day's work, and at $1.50 each you would get only $30 for your day's work. Am I not justified in taking an order for 8 by 10 cuts at 10 cents, knowing that I can make as much money on them at 10 cents as I could on minimums at $3 each? Twenty at $3 is $60. Ten at $8 is $80. Will it be possible to maintain a uniform rate while conditions are as outlined?"

ENAMEL LIFTING WHILE ETCHING.— R. T. Huntington, Hartford, Connecticut, writes: "Can you tell me what is my trouble? I can get about half an etch and then the enamel seems to blister and pull off. The formula that I use for enamel is as follows:

| | |
|---|---|
| Water | 16 ounces |
| Glue | 8 ounces |
| Bichromate of ammonia | 350 grains |
| Iron citrate and ammonia | 56 grains |

This is an enamel for zinc, but I reasoned this way, that if it stood nitric acid it surely would stand the iron." *Answer.*— The best way to get you out of your trouble is to start with a new formula for enamel as follows:

NO. 1.

| | |
|---|---|
| Water | 3 ounces |
| Le Page's glue | 2 ounces |
| Albumen (white of one fresh egg) | 1 ounce |

NO. 2.

| | |
|---|---|
| Water | 2 ounces |
| Bichromate of ammonia (Merck's) | 120 grains |
| Chrome alum | 3 grains |

NO. 3.

| | |
|---|---|
| Aqua ammonia (about .940 specific gravity) | 15 drops |

After No. 1 and No. 2 are dissolved thoroughly in separate graduates pour No. 2 into No. 1, slowly stirring meanwhile with a glass rod. Then drop in the ammonia, stirring also. Filter a couple of times through cotton. Clean the copper thoroughly with potash and go over the surface with fine willow charcoal. While the copper is wet, all traces of the charcoal being wiped off with a tuft of clean cotton, flow on the enamel, allowing the first to run off in the sink. Flow again and whirl. Dry quickly and print. Stain with a blue anilin instead of a red one. Develop under a tap of running water, dry quickly and burn in to a chocolate. Use your chlorid solution strong and do not wash your plate off much with water, as that softens the film. Following these instructions, and no other, you will find the enamel to stick like "death to a dead nigger." Should you have any further trouble let me know.

# PRESSROOM

BY JOHN E. CASHION.

**This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.



COMING HOME.

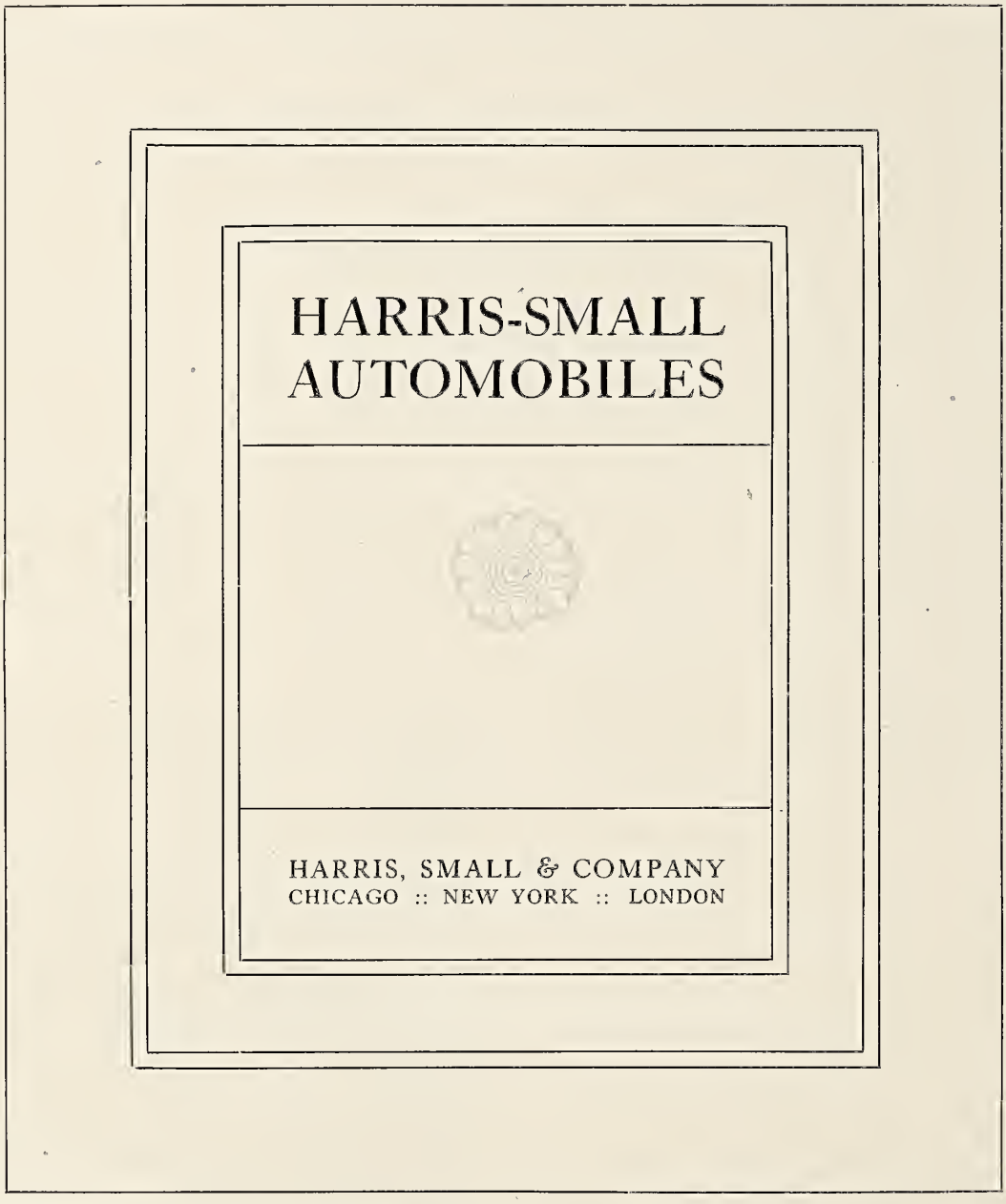
OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

have come out more strongly, giving a green effect in the high lights. Double-tone inks, like high-grade black inks, should be reduced with varnish or a reducing compound, and these used sparingly. The half-tones in the specimen sent could be improved somewhat by overlaying the solids more firmly. This is especially apparent on pages 3 and 6, which appear weak in the solids. Bring the cuts up to a point where the rollers will ink them properly, and carry a firm impression.




WRONG REDUCING MEDIUM.— S. E. E., Manistee, Michigan, writes: "The enclosed circular was printed on a 7 by 11 Pearl press with only two form rollers. We used a green-black double-tone ink, which did not work well at all. We could only print eight or ten impressions and the ink would harden on the cut so it had to be cleaned before it would print. What can we do to overcome the trouble? The supply house advised us to reduce the ink with varnish or oil. We used oil, but it did not seem to improve it." *Answer.*—The fault lies in the reducing medium employed. Oil only tends to make the ink creep and print mottled in the solids. It has also killed the undertone which should

HOW TO PREVENT SMUTTING.—W. O. G., Washington, D. C., a practical cylinder pressman, writes: "I do not know whether this is new to every pressman or not, but it will help any one who has done much blank-book work, especially when heavy type is used and the paper printed on is of the heavy ledger and linen stocks. I have printed on blank-book stock for some time and began to experiment in an effort to run a good black color without smutting when on the backup. Of course, short runs did not give much trouble in this respect, but in runs of any length, with twenty-four-point type and up as part of the heading, trouble invariably resulted from smutting, which

required frequent oiling of the tympan to keep a clear face on the backup. I found that a hard manila draw-sheet, which I had always used, while good as a top-sheet for a sharp impression, failed to obviate the smuttiness complained of. Now, in addition to the hard manila sheet, if the pressman will allow in the make-up of his packing for a sheet of news, say 25 by 38, 40 or 50 pounds, to be put on top of the manila sheet, he will have a tympan that will, when properly oiled, give excellent results. Every pressman knows how oil will lie on a hard manila sheet. And with the added sheet of news, well oiled, there is a printing surface to the tympan that acts as an absorbent without reducing the good, clear black that a heading for a blank book should have to make it look good as far as presswork is concerned. The manila sheet holds the oil and prevents it being absorbed by the sheets under it, while the news on top remains well oiled, and will absorb and eat up — as it were — all ink that will come to the tympan from backed-up work."

Size Ink for Polished Surface.— J. M. N., Grand Rapids, Michigan, writes: "Will you kindly advise me as to what kind of size to use which will hold bronze powder to wood with a polished surface?" *Answer.*— Good gold size is sufficiently strong to hold bronze on polished wood. To this add a few drops of gloss dryer, which will assist the drying and is a firm holder. In any case, the sizing and bronze must be allowed to dry thoroughly before cleaning off the wood. Only a sufficient coating of size should be used to hold the bronze. Apply the bronze in a very moderate quantity, as the work goes on, and rub it into the size lightly and briskly until it assumes a good luster.

Wrong Grade of Ink.— W. G. T., Hooper, Nebraska, writes: "We are enclosing herewith a sample of a letterhead which we printed and embossed ourselves on an old-style Gordon press. The ink does not come up to suit and at the top edge I was not able to make it stick." *Answer.*— The ink employed is too soft and has not sufficient varnish to make it stand out properly. Very good imitation of steel-plate printing may be obtained on a platen press, if properly handled. Use a highly finished gloss red ink and when thoroughly dry the embossing will further improve the appearance of the printing.

Transparent Tints.— H. C. S., Johnsonburg, Pennsylvania, writes: "Enclosed find a specimen of a card (white) that was printed in black ink and then colored with some preparation. I would like to know what preparation is used to color the card and still preserve the printing." *Answer.*— The black is run first and a transparent tint run over it, which does not affect the shade of the black printing. There are various preparations on the market for making transparent tints, such as Lakatine, Mixing White, etc. A transparent tint may also be made of varnish, with just enough ink added to get the desired shade. Apparently a varnish tint was used in printing the specimen submitted.

Trouble with Copying-ink.—J. L. C., Sheldon, North Dakota, writes: "I want to tell you my copying-ink troubles, and if you can put me wise to a way of alleviating them you will have been instrumental in reducing the profanity in the pressroom fifty per cent. Pressroom is in basement, but we have no trouble with rollers and other inks to speak of, but when it comes to copying-ink (purple) we have never been able to turn out creditable work. Have washed disk and rollers perfectly clean; have tried new rollers, medium rollers and rollers that ought to be doing service on a washing-machine wringer, but they all act the same; that is, refuse to distribute the ink and slide over the disk as though the ink was lard, and when I pull an impression it is weak and blurry and looks as though it had been printed with a rubber stamp. Press is a C. & P. Gordon and set perfectly. Have tried several inks, from a real thin kind to that of the consistency of axle grease, but get the same results. Have gone through all the Inland Printers I have on hand, but find nothing that fits my particular case, and must confess that I am bested. Inks used were made by the two leading ink houses and ought to be right. Get worse results in humid and hot weather than in cold, but neither are satisfactory." *Answer.*— There should be little trouble in getting good results with copying-ink when a proper make-ready has been applied and (as you say) the rollers are clean and free from grease and oil. When printing with copying-ink the rollers should be well seasoned and firm to the touch, as copying-ink heats after running a while and will soften new rollers so they will not impart the ink to the form properly. It is advisable to get an ink that is fairly heavy in body and to this add a few drops of pure glycerin. Wiping the rollers and disk with a damp cloth will also assist the distribution of copying-ink. Use a hard packing and carry a fairly strong impression for best results.

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Do you print cards and tickets? If so, you will require a copy of "Cards and Tickets, No. 2," which contains many ideas for this class of work. The Inland Printer Company will send it for 25 cents.

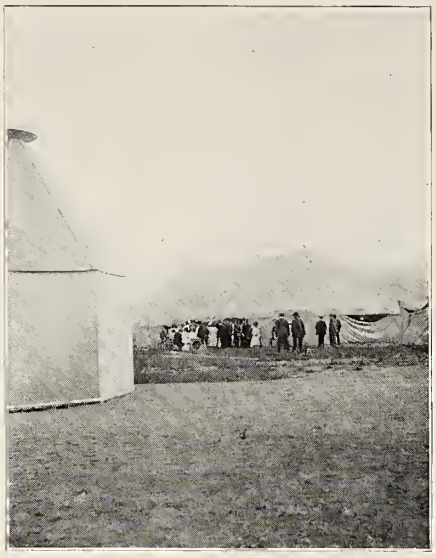
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Frank Brangwyn, the English artist, who is the acknowledged head of a certain school of painting, has made the colored cover for the October *Scribner.*

## Program

| | | |
|---|---|---|
| 1. | Organ Solo | *a* Spring Song . *Mendelssohn*<br>*b* Sextet . . . . . *Donizetti*<br>Mr. Arthur Howe |
| 2. | Vocal Solo | "Twilight" . . . . *Smith*<br>Miss Elsie Summers |
| 3. | Duet | "Memory" . . . . *Johnson*<br>Miss Esther Sutherland and Mr. John Lane |
| 4. | Violin Solo | Melody in F . . . *Rubenstein*<br>Miss Alice Sampson |
| 5. | Organ Solo | *a* Idyl . . . . . *Bendal*<br>*b* Romance . . . *McIntyre*<br>Mr. Arthur Howe |
| 6. | Tenor Solo | "Happy Days" . . *Thomas*<br>Mr. Charles Harris |
| 7. | Duet | "In the Gloaming" . . *Ray*<br>Miss Esther Sutherland and Mr. John Lane |
| 8. | Organ Solo | A Hungarian Sketch . *Brahms*<br>Mr. Arthur Howe |
| 9. | Vocal Solo | Spring Romance . . *Harmon*<br>Miss Elsie Summers |











PRINTERS' HOME SCENES.

# NEWSPAPER WORK

BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

ONE important feature was overlooked by the Quenemo (Kan.) *News* in its "Special Industrial Edition"—there was no reference on the title-page to the State where it was published. After searching nearly through the volume, the information was discovered on page 43. This is an error frequently made by publishers, particularly in special editions of this kind.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Headley (B. C.) *Gazette.*— First-page heads are too small.

Easton (Pa.) *Express.*— Head rules on pages 2, 4 and 5 are inverted. One more lead above the date line on first page would be an improvement.

Russellville (Ark.) *Courier-Democrat.*— Presswork is a little off in color. It is seldom that a paper is found where the ads. are so uniformly well displayed.

Carlye (Sask.) *Herald.*— Some stronger heads are needed at the tops of columns on the first page. Where plate matter is cut, trim off the burr at bottoms of columns with a knife.

South Buffalo (N. Y.) *Advocate.*— The use of seven-point plate matter with ten-point body type looks very bad. Your large feature heads are good, but so many lower case display lines together is not artistic.

Stamford (Texas) *News.*— Margins and register are bad—there should be about two picas more space between the pages. Too much heavy display is crowded into the ads., particularly on the first page.

*Lauderdale County Enterprise*, Ripley, Tennessee.— Certainly a very neat paper in every way. The matter on the first page is excellent in its place, but this page should be reserved for important news.

Coon Rapids (Iowa) *Enterprise.*— It is just seven years since the *Enterprise* was criticised in these columns, and there is very little need of it even now. Head rules on first page should be transposed, and a little larger type for the first line of display heads would be an improvement.

AD.-SETTING CONTEST No. 20 closed August 15 with over one hundred specimens. A study of the result will be extremely interesting, as it is the first contest where the compositor has been required to furnish his own copy. Packages of all the ads. submitted were at once sent to each contestant, and at this writing the selections for first, second and third places were coming in rapidly. It is expected that everything will be in readiness for publishing the result in THE INLAND PRINTER for November.

NEW PAPERS.— Something new in the way of a title has been devised by the publishers of a new paper at Heber, Arkansas—it has been named the *State Stork*. At first glance one would imagine this paper was designed for young married couples and would contain similar matter to *Babyhood*, or that its columns would be devoted to chronicling increases in population, but on the contrary it is just an ordinary newspaper, decidedly Republican in politics This straining after odd titles is unwise—the "joke" soon wears off. It would be far better to adopt



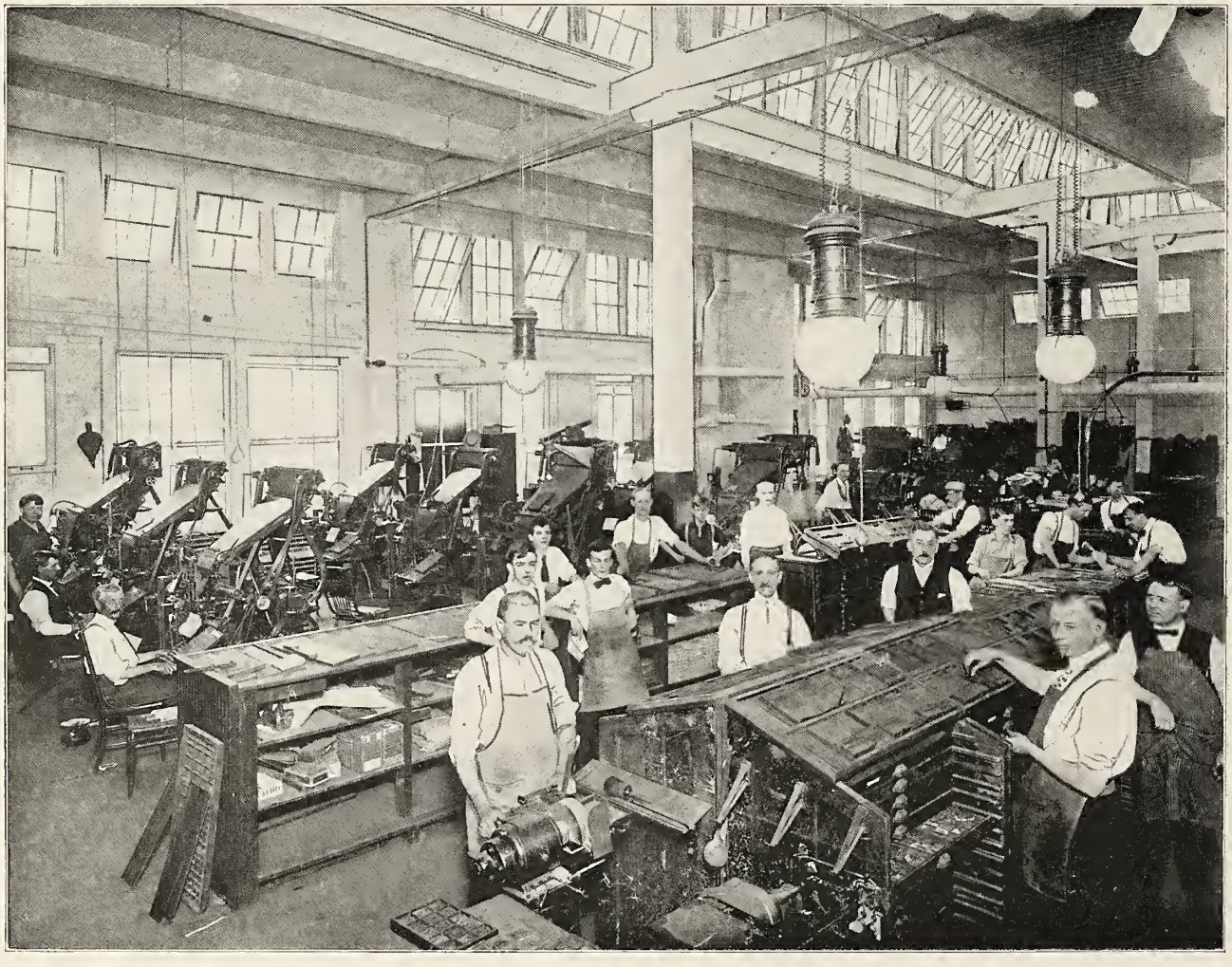
THE FIRST ONE

an old standby such as *News*, *Times*, or *Press*. Another new paper, the Lititz (Pa.) *Times*, evidently had the same thought in mind, but it selected a sensible title and gave vent to its feelings in a cartoon, which is shown herewith. Here the joke can be appreciated and will not lose its value through unending repetition.

THE Colorado Springs *Gazette*, during the convention of the International Typographical Union, gave particular attention to the proceedings of that body and to the attending delegates and visitors. A two-color section of the paper was given up to one of the most comprehensive illustrated histories of the organization and of the Printers' Home ever published. This was prepared by Mr. Charles M. Carter, a member of the staff and a well-known printer, formerly a resident of the Home. On Sunday, August 19, the *Gazette* entertained the officers of the International Union with an automobile tour through the city of Colorado Springs and the various scenic places in the vicinity, concluding with an elaborate luncheon at the Alamo.

GOOD AD. COMPOSITION.— A very large number of ads. were received this month for criticism; so many, in fact, that it is impossible to give them individual attention.

One fault is evident in many of them, and that is the sameness and lack of contrast in the display. In magazine ads. it is proper and often advisable to use only one series of type, but in large newspaper ads. it is different. Such ads. are really artistic, but an artistic ad. is not the best ad. for results, and the securing of results to the advertiser should always be the first consideration. In a large newspaper ad. it is better to use two styles of display, one for bringing out lines which require greatest prominence, the other for secondary lines, which, while in lighter and smaller type, are all the more effective through contrast. On the other hand, some compositors apparently crowd in all possible styles of display with a conglomerate result which is even worse than the one-series style. An ad. can not be too artistic, neither can it be all display. An ad. which is all big type from the first line to the last will make no more impression on a man than a sermon which is one continual shout from start to finish. There is always some point which must be brought out prominently in order to impress both reader and hearer.



COMPOSING-ROOM OF THE DETROIT "NEWS."

WHAT is said to be the lightest and most sanitary newspaper composing-room in the country is shown in the accompanying picture. It represents a portion of the mechanical equipment of the *Detroit News* and gives only a very inadequate idea of the dimensions and lighting and ventilating arrangements of the room. As will be noticed in the picture the room contains three complete sets of windows. The upper tier extends around four sides of the trussed roof, while the lower ones cover two of the walls and part of a third. The ceilings, walls, and woodwork are all painted a dazzling white and the general effect when one enters the room is not unlike that of entering a large glass conservatory. At night a number of arc lights continue the daylight effect, while each of the battery of twenty machines is equipped with individual incandescent lights. The ventilation of the room is well-nigh perfect and the general health conditions of the men employed are in marked contrast to that of employees of the old-time "print-shop." As might be expected a situation on the *News* is regarded by Detroit printers as something to be sought after and to be held on to when once secured. An evidence of this was recently found in the distribution of a number of bequests made by the late James E. Scripps, who died a few months ago. Twenty-two employees of the composing-room were found to be entitled to long-service recognition, most of them having completed more than fifteen years of unbroken employment on the paper.

"NINE DAYS' BARGAIN SALE."—Here is something new, where the local merchants and newspapers can work together for the common good. The plan is fully described in the Russellville (Ark.) *Courier-Journal*, which reaped about ten pages of additional advertising in two successive issues through a "Nine Days' Bargain Sale." By concerted action the merchants agree on running bargain sales for nine days. To create interest in these sales a band is hired, the merchants furnish their own

conveyances, and all start off together to visit the tributary towns for miles around. Monday, Tuesday and Wednesday of two successive weeks are spent in giving band concerts on a definite schedule of time which is given all possible prominence by the local papers. The merchants of Russellville visited from six to eight towns a day, and the following schedule is given as a sample of their itinerary:

MONDAY, JULY 9.

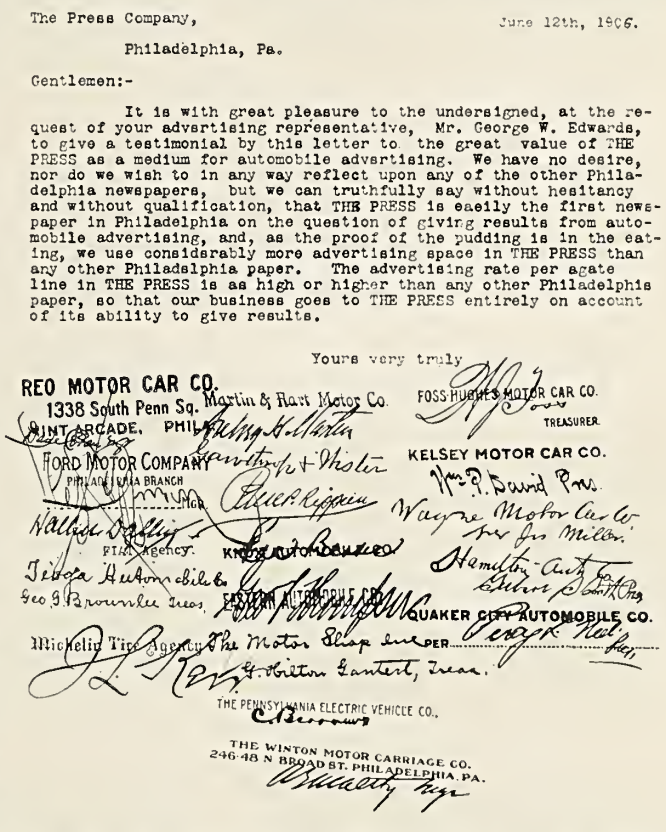
| | | |
|---|---|---|
| Leave | Russellville | 9:00 A.M. |
| " | Mill Creek | 10:20 |
| " | London | 11:30 |
| " | Piney | 1:00 P.M. |
| " | Bayliss | 2:30 |
| " | Augsburg | 4:00 |
| " | Ross | 5:30 |
| " | Lutherville | 7:00 |

On arriving in town the band plays, a short address is made, and the merchants mingle among the crowd, renewing acquaintances and making new ones. A band concert in these small towns is a sufficient novelty to bring everybody out, and the bargain days are so well advertised that no man, woman or child for miles around fails to attend. Now comes the important part of it — to the newspaper publisher. The merchants vie with each other in offering attractive bargains, using half pages and full pages liberally. The paper itself gets in on the bargain offer and takes subscriptions at a discount, which old and new subscribers alike may take advantage of, providing all arrearages are paid. This ought to work well in any community, and if pushed with vigor will be a big benefit to all concerned.

THE Moline Business Men's Association, of Moline, Illinois, invited the members of the Press Club, of Chicago, to spend their midsummer outing as its guests, on July 28, 29 and 30. There were no business meetings whatever, but practically every pleasure and amusement in the city and vicinity was thrown open to the members of the club and their families without money and without price. Most attractive programs were arranged for morning, afternoon and evening, including automobile, carriage, steamboat and trolley rides, and as a result Moline will always be a bright spot in the hearts and "pens" of the editors.

NEWSPAPERS one after another have abolished the extra charge to advertisers for composition. One notable recent instance is that of the *Illinois State Register*, of Springfield, which sends out a letter with this clause: "There will be no charge hereafter for composition; the rates being the same, whether composition is required, whether the matter stands, or whether plates or matrices are furnished." This is in line with modern progress, as getting the largest returns out of its advertising space is to-day of the greatest importance to the publisher as well as to the advertiser. Restrictions regarding the use of cuts, the use of display type and the breaking of column rules have all been relegated to the past and almost forgotten, and are now looked upon as ridiculous, and the extra charge for changing an advertisement is equally so. The question of securing advertising to-day is based solely upon getting returns for the advertiser. This is back of price, back of circulation, and back of every other consideration which enters into the contract. The publisher who is watching the times is seeking to secure not alone circulation, but circulation which will best pay his advertisers — newspaper publishing is, or is fast becoming, a competition of results, rather than numerical strength in circulation. Publishers are paying more attention to the choice of display type which will best serve the interests of their advertisers, are employing skilled ad.-compositors, and are even writing the advertisements and illustrating them in many instances for the sole purpose of meeting competition on results. Under these conditions, the charge for changing an ad. should have long ago been abolished in every office. Ninety per cent of the ads. in any paper should be changed frequently in order to make them effective and attract the purchaser, and the charge for composition should be incorporated in the charge for space. It is a very shortsighted policy to allow a discount from a rate when an advertiser agrees not to change his ad., as in the end the ad. will be lost through lack of results.

THE Philadelphia *Press* secured a strong endorsement of its value as a medium for automobile advertising and utilized it in a striking manner, as shown in the letter reproduced herewith. This was enclosed in a cover with the inscription, "The greatest testimonial ever given of the advertising value of a newspaper." It will be noticed that most of the signatures to the letter are rubber stamps,



The Press Company,

June 12th, 1906.

Philadelphia, Pa.

Gentlemen:-

It is with great pleasure to the undersigned, at the request of your advertising representative, Mr. George W. Edwards, to give a testimonial by this letter to the great value of THE PRESS as a medium for automobile advertising. We have no desire, nor do we wish to in any way reflect upon any of the other Philadelphia newspapers, but we can truthfully say without hesitancy and without qualification, that THE PRESS is easily the first newspaper in Philadelphia on the question of giving results from automobile advertising, and, as the proof of the pudding is in the eating, we use considerably more advertising space in THE PRESS than any other Philadelphia paper. The advertising rate per agate line in THE PRESS is as high or higher than any other Philadelphia paper, so that our business goes to THE PRESS entirely on account of its ability to give results.

Yours very truly

REO MOTOR CAR CO.
1338 South Penn Sq.
QUINT ARCADE, PHIL
Martin & Hart Motor Co.
FOSS-HUGHES MOTOR CAR CO.
TREASURER.
FORD MOTOR COMPANY
PHILADELPHIA BRANCH
KELSEY MOTOR CAR CO.
Wayne Motor Car Co
FIAT Agency.
Hamilton Automobile Co.
QUAKER CITY AUTOMOBILE CO.
Michelin Tire Agency
The Motor Shop Inc
PER
THE PENNSYLVANIA ELECTRIC VEHICLE CO.
THE WINTON MOTOR CARRIAGE CO.
246-48 N BROAD ST. PHILADELPHIA, PA.

and these are reproduced in the circular in all the various colors of ink used by the signers — red, purple, green and black. Such a letter, endorsing the superior excellence and value of a small-city paper to advertisers, would be a great feature for a successful publisher, and the idea is not copyrighted.

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### SOMETHING SWEET.

Two of the younger writers of New York's bohemian set were talking, and one said:

"I sold a story yesterday to Mr. Blank, editor of the *Prize Winner Magazine*."

"That's good," responded the other, cordially. "Did you have a talk with him?"

"Yes."

"Odd sort of chap, but nice. Miss Dash took him a story not long ago and he declined it. She asked him if he would tell her why, and he said: 'Really, Miss Dash, that story is too good for us. What we want is rot — nice, sweet rot.'" — *Sun*.











THE PERSONAL ELEMENT.

# QUESTION BOX

**This department is designed to furnish information, when available, to inquirers on subjects not properly coming wtihin the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.**

COIN MAILERS.— L. W., Eureka, Montana: "Where can I get coin mailers at a low price?" *Answer.*— The Detroit Coin Wrapper Company, Detroit, Michigan.

ALUMINUM CHECKS.— H. Brothers, Altoona, Pennsylvania: "Where can we get aluminum checks with figures on them?" *Answer.*— S. D. Childs & Co., 200 Clark street, Chicago.

STEEL DIE ENGRAVING.— R. O. P. Co., Red Oak, Iowa: "Will you give us the address of some firm in Chicago that does steel-die engraving for the trade?" *Answer.*— William Freund & Sons, 176 State street, and John B. Wiggins Company, 151 Wabash avenue, Chicago.

SPECIAL TAGS.—D. & V., Venlo, Netherlands: "Can you supply us with the address of a firm making the machine which produces the tags like enclosed?" *Answer.* — The Dennison Manufacturing Company, 15 John street, New York city, manufactures tags of every description.

AUTOMATIC NUMBERING PRESS.— M. Y., Tokyo, Japan: "By whom can automatic numbering presses be supplied?" *Answer.*— Either the New Era Press, Peabody, Massachusetts, or the Meisel Press & Manufacturing Company, 944 Dorchester avenue, Boston, Massachusetts.

ADDRESSOGRAPH MACHINES.— K. F. B., Memphis, Tennessee: "Kindly advise me regarding machines for addressing envelopes, wrappers, etc." *Answer.*— The following firms can supply you with addressing machines: Elliott Addressing Machine Company, Monadnock Building, Chicago, and the Addressograph Company, 232 West Van Buren street, Chicago.

GERMAN SILVER KEY CHECKS.— E. J. B., Sioux Falls, S. D.: "I wish you would send me the name of any manufacturing establishment that stamps out blank German silver key checks or of any establishment that manufactures and sells the machinery for doing such work." *Answer.*— The Newton Machine Works, 33-43 Vine street, Philadelphia, Pennsylvania.

FOLDING PASTEBOARD BOXES.— C. L. McC., Pittsburg, Pennsylvania: "Can you give me the address of a firm or firms that make pasteboard boxes such as contribution boxes for church envelopes? They seem to be cut from a die and the top flap opens, with a hole in it to hang it up." *Answer.*— B. E. Fisher & Co., 85 Fifth avenue; Chicago Folding Box Company, Washington and Union streets, and Julius Kluffer & Co., 197 East Van Buren street, all of Chicago.

RUBBER STAMP MAKING.— J. H. D., Calgary, Canada: "I am a subscriber to THE INLAND PRINTER and read with interest and profit your article in the May number on rubber stamp making. I have just commenced making stamps in this city and would be grateful to you for any information you can give to me. I would like to know the title and publishers of a good handbook on this subject. In fact, I wish to know everything there is to be known on the subject, and any information leading to that end will be appreciated." *Answer.*— We do not know of any handbook on this subject. The Pearre E. Crowl Company, Baltimore, Maryland, and the Hoke Engraving Plate Company, St. Louis, Missouri, can give you information on this subject.

TICKETS PRINTED IN ROLLS AND PERFORATED.— W. G. R., Attica, Indiana: "Can you give us the name of a show printing company that makes a specialty of printing tickets? We want to get several kinds of tickets, but prefer those that are printed in rolls and perforated to tear off. If you know the address of such a firm please advise us, so we can take the matter up with them." *Answer.*— The Ansell Ticket Company, 63 North Clark street, Chicago, can supply you with these tickets.

MUSIC COMPOSING MACHINE.—A. B., Chicago: "Can you give me any information about a machine for setting music type or making music plates, regarding which I read something in THE INLAND PRINTER some time ago?" *Answer.*— The English Linotype Company announced that they had perfected a method of composing music on the Linotype. It was stated also that a machine had been built on different lines in New York city for this purpose. If such a machine is on the market, we do not know of it.

COPYRIGHT LAWS.—The I. P. Company, Davenport, Iowa: "In Volume XXVII, No. 5, February, 1902, on page 737, we find an article in 'Notes and Queries on Laws of the Copyright,' with the heading, 'How Much May Be Copied from Copyrighted Maps.' Will you kindly give us the names of the parties interested in this action of injunction, and if reported in the Federal Reporter, kindly give us volume and page." *Answer.*— The case in question will be found in the 18th Federal Reporter, page 539. The title of the case is Chapman vs. Ferry.

PARAFFINING CARDS.— S. P. & P. Co., Huntington, West Virginia: "Can you advise us the process that is used on dipping cards in paraffin so as to make them waterproof? We have been using the paraffin only and it is too thick; does not stick as well as it should." *Answer.*— The M. D. Knowlton Company, 29 Elizabeth street, Rochester, New York, manufactures a machine for paraffining cardboard signs. A reading notice regarding this machine appeared in the August issue. In its simplest form, the method consists in dipping the paper in a bath of melted paraffin, the paper being at a temperature lower than the melting-point of the paraffin, and promptly removing it from the bath, whereby the adhering paraffin is prevented from entering the paper to any considerable extent.

ZINC ETCHINGS WITHOUT PHOTOGRAPHY.— A. N. P., Union, South Carolina: "Is there any process by which drawings from cartoons may be made on zinc with any kind of ink, and subjected to some simple chemical process, so that an amateur can make his own cuts, and not have to send drawing to an engraving house? As publishing a county paper from a comparatively small office, this information would be of value to us." *Answer.*— The information you ask for can undoubtedly be supplied by Thomas M. Day, Windfall, Indiana. You should not find any special difficulty in being able to manipulate a simple outline etching process which does not involve the use of a camera for making the copy, if the necessary care is taken in the etching. However, the ink will require to be special, as any ordinary ink will not serve. Of course if the drawing was to be made on a transparent material and then transferred to the zinc, the zinc surface would require to be made sensitive to light, which would involve considerable more detail than a direct process, which simply involves the drawing, in reverse, on a piece of zinc, following the same with a powdering, dusting off of the surplus, slightly heating, etching and mounting.

# ADVERTISING

A UNIQUE pamphlet is that issued by the publishers of *Grit*, the popular family newspaper. It is 3½ by 12 inches in size, eight pages, and comes in an envelope the unusual shape of which insures its being opened. The pamphlet itself is well printed in colors and illustrated with interesting pen-and-ink sketches.

A REPRODUCTION is shown herewith of an attractive advertising card used by John C. Bragdon, engraver, Pittsburg, Pennsylvania. The original is 7¼ by 9½ inches in




size and is printed in brown ink on white stock. The workmanship, both in photography and engraving, is excellent, and the advertisement is one which will attract attention.

"MEN OF RIPE EXPERIENCE" is the title of an attractive booklet issued by The Cleveland Trust Company, Cleveland, Ohio. It is a compilation of the names and business affiliations of the directors and advisory council of The Cleveland Trust Company, illustrated with miniature half-tone reproductions from photographs of these officers. The long list of responsible business positions held by these men should certainly tend to inspire confidence in their business ability. The cover of the booklet, which is 3¼ by 6¼ inches in size, is embossed in light-green, red and gold on dark-green stock, and presents a handsome appearance.

IN these days of keen competition the beauty and attractiveness of a bank's place of business ranks in importance second only to its financial resources and the personnel of its officers and directors. It is only recently that banks have come to fully appreciate the importance of this factor in gaining new customers and holding old ones. One of the finest models of a banking institution exemplifying this appreciation of the value of good taste and convenience in its banking rooms is the building of the Central Trust Company of Illinois at 152 Monroe street, Chicago. In January, 1906, the Central Trust Company of Illinois acquired its new home, the completeness of which is set forth in a sixty-four page booklet, containing not only full data regarding the facilities of the building but much interesting historical matter regarding Chicago. These historical notes are used in connection with productions in color of the sixteen mural paintings by Lawrence C. Earle, which make the large banking room one of the show places of Chicago. The interest taken in these paintings suggested the advantage of meeting the popular taste for mailing cards, and a complete series of these has been reproduced in color. The advertising value of these is obvious, and it is evident that the department of the bank which has these matters in charge has a keen insight into ways of making advertising extend itself by its inherent merit.

AMONG the calendars which have recently reached this department that of the McDonald Engraving Company, of Cincinnati, Ohio, stands out prominently. A reproduction of it is shown herewith. In the original the half-tone illustration is printed in colors on india tint paper and tipped on a sheet of light-brown cover-paper, which is in turn tipped on a heavy board of a trifle darker shade of brown. The ribbon at the top is dark-brown. The printing, aside from the illustration, is in white, green and yellow, the tints behind the calendar panels and the rule around the illustration being in white. The completed work is harmonious and in excellent taste and should prove a profitable advertisement. The original is 10½ by 17 inches in size. It is enclosed in a light-brown envelope on which is printed a half-tone illustration of a gentleman and lady on the platform of a country railway station awaiting the train. This illustration is entitled "Returning Home"—particularly appropriate in connection with the calendar months shown.



A COPY of the second issue of "The Philosophy of Peter the Printer," the artistic series of booklets being sent out by the Griffith-Stillings Press, Boston, Massachusetts, has reached this department, and is thoroughly in keeping with



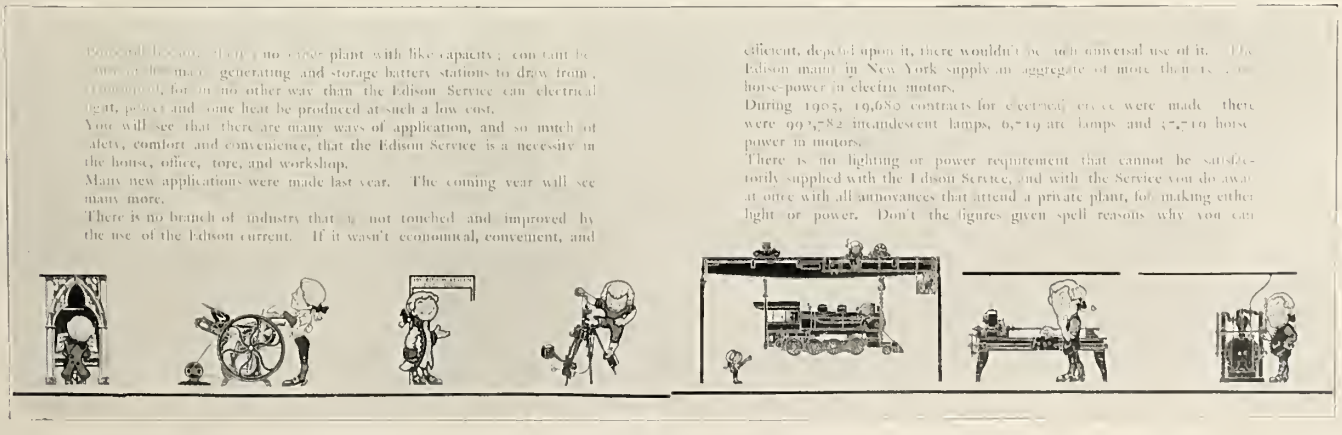

the high standard set in the first number. This is one of the most elaborate series of advertising booklets ever issued and should certainly give this firm a reputation for the very best there is to be had in the printing line. The "improving tale" which it contains is told in the same attractive manner as was the first one. Not a single word about printing — just an interesting story that carries one right along, illustrated with clever marginal sketches and faultlessly printed. In the rear of the booklet are found a few pages of specimens of the firm's work. These are not mixed in with the reading matter in any way, but no one who reads the story will fail to look farther and review the specimens. One of these, an example of effective embossing in one color, is reproduced herewith, as is also the frontispiece, the original of which is printed in two colors and tipped on.

EUGENE THWING has resigned as advertising manager of Funk & Wagnalls Company to become editor-in-chief of *The Circle*, the new magazine which this firm will launch in the near future. He is succeeded by George A. Dame, who has been associated with Mr. Thwing in the advertising department of the house during the past five years, and who also has been pushing the firm's publications in the educational field.

THE Liquid Carbonic Company, Chicago, has appointed Mr. R. R. Shuman as advertising manager to succeed Mr. Clarke Helme Loomis. Mr. Shuman has been prominent in the Chicago advertising field for the last fifteen years, having been advertising manager for some of Chicago's largest firms in that time.




THE accompanying reproduction shows two pages of a cleverly designed booklet issued by the New York Edison Company. The booklet is 6 by 9¼ inches in size and printed on india tint paper with a light-brown cover. It is in black, with touches of orange in the illustrations. It is a well-printed and attractive advertisement.



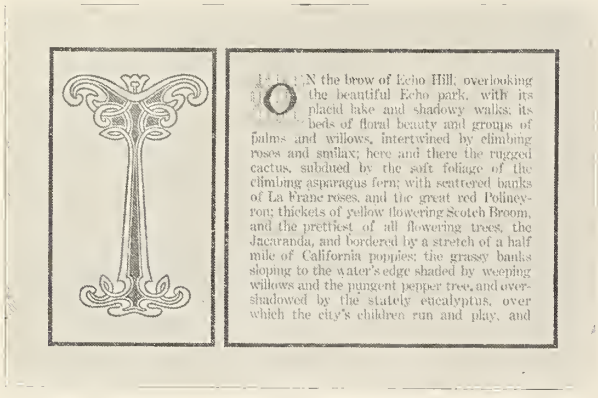
THE Stewart Simmons Press, Waterloo, Iowa, has issued in an attractive leaflet form a reprint of a page from the May issue of *White's Sayings*, giving an opinion of good printing. The marginal notes, taken from "Rusty Mike's Diary," are interesting. They are as follows:

The man who buys a little advertising semi-occasionally, like the one who takes his religion once a month, will find that the effect lessens each dose.

A pair of oars won't take you up the river if you don't get in a boat and use them — neither will your advertising literature bring much business if it isn't sent out.

*Pure White* continues to maintain its attractiveness as the house organ of The Champion Coated Paper Company of Hamilton, Ohio. The cover is a humorous presentation of a printer's "devil." In explanation of the cover the editor says: "The mission of the cover-design of a periodical seems to be the representation of the ideal. Publishers have given us pictures of ideal summer girls and ideal winter men, ideal grafters and ideal philanthropists, ideal dogs and ideal cats; but it has remained for *Pure White* to present the ideal printer's 'devil.'" The publication is, as usual, well printed, with especial attention given to half-tones.

THE accompanying reproduction shows a page from an artistic booklet issued by the Legnogram Publishing Company, Los Angeles, California, and entitled "The Home of the Legnogram." The booklet is 9¾ by 12 inches in


ON the brow of Echo Hill, overlooking the beautiful Echo park, with its placid lake and shadowy walks, its beds of floral beauty and groups of palms and willows, intertwined by climbing roses and smilax; here and there the rugged cactus, subdued by the soft foliage of the climbing asparagus fern; with scattered banks of La France roses, and the great red Polineyron; thickets of yellow flowering Scotch Broom, and the prettiest of all flowering trees, the Jacaranda, and bordered by a stretch of a half mile of California poppies; the grassy banks sloping to the water's edge shaded by weeping willows and the pungent pepper tree, and overshadowed by the stately eucalyptus, over which the city's children run and play, and

size and is profusely illustrated with full-page half-tone reproductions of the beautiful buildings and grounds which comprise the plant of this magazine. The text pages are in three colors, the type being in black, the rules in orange and the ornamentation in olive-green. The cover is printed in three colors and embossed.

"HOW WE BUILD" is the title of an interesting booklet issued by the *American Carpenter and Builder*. It deals with the building up of the circulation department of that paper and contains many interesting features. Among other innovations is found a summary by States of the paid subscribers, and in addition to this the details by towns are given for two States, one in the East and one in the West. It has business-bringing qualities.

THE "Pirsch Press way" of doing things is not only confined to the style of printing turned out by this firm, but is noticeable in other things. The latest novel feature from this establishment is an announcement that their workshop would be closed from August 18 to September 4 in order to allow opportunity for the gathering up of new ideas, ambition and enthusiasm. The Pirsch Press is located at Dayton, Ohio.

# BOOK REVIEW

"BOOKBINDING," by Paul N. Hasluck, contains a comprehensive digest of information on bookbinding in convenient handbook form, with numerous engravings and diagrams. Published by Cassell & Co., Ltd. Orders can be sent to The Inland Printer Company. Price 50 cents.

AMATEURS who wish to do electroplating, and others engaged in this work, will find the little volume, "Electroplating," by Paul N. Hasluck (Cassell & Co., Ltd.), of value and interest. Its contents cover each step in the art and full instructions and illustrations of apparatus are given. Price, 50 cents. For sale by Inland Printer Company.

"DECORATIVE DESIGNS," a handbook of ornaments by Paul Hasluck, editor of *Work*, London, is a complete exposition of the art of design in all ages, ancient, medieval and modern, and will prove of exceptional interest to students of decorative design. Cassell & Co., Ltd., are the publishers, and the price is 50 cents. May be ordered through The Inland Printer Company.

"WHAT'S IN THE MAGAZINES" is the title of a vest-pocket monthly guide and index to the contents of the current periodicals, giving a bird's-eye view of the leading magazines of the month, showing just what they contain and what the principal articles are about. It is one of the most useful and informing of the many projects to meet the needs of the busy man or woman. Sample copies will be sent on request by the publishers, The Dial Company, Fine Arts building, Chicago. The booklet is only 5 cents the copy or 50 cents a year.

"NEWSPAPERS WORTH COUNTING" is the name of a unique book to be issued shortly by the Printers' Ink Publishing Company, of New York. The forthcoming publication is edited by George P. Rowell, who, thirty-eight years ago, established the American Newspaper Directory, and under whose auspices and control it has ever since made its annual appearance. It is the national authority on newspaper statistics, and a study of its pages reveals the interesting facts that only one newspaper in three succeeds in gaining a sale of so many as a thousand copies; and of those that do, only one in five will allow the advertising public to know how many copies they issue.

### EXHAUSTIVE.

Representative Champ Clark, when in a complimentary mood, said of the speech of a colleague in the House, "So far as information in favor of the bill is concerned, I say in perfect soberness that I don't see how it would be possible to improve on that speech. Its perfection reminds me of an instance that occurred down in my section of the country.

"A man offered a prize of ten cents to the one of two negroes who could name the three best things on earth.

"'Watahmillions, 'possum an' sweet pertaters,' said the first, promptly.

"'Gosh, boss,' said the other, 'Ah won't play! He's done named all they is!'"

DON'T shoot the kumpozitur. He's duing the best he kan.—*Puck.*

# TRADE NOTES

THE following are specimens of late additions to the list of matrices furnished by the Mergenthaler Linotype Company. It will be noticed that the line of job and display faces is being steadily augmented by new and attractive faces:

STRICKEN BLIND BY ACID DELUGE

Tub of Burning Liquid Falls from Workmen's Scaffold on a Broadway Crowd—Victim is Crazy.

TWELVE-POINT TITLE NO. 2 — ONE-LETTER MATRICES.

WOMAN VICTIM OF BLACKMAILING

Mrs. Ella Shaw Says She Has Been Forced to Give Up Nearly All of Her Wealth.

FOURTEEN-POINT BASKERVILLE CONDENSED — ONE-LETTER MATRICES.

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. *The modes* of writing on these different substances were various.

FOURTEEN-POINT CHELTENHAM — TWO-LETTER MATRICES.

THE MOST ANCIENT MATERIALS EMPLOYED for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The

TWELVE-POINT GOTHIC CONDENSED NO. 2—ONE-LETTER MATRICES.

HARCOURT & Co., engravers, announce the removal of their plant to new and larger quarters at 527-529 Third street, Louisville, Kentucky.

THE Gospel Trumpet Company, publishers of Holiness literature, Moundsville, West Virginia, announce the removal of their plant to Anderson, Indiana.

MR. E. F. HAMM, secretary of the Chicago Typothetæ, has resigned that position and is now vice-president and general manager of the Blakely Printing Company, Chicago.

FRANK MCLEES & BROS., manufacturers of cerotypes, have removed to larger quarters at 18 Rose street, New York, where they have enlarged facilities to meet their increasing trade.

A BUREAU for the preparation of railroad and resort advertising literature has been established at 6310 Harvard avenue, Chicago, by John T. Bramhall, lately advertising agent of the Michigan Central Railroad.

THOMAS GARNAR & Co., of New York, have been awarded the contract to supply the Government Printing-office at Washington, D. C., and Manila, P. I., with law sheep, law calf, bark skivers, buffed fleshers, title leather, colored skivers, roans, pebbled Russia leather, etc., for the coming year. The contract amounts to about $100,000.

MR. HERBERT L. BAKER, general manager of the Unitype Company, 148-156 Sands street, Brooklyn, New York, reports the factory is two months behind its orders and is doing everything possible to meet the situation.

O. B. STANTON & WILSON CO., LIMITED, will be the future name of O. B. Stanton & Co., Limited, Toronto. The change is made in order to include in the company's name that of Mr. W. J. C. Wilson, vice-president, who has long been a member of the firm.

THE INLAND PRINTER acknowledges receipt of the formal invitation of the Governor of the Commonwealth of Pennsylvania and the Dedication Commission to attend the dedicatory ceremonies of the capitol of Pennsylvania, at Harrisburg, on Thursday, October 4, 1906.

J. BENJAMIN MABRY, now connected with the West Publishing Company, Houston, Texas, who has quite a reputation as a versifier, has recently written a waltz song entitled "Reputation" which has met with much success. Another instance of the versatility of the printer.

THE Dexter Folder Company announce that at the Advertisers' Show, to be held in Chicago in October, they will exhibit one of their latest automatic clamp cutting machines, one of their jobbing folders with feeder attached, a single-fold folder and one of their bundling presses.

MRS. FRANCES A. W. MCINTOSH, formerly advertising manager of the Standard Tool Company, Cleveland, Ohio, and more recently connected with the advertising department of *Power*, New York, now has charge of the publicity department of the Norton Company, Worcester, Massachusetts, the appointment taking effect August 1.

A. G. BURTON'S SON, manufacturers of bookbinding machinery, and the Peerless perforator and White paging machines, whose plant was recently destroyed by fire, announce that they have removed to 133-139 South Clinton street, Chicago, where they have a thoroughly equipped, modern factory. Supply and repair parts can be supplied on demand and regular orders for their full line of machinery can now be filled promptly.

MR. ELMER B. MCKEE, for twenty-one years business manager of the Towanda *Daily Review*, Towanda, Pennsylvania, has severed his connection with that company and disposed of his stock, in order to engage in newspaper work at Anniston, Alabama, where he will be general manager of the *Evening Star*, the leading daily paper in that city. Mr. Joseph A. Doane, for seventeen years associated with Mr. McKee on the *Daily Review*, for the last twelve years in an editorial capacity, has been made business manager of the Towanda Printing Company, a position for which he is well fitted.

THE Gotham Press, of New York city, has secured an extensive order for heralds, circulars and souvenir cards from the eminent actor, Louis James, for his forthcoming elaborate production of "The Merry Wives of Windsor." This progressive firm has made, during the past year, vast additions to the plant, and is this year executing some of the most attractive and artistic work seen in New York city. Mr. James has always been a great believer in attractive and novel advertising, and for the Gotham Press to secure so conservative a customer is indeed a tribute to the enterprise and worth of this firm.

JAMES F. BUSH, who during the past five years has been treasurer and manager of the Woronoco Paper Company at Woronoco and who recently severed his official connection with the company, has accepted the position of resident manager of the Union Bag and Paper Company of New

York. Mr. Bush retains his interest in the Woronoco Paper Company, continuing as director, although he will have no active share in its management. The Union Bag and Paper Company controls some fifteen or sixteen mills, so that Mr. Bush's new position is of considerable importance. H. A. Moses, president and treasurer of the Woronoco Paper Company and the Mittineague Paper Company, is managing the Woronoco mill and will continue so to do for the time being. As yet no steps to find a successor to Mr. Bush have been taken, and it was stated that none of the superintendents or foremen will be affected by the change.

*The American Team Owner* is the title of a new trade journal which will appear about October 1 in Chicago. It will be devoted to the teaming industry of the United States and Canada. The publisher is Thomas J. Cavanagh, secretary of the Team Owners' Association of America and secretary of the Chicago Team Owners' Association, the largest association of team owners in the world. The circulation will be among team owners, wagon manufacturers, auto-power wagon manufacturers, van and express-wagon and coal-teaming companies. Joseph Bayard Pfirshing is the editor and Henry Sutzenkirchen advertising manager.

THE *Process Engravers' Monthly*, of London, has been reproducing "The Physical Characteristics of Relief Engravings," and in a recent number, referring to the author and the article, says: "On several occasions we have had notes or articles on acrography, a method which promises to combine the principal advantages of wood engraving with those of half-tone; and withal, at good speed and reasonable cost. The following article and illustrations by the inventor of acrography, for which we are indebted to THE INLAND PRINTER, can scarce fail to be of great interest. N. S. Amstutz, whose article is given on another page, is well known to many of our British readers, though he has spent most of his time in America. He is a member of the Royal Photographic Society and of the Society of Arts, and an associate member of the Institute of Electrical Engineers (American)."

ANNOUNCEMENT was made last month of the resignation of Charles A. Upson as manager of the Niagara Paper Mills at Lockport. Mr. Upson is known in every part of the printing world as one of the cleverest paper men in the trade. Under the administration of Mr. Upson the Niagara Mills have prospered as never before in their history. Not only has he made extensive improvements to the plant but he has made more beautiful papers and in a greater variety. At the time of his resignation, he was working upon a new sample book which it is said would have eclipsed anything on the market. This book was to have shown many new colors and finishes not now on the market. It is stated that the cause of the resignation was inability to agree with the owners upon necessary repairs and improvements. At the same time, Mr. W. H. Upson assistant manager, and Superintendent Ralph M. Snell severed their connections with the mills. Mr. W. H. Upson is known to the trade as "Hal," and has been in charge of sales and advertising. His work as the creator of advertising has attracted most favorable attention. He has been a frequent contributor to the printing and advertising magazines. The plans of these original young men will be awaited with interest by their friends.

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SEND for "Specimens of Letter-heads, No. 2," published by The Inland Printer Company. It contains many new suggestions for letter-head designs. The price is 50 cents.

## CLARKE HELME LOOMIS.

Clarke Helme Loomis, for the past four years manager of the departments of publicity of The Liquid Carbonic Company and associated concerns, on August 1 filed his resignation with that company, to accept an important position with the Chas. H. Fuller Advertising Agency, Chicago.

Mr. Loomis is considered one of the most experienced and thorough advertising men in the United States, and during his management of "The Liquid's" advertising, inaugurated a new era in that class of publicity, as is amply evidenced by the wonderful growth of the concern in question during that period. He goes to the Fuller Company with a fund of experience and proven ability second to that of none other in the profession, and being still a young man (34) should prove a valuable acquisition.

At the age of twelve, Mr. Loomis entered the printing trade as "devil" in a country newspaper and job office, and, while securing an education, gradually but surely worked himself up through the successive stages of foreman, country editor and newspaper proprietor, small city daily reporter and then editor and manager, metropolitan daily press correspondent, magazine and periodical contributor, magazine editor and publisher, etc. For the past twelve years he has devoted himself almost exclusively to advertising, having successfully handled the appropriations of various large advertisers in Chicago and elsewhere, previous to his connection with The Liquid Carbonic Company, also being for three years at the head of a large advertising "copy" agency in Chicago, employing as high as thirty writers, artists, etc.

Mr. Loomis's varied experience comprehends considerable "personal salesmanship" work in the presenting of propositions direct (this including an early novitiate as a book agent, and, later, as an advertising solicitor), and to this experience he attributes much of his success in the advertising field. He is a man who seldom "mingles" socially, devoting his leisure hours to outdoor sports, fishing, hunting, canoeing and horseback riding, of which latter he is particularly fond.

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## A WHIMSICAL REBUKE.

Thomas R. Lounsbury, author of "The Standard of Pronunciation in English" (Harper's), and the distinguished authority on all questions of speech, has retired from the professorship he has held for so many years at Yale University, and, in the near future, will go abroad for a lengthy stay. President Hadley, addressing a business meeting of the Yale Alumni the other day, spoke warmly of Professor Lounsbury's scholarship and of his humor, telling a little story to illustrate the latter quality. It seems while lecturing one warm day, Professor Lounsbury was greatly annoyed by the restiveness of a number of the students. Frowns and glances were of no avail, and inattention spread, until finally, pausing in his lecture, Professor Lounsbury administered a characteristically whimsical rebuke: "Bear with me a little longer, gentlemen," he said, "I still have a few more pearls to cast."

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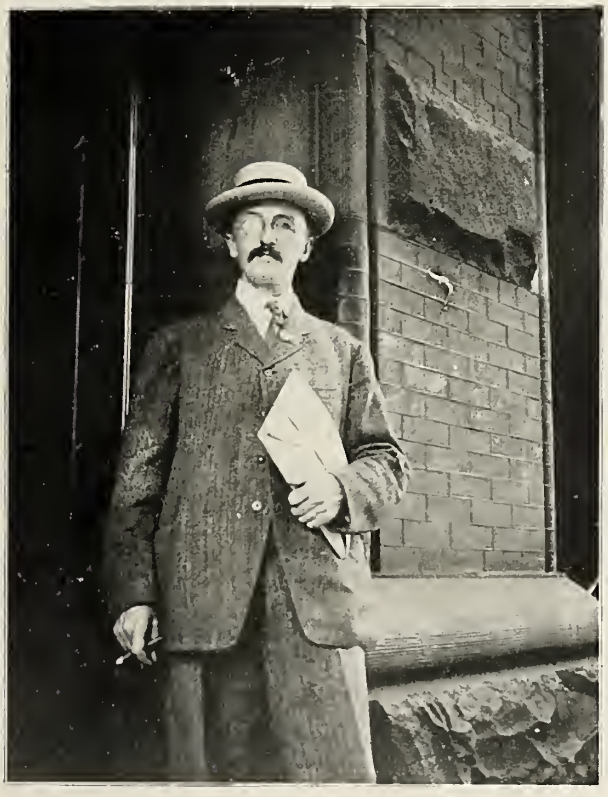
## NEW FORM OF "& SON."

"Murdock & Son" was the way the sign used to read, but it was changed last week to "James Murdock & James Murdock."

"I don't see why we didn't think of that a long while ago," said the senior partner. "Ten persons look at it now to one who looked at it before. 'And Son' does not mean much, but a repetition of names looks and sounds striking, and means dollars worth of trade."—*New York Sun.*









TYPOTHETAE CONVENTION SNAP-SHOTS.

# SPECIMENS

**Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.**

**Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.**

HAWAIIAN GAZETTE COMPANY, Honolulu.— The booklet is very creditable, the embossing being well done. The color scheme is also attractive.

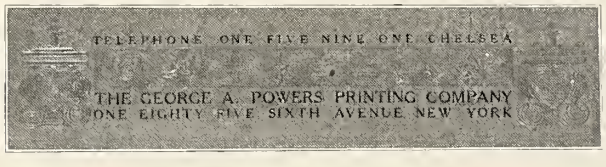
LUDWIG H. HENNING, Johnstown, Pennsylvania.— The blotter is very attractive in design and the colors are unusually pleasing. It is an excellent advertisement.

N. W. ANTHONY, Chicago.— The specimens are attractive and show much originality. The cut-out scheme for the booklet cover is one of the best to reach this department.

RICHARD N. MCARTHUR, Atlanta, Georgia.— Your specimens are very original and unique and show an excellent use of color, the complementary harmonies being very attractive.

G. MURRAY SEAL, Baltimore, Maryland.— The booklet submitted is attractive and well designed. The use of capitals of the series used in the text, or its italic, for the running heads would have been preferable to the italic which was used.

A LINE of stationery now being used by The George A. Powers Printing Company, New York, is exceptionally artistic and pleasing. The same design is used on letter-heads, envelopes and cards, giving a harmony to the whole series. A reproduction of the design is shown herewith. The



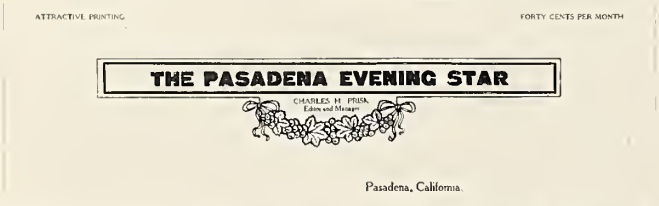

original is in three colors on light-brown stock, the ornamentation being in gray, the initial letter of each word in red, and the balance in black. The ornaments at the ends are embossed.

CLAY PRINTING COMPANY, Hickory, North Carolina.— Your specimens are neat and attractive. The margins on both the cards are rather small. Square corners would have been preferable with the border you have used for the newspaper card.

A. B. MANN, Rosthern, Canada.— The use of the heavy rule across the letter-head weakens the effect of the feature line. The letter-spacing also produces the same result. Either a lighter rule or a size larger type for the name would be for the better.

NEAT, modest typography and careful presswork characterize the work of Albert Prastmark, Crary, North Dakota. The commercial specimens are very good, indeed. Mr. Prastmark is a graduate of the Job Composition Branch of the Inland Printer Technical School.

SOMETHING original and interesting is invariably found in specimens from Thomas E. Abbott, Pasadena, California. The reproduction herewith shows one of his letter-heads which is very attractive. In the original




the inner rule is in gold, the feature line in green and the balance in purple, with a very delicate tint of the purple behind the inner panel.

W. C. BARANGER, Fort Scott, Kansas.— The letter-head specimen is a commendable piece of work, and leaves opening for no real criticism. Would suggest, however, the omission of one of the rules beneath the top line and the addition of a little white space — about a lead — above the ornament.

WINFRED ARTHUR WOODIS, Worcester, Massachusetts.— The B. W. Carlow Company pamphlet is much better with the name extended as you have done. It is an excellent piece of typography, as are the other specimens. A reproduction is shown of the title-page of the Austin Organ Company pamphlet. The original printed on a sheet 9½ by 12½ inches in size, with wide margins at outer edge and bottom, the type and rules being in dark brown, border in yellow-green and ornament in center in red-orange. The result is very pleasing.

FRED DUTRA, Los Angeles, California.— The profusion of rules and ornaments on the candidate's card makes it rather hard to read. A treatment of this card in a more simple manner — much as you would treat a professional card — would have been better. Letter-spacing of text should be avoided. The business card would be improved by the use of a more condensed line for the firm name. As it is now it crowds the edges of the stock too closely.

BLOTTERS have been received during the month from the following: John W. Little & Co., Pawtucket, Rhode Island; J. Manz Engraving Company, Chicago; Queen City Printing Ink Company, Chicago; The East Palestine Printing Company, East Palestine, Ohio; Stettinger Brothers, New York; Pirsch Press, Dayton, Ohio; The Baker Press, Buffalo, New York; John T. Palmer Company, Philadelphia; Rogers & Hall Company, Chicago; The Samuel E. Kerr Press, Pittsburg, Pennsylvania; Frank McLees & Brothers, New York; H. M. Downs, Fitchburg, Massachusetts; Herman & Ronsheim, Cincinnati, Ohio.

THE products of the Stewart-Simmons Press, Waterloo, Iowa, are especially good. Careful type arrangement, excellent presswork and a good

*The C. E. Larson Land Agency*
WE · HAVE · THE · LARGEST · LAND · LIST · IN · CENTRAL · IOWA
Our Field: Dakotas
We Buy at Wholesale and Sell at Retail
*Syndicate Building,* WATERLOO, IOWA

use of color give their specimens a handsome appearance. The accompanying reproduction of a letter-head will illustrate, the original is in black and orange on white stock, the word-ornaments and text line being in orange.

THE Souvenir Program of the Fifty-second Annual Convention of the International Typographical Union, held at Colorado Springs, August 13-18, is, from every standpoint, an artistic and attractive publication. In addition to the program, list of committees, portraits of officers, etc., the book contains many interesting and well-written articles. Of these, "The Story of the Union Printers' Home," by Henry Christeen Warnack, easily takes precedence. It is an extremely entertaining description of the "Home," profusely illustrated with half-tones from photographs. "A Struggle for Eight Hours and Peace" is the title of a timely article by James M. Lynch, president of the I. T. U., the article being illustrated with humorous photographs showing an imaginary phase of the picketing in connection with the eight-hour movement in Chicago. "A Few Impressions," by Henry Russell Wray, describing impressions received at the Toronto convention, is an article most complimentary to the business management of the annual meetings. "Peaks, Plains and the Convention City," by George Rex Buchman, is a handsomely illustrated description of the beauties of nature, easily accessible to the delegates and visitors to the convention. J. W. Bramwood, Secretary-Treasurer of the I. T. U., writes entertainingly of "The Growing Popularity of I. T. U. Conventions," Michael Colbert calls attention to the work of the Cummings Memorial Committee in an interesting article, and Mrs. Ed D. Donnell, President Women's International Auxiliary, writes of the organization and growth of that branch. An interesting feature consists of five pages of miniature portraits of "Men Who Have Made I. T. U. History" — 139 men prominent in the history of the organization. Three-color reproductions of Western scenery are inserted throughout the book, giving added attraction. The souvenir is handsome in appearance, being printed in black and brown on india tint stock, with a portion of the advertising pages on antique laid stock. The typography, presswork and engraving are excellent, reflecting great credit on the Prompt Printery Company, of Colorado Springs, by whom it was printed. Charles F. Bickett is directly responsible for the presswork, while the typography was under the direction of D. S. Gilmore, president of the company. Mr. Gilmore refers to his assistance in the production of the souvenir in an autobiography printed on the back of a card which he used at the convention, and which follows:

"Originated in York State. Tarried a while in Topeka, under the tutelage of 'Old Man' Harris, but finally escaped from Kansas to Colorado Springs.

"Age, statutory.

"Followed the standard of unionism for many years, but have never carried the banner.

"Have been very successful in keeping out of jail and I. T. U. politics.

"Some troubles: A stomach, a wife, two children, a print-shop and a Dutch partner.

"The 1906 Souvenir was printed in our shop, and I helped.

"That's all."

# BUSINESS NOTICES

**This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.**

THE Coy press people have recently brought out a new universal numbering attachment for their presses which they claim to be a marvel. A cut of their new two-color perfecting press appears on page 125 of this issue.

WILLIAM FREUND & SONS, 174 State street, Chicago, have just completed one of the finest sample books ever offered to the trade, and it would be to the interest of every stationer to have a copy of this book. It is a bound book of thirty pages, containing 120 samples of society engraving, embodying wedding invitations, announcements, reception, church and at home card, reception invitations, calling and business cards, monogram stationery, etc.

### A CORRECTION.

In the September INLAND PRINTER mention was made of the addition to the Chandler & Price Company factory at Cleveland, Ohio, which, when completed, would give them a total floor space of *ten* and one-half acres. It should have read *two* and one-half acres.

### CAN USE EITHER ALCOHOL OR GASOLINE.

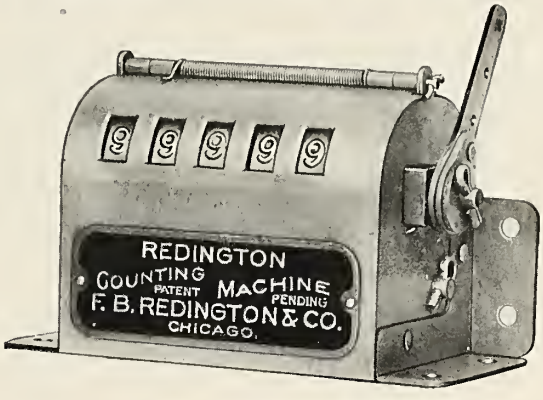
The Gilson Manufacturing Company, Port Washington, Wisconsin, have completed experiments with alcohol in place of gasoline to run their various types of engines and are ready to guarantee all purchasers of their gasoline engines that alcohol can be substituted for gasoline without any additional expense for attachments. This is accomplished by the use of an improved carbureter, which is used on all Gilson engines. Next year, when the tax is removed on alcohol, a great many will undoubtedly use it, as it is cheaper than gasoline.

### REDUCOL.

This compound is a valuable aid in doing fine press-work. It softens inks, rendering them pliable and easily manipulated, prevents picking and offsetting and renders slip-sheeting unnecessary, and when used in making tints it does away with mottling, and produces a fine, even surface. While it dries quickly on paper it does not dry on the press, even when left standing for days. Being a neutral chemical compound, it will not injure the most delicate tint or color, and mixed with old inks will make them good as new. Inks can be kept in good and fresh condition for a great length of time by applying one-eighth of an inch of Reducol Compound on top of the ink and when ready for use just remove the compound, which can be used over again as a protective coating or mixed right in with the ink. Send a trial order to the Indiana Chemical Company, Indianapolis, Indiana.

### REDINGTON COUNTING MACHINE.

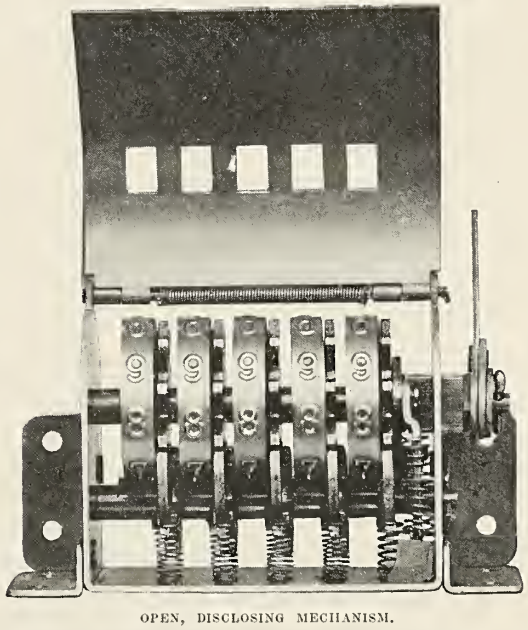
The accompanying illustrations show the new counting machine just placed on the market by F. B. Redington & Co., 103 South Sangamon street, Chicago, and which they advise us is meeting with remarkable success. The Redington counter is very attractive in appearance and compact in design; making a counter with large plain figures, but which is light in weight and occupies a comparatively small space. The machine is made entirely of steel and the working parts have large bearing surfaces. Nothing but compression springs are used and the parts are held in place by two cotter pins, so that after a machine is assembled it is impossible for any part to work loose or get out




REDINGTON COUNTING MACHINE.

of place. The working parts are easily accessible for oiling and the dials are readily set back without the use of any key or wrench.

F. B. Redington & Co. have been manufacturing counting machines for years and have a thorough knowledge of the requirements in this line. They are very enthusiastic over their new product, stating that one of their machines



OPEN, DISCLOSING MECHANISM.

had been run on a testing stand night and day at a high speed, the number of operations being equivalent to about seven years of ordinary work, and that the machine came through this test in excellent condition.

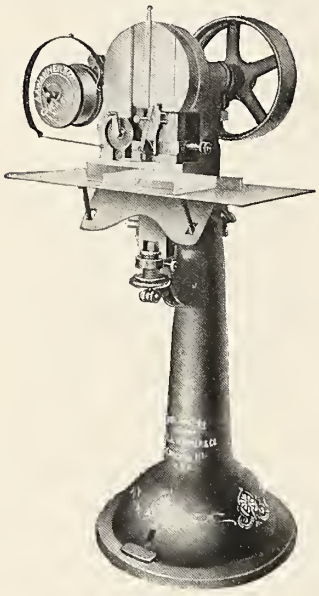
The Redington counter can be obtained from any dealer in printers' supplies in the United States or Canada.

### PROGRESS WIRE-STITCHING MACHINE.

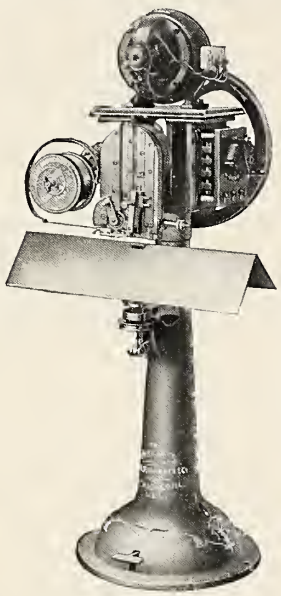
Simplicity is one of the essential features in a wire-stitching machine. The Progress Wire Stitcher stands foremost among machines of this kind, having about one-half the number of parts contained in like machines. It is constructed on strictly mechanical principles; every piece

is made large and strong enough to take care of the work expected of it. Small pieces have been done away with almost entirely.

The head or main working part contains only a cam, an eccentric and eccentric strap that can not be seen. The forming and driving are done by two sliding plates, obtaining their motion from the cam, eccentric and eccentric strap above mentioned. The wire is taken from a spool at



Flat Stitch.



Saddle Stitch.

THE PROGRESS WIRE STITCHER.

the left of the machine and is in plain view from the time it enters the feed rolls until it is being formed into a staple. It can even be seen after it is cut off the proper length and can be removed with the fingers. Should you have difficulty in getting the wire through, you can tell at a glance where the obstruction is. The feed pawl of the Progress never takes the reverse motion, consequently no back sliding over the rachet, causing undue wear, slippage, lost motion, etc.

In all other wire stitchers built it is necessary to feed the wire across a space the length of one side of the staple. Suppose you are stitching a book one inch thick, the space from where the wire is cut off to the anvil block would be

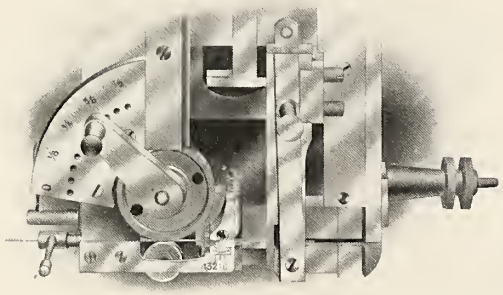


Fig. 1.

1⅛ to 1¼ inches, depending upon the width of your staple, which means that the wire must travel this distance alone and unaided. The result is many tantalizing kinks and buckles, necessitating stopping the machine and restringing the wire; also almost constant attention to the wire straightener. In the Progress all this trouble is eliminated. It is built in a manner whereby the cut-off block travels up with and presents the wire to the anvil and then recedes and cuts the wire off the proper length. It makes no difference how thick you stitch, there positively is no kinking of the wire. No other machine on the market can claim these features. The cut-off is a round piece of steel flattened on one side, and is the only one that can be sharpened, as it operates entirely independent from any other piece of this machine. It can be removed without disturbing any other part. It uses 20 by 25 flat wire or 25, 26, 27, 28 or 30 round wire without any change of parts whatever, and can be adjusted from two sheets to its fullest capacity within thirty seconds. All parts are interchangeable, being made by jigs and special machinery built purposely for making the parts.

Fig. 1 shows the main part of stitcher head. It illustrates the method of setting the wire for the various thicknesses of work. The dial with the holes in it, marked 0, ⅛, ¼, ⅜ and ½ indicate the thickness of the work, from nothing to ½ inch, varying by 1-16 of an inch.

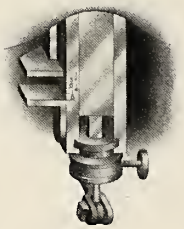
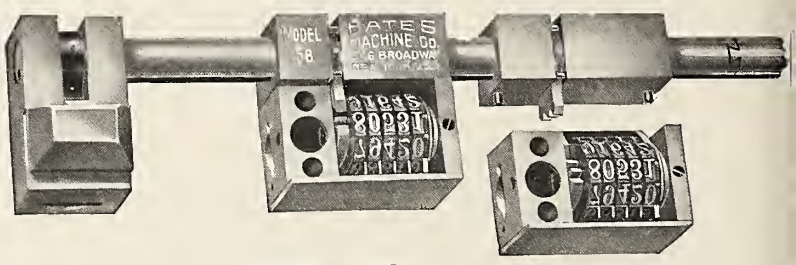


Fig. 2.

Fig. 2 shows the clamp in which the stock is placed, for adjusting the machine to the proper thickness. This clamp has a gage on it which will be noted in the illustration, and is operated by means of a hand wheel. The gage shows the thickness of stock in fractions of an inch. The little set-screw on the side is for the purpose of locking it into position for the particular work in hand.

## COMBINING THE ADVANTAGES OF "PLUNGER" AND "PLUNGERLESS" TYPOGRAPHIC NUMBERING MACHINES.

Sixteen years ago Mr. Edwin G. Bates invented the first practical "plungerless" typographic numbering machine. As an example of ingenious and compact automatic mechanism it has never been equaled, and in 1895 Mr. Bates was awarded a diploma and the Edward Longstreth Medal by the Board of Mechanical Experts of the Franklin




MODEL NO. 58.

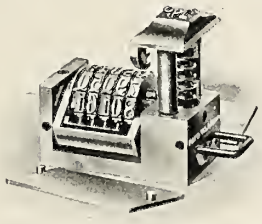
Institute. This machine, however, was not a success. Since then several "plungerless" machines, constructed upon the same general principles, have been placed upon the market, but ultimately all of them have been failures from a practical point of view, and necessarily printers have had to stand their share of the losses attendant upon these experiments. In the meantime the perfection of the "plunger" operated machine (Bates Model No. 27) has been accomplished and its superiority as a practical device demonstrated by its adoption by the United States Government, and bank-note, railroad and printers generally, until there are now approximately thirty thousand in use. The abbreviation "No." which precedes the figure (when the alternatives of "frisketing" or using "sectional" ink rollers, are not employed) is generally accepted by the public without criticism, notwithstanding the often groundless fears sometimes advanced by printers who do not hap-

pen to be actually familiar with their customers' views regarding this little detail. But there are occasions when the elimination temporarily of these "plungers" would be a distinct advantage, and to meet this requirement a new attachment (Model No. 58) has been designed.

With it any of the Standard Bates Models No. 27, No. 28 and No. 29 made during the past eight years may be operated with their "plungers" removed and without any arbitrary characters preceding the figures. A shaft to



MODEL NO. 27 WITH PLUNGER ASSEMBLED.



STANDARD MODEL NO. 27 WITH PARTS ABOUT TO BE REMOVED FOR ATTACHING TO MODEL NO. 58.

which the actuating pawl-swings are geared transmits the necessary movement. This shaft is oscillated by a driving-head preferably located in the form at the extreme end of the chase. The cap of the driving-head is normally a little more than type-high and is designed to strike the tympan beyond the margin of the sheet. The driving-head of the first section of the shaft is twelve inches over all. Additional 6-inch sections of shaft, having ends dovetailed together, provide for any necessary length from twelve to forty-eight inches, and will operate from one to twenty typographic numbering machines, which may be adjusted to any position along its length.

After thus employing the numbering machines, the plungers may be reassembled in a moment, and they are then retransformed into self-contained automatic machines with all the mobile characteristics and advantages formerly possessed. To secure the advantages of this improvement it is not necessary to purchase new numbering machines, as all standard Bates Models are interchangeable in this respect and may be operated by this new method upon either platen or cylinder presses without their plungers, affording practically every advantage of a "plungerless" machine, while the all important element, absolute reliability, assuring perfect accuracy in numbering, is retained. The makers, the Bates Machine Company, carry a stock of all their standard models for immediate delivery at their offices, 346 Broadway, New York, 315 Dearborn street, Chicago, 64 Chancery Lane, London, and 2 Cooper street, Manchester, England. Their new catalogue, showing most complete line of labor-saving numbering and perforating apparatus, is now being distributed. Every printer should send for one.

## A NEW SLUG CUTTER.

Robert F. Jacobs, of the Baltimore *Sun* composing-room, has invented and patented a slug-cutting machine for handling Linotype matter where it is required to cut off portions of slugs for the insertion of hand-type or illustrations. The machine is called the Autoset Point Cutter, and the name embodies the features claimed for this machine. It cuts slugs, it is said, to accurate points, and is automatically set to any measure by depressing certain keys. The operator merely touches the key or combination of keys which indicate the number of points it is desired to cut off the slug and then feeds the slugs one by one to the cutter. The rapidity with which the machine works is a strong feature where much slug-cutting is done. The Autoset Point Cutter is made in two sizes, the larger one



JACOBS'S AUTOSET POINT CUTTER.

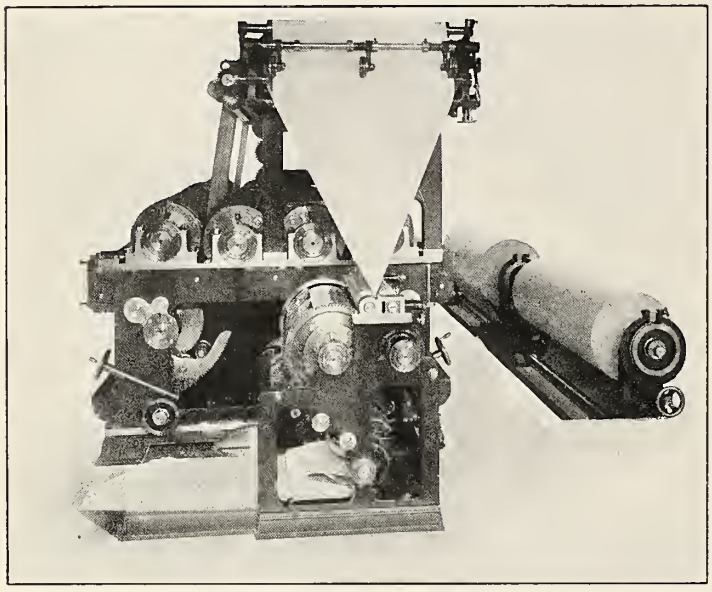
being illustrated here. The smaller machine is designed to be mounted on the correcting bank or other suitable place.

## THE DUPLEX ROTARY.

The new rotary perfecting press of the Duplex Printing Press Company, Battle Creek, Michigan, is attracting the attention of publishers and superintendents of press-rooms throughout the country, and many of them have visited Battle Creek to inspect the machine. Those who have seen it are unanimous in the opinion that it is the most remarkable advance in printing machinery which has been made in recent years.

The illustrations herewith show two views of a thirty-two-page stereotype machine. Its construction will be quickly understood from the illustrations. The side view shows two plate cylinders, each of which carries eight plates, the inking rollers just below, and the ink fountains near the floor. These fountains are less than twelve inches from the floor, and the plate cylinders are about three feet from the floor. A single turn of the hand wheel shown at the end of the press sets off all the inking rollers from the forms, the ink drum and the fountain rollers. A few more turns bring them out where they may be easily washed without taking them from the machine. All the parts of the machine — the plate cylinders, impression cylinders, inking rollers and fountains — are easily accessible throughout their entire length. The fountains may be adjusted while the press is running. The color on the printed web is plainly visible, being immediately in front

of the pressman's eyes. It is obvious that the inking rollers may be removed and replaced with the greatest convenience, and, in fact, the pressman can do all his work while standing on the floor. The other side of the machine is similar. There are thus four plate cylinders in the press, each carrying eight plates, and between each



THE DUPLEX ROTARY — SIDE VIEW.

pair of plate cylinders are the two impression cylinders, as shown in the end view. The press shown consists of two sections, each of which may be run independently. A sixteen-page section may be erected and another sixteen-page section added to it at any time subsequently, then another and another, as may be necessary. It is entirely feasible thus to construct and operate a sixty-four-page press.

The entire machine is driven by a single shaft located beneath the machine, the only mechanism below the floor line, to which the gears between the two sections are connected. Moving a single gear, which may be done in a few moments, puts either section out of operation. The rolls of paper, which are shown at the right, in the end view, do not require to be lifted from the floor — indeed, they may be located in the pit under the floor, if desired. The total width of the machine is less than 6 feet; the length, including folder, 19½ feet, and the total height 6½ feet. It may be conveniently operated in a pressroom 7 feet in height. The ink fountains and apparatus all being in the same plane, there is an even flow of ink and distribution of color, which are not obtainable in the ordinary Quad press, in which the fountains and ink rollers are at such different heights as to involve a difference of many degrees in temperature. The speed and capacity of the machine as to number of pages, etc., is not exceeded by that of any other press made, and, because of its extreme solidity and convenience, and freedom from vibration, its operation is far more reliable and satisfactory than is possible with presses of other construction. It will deliver four, six, eight, ten, twelve, fourteen, sixteen, twenty, twenty-four, twenty-eight and thirty-two pages.

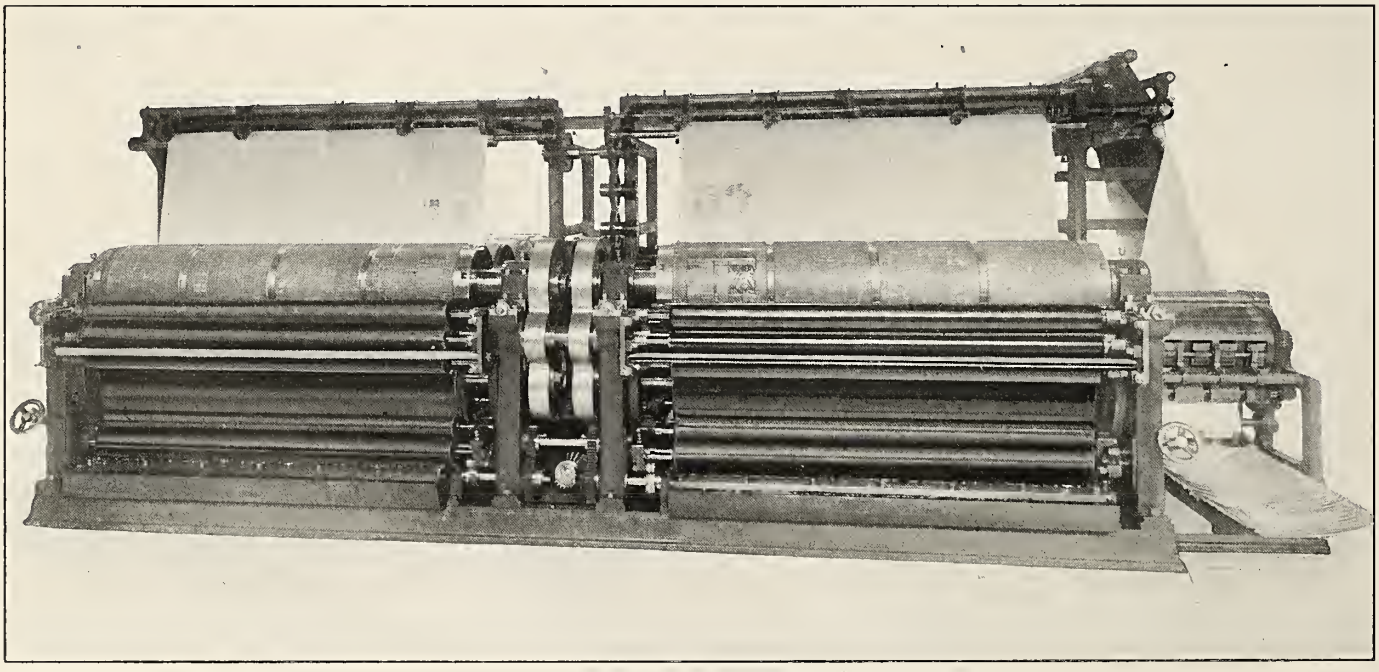
The simplicity of the Duplex Rotary is shown by the fact that in the short space of ten days from the time the first machine left the factory it was shipped to New York city, over eight hundred miles away, erected and printed the entire edition of the *Journal of Commerce* without a hitch. The Duplex Company had but three of their men in New York to do this work, and these men had never erected a similar machine before, nor were they the builders of the machine, only one of them being a machinist who had worked upon it.

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### IN THE EDITOR'S SANCTUM.

Poet — I have a little poem here I would like to show you. It is so pathetic that when I read it to my mother, she cried.

Editor — You ought to be ashamed of yourself. Take your poem away and never make your mother cry again.— *Exchange.*



THE DUPLEX ROTARY PRESS.

# WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

BOOKS — A valuable set for sale cheap; 18 bound volumes INLAND PRINTER, Nos. IV to XXII. O 443.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FONETIC SPELLER — Adopted by President Roosevelt; every printer should have a copy; pocket edition, 15c. BUSINESS PRINTING CO., Louisville, Ky.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Willliams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side-stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPLETE BOOK BINDERY FOR SALE — Established 30 years; best city in Michigan; first-class blank book trade; proprietor dead; must be sold; any reasonable terms. O 201.

FOR SALE — A first-class job office, cheap, in a city of 40,000 close to Chicago. O 522.

FOR SALE — Best equipped job office in Brooklyn, N. Y.; new plant, cylinder and job presses, power cutter, plenty of type; business last year $12,000; can be greatly increased; high grade patronage; owner has $3,000 equity in plant; will sell for $2,000; wishes to engage in other business. O 520, care New York Office INLAND PRINTER.

FOR SALE — Complete daily and weekly newspaper and job plant in live Michigan town, or will sell part interest to steady, experienced man who is competent to take entire charge of mechanical department and help in business end. O 500.

FOR SALE — Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500 in growing city of 12,000 population; doing between $2,500 and $3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. McCOY, Lake Charles, La.

FOR SALE — Complete photoengraving plant, specially adapted for three and four color work; splendid skylight, low rent, centrally located, New York city; reason for selling — illness of one of working partners; easy terms. O 528, care New York Office INLAND PRINTER.

FOR SALE — Daily plant invoicing $8,500 to be moved from city; reason — consolidation; terms $4,000; double deck Linotype if wanted. O 534.

FOR SALE — Good Republican newspaper in the best county in southwest Oklahoma; reasons for selling — owner has other business which demands his attention; price $600 and can give splendid terms. O 511.

FOR SALE — Half interest in established Linotype composition plant; shows fine profit; business increasing monthly; only plant in rapidly growing Southern city of 65,000; reason for selling — desire to change business; cash, at inventory, about $1,500. O 523.

FOR SALE — Job office doing $4,000 annually on half its capacity; quarter Golding, half Colt's Armory, individual motors, etc., etc.; considerable new material; nicely located; inventories $2,200, will sell for $1,500 cash. FOWLER PRINTING CO., Waterbury, Conn.

FOR SALE — Job office, 60 miles from Chicago, established 1893, doing more business annually than plant will cost; best of reasons for selling; individual motors; small expense for operating; no labor trouble; manufacturing center; our books will make good. O 134.

FOR SALE — Label and job printing plant, excellent condition, 70 miles from Pittsburg and Cleveland, in live Ohio town of 10,000 and doing $20,000 business per annum, easily doubled; established 40 years; must be sold to close estate. JOHN S. McNUTT, Administrator, Salem, Ohio.

FOR SALE — New engraving plant in desirable field; installed last January at an expense of $2,000; machinery all new and up to date; $500 buys controlling interest. S. J. HENION, Box 269, Geneva, N. Y.

FOR SALE — Up-to-date job printing plant in northern Ohio city of 25,000; terms reasonable. LOCK BOX 15, Bridgeport, Ill.

LINOTYPE PLANTS using individual belt motors will learn of something to their advantage by addressing M. F. HICKMAN, 1123 13th st., N. W., Washington, D. C.

MAKE US AN OFFER — For sale one point feed or guide Seybold folder in perfect condition; will fold 18-page forms, size of sheet 16 by 20 to 25 by 38. LOUIS LANGE PUBLISHING CO., St. Louis, Mo.

PRINTING-OFFICE — Established business; inventory $3,500, sell for $3,000, $1,500 puts purchaser in possession; profits $2,000 to owner. Address A. S. PERRY, Fairfield, Conn.

TRADE JOURNAL FOR SALE — An excellent opportunity is given to acquire an interest in or the entire business of a first-class trade journal proposition. Address all inquiries to O 514.

WANT a first-class paper and job office, long established, paying, in a north Texas town of 7,000? NEWS, Bonham, Texas.


**Knife Grinders**

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

**SIMPLE—AUTOMATIC—GUARANTEED**

*Using Emery Wheels Arranged for Wet or Dry Grinding.*

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

**THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.**

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

### Superintendents.

FOREMEN AND SUPERINTENDENTS wanted everywhere to give Puck's Soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for $1, from our nearest branch. PUCK SOAP COMPANY, Des Moines, Iowa.

### Wanted.

WANTED — Printers and workmen who handle type and ink to try Puck's Soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for $1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. PUCK SOAP COMPANY, Des Moines, Iowa.

### Publishing.

PRINTERS desiring to become publishers should obtain my booklet "How." Sent upon request. EMERSON P. HARRIS, 253 Broadway, New York.

## CAPITAL WANTED.

CAPITAL WANTED for a newly patented press paper feeding machine which is in operation and a success. O 507.

## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BULLOCK PERFECTING NEWSPAPER PRESS, first class condition; no use for it; will sell at one-third value. O 202.

FOR SALE — A Simplex machine, 300 lbs. type, Cottrell news press, one pony cylinder, job press, 12 horse-power gas engine, perfect running order, power paper cutter, wire stitcher, job type, advertising type, cases, racks, stones, galleys, etc.; a complete newspaper and job office; will sell by piece or as a whole; reasons for selling — office discontinued business at Sidney. FRANK B. WILSON, Kenton, Ohio.

FOR SALE — Campbell Press. JOHN W. STOCKER & SON, 510 W. Marianna ave. or Schubert ave., Chicago. Phone Humboldt 460.

FOR SALE — Five Sprague Linotype motors, in good repair, for sale cheap, all or singly. THE VAIL CO., Coshocton, Ohio.

FOR SALE — Harris Automatic press, little used. H. V. ST. GEORGE, 383 W. Broadway. New York.

FOR SALE — One fine 7-column Washington press, $50; 1 fine 6-column quarto Washington press, $75; 1 fine 6-column quarto Ideal Cylinder, $85; 1 8-column folio Prouty Standard cylinder, $150; 1 elegant 7-column folio book press, $450; 1 elegant 7-column folio news press, $400; 1 elegant 6-column quarto news press, $450; big bargains every one. WALKER & CO., Madison, Wis.

FOR SALE — Ten-point Simplex typesetter, will set 30 pica measure; about 450 lbs. 10-point type, leads, galleys, etc.; all in first-class shape; investigate. C 503.

FOR SALE — Two 37 by 52 Campbell book and job presses; one 28 by 42 Campbell complete; these machines will be sold at a very low price for spot cash. O 451.

FOR SALE — Fine line of new printing machinery and type, printing presses, paper cutters and complete equipment; will sell as a whole or in parcels at bargain prices; send for detailed list. P. O. Box 574, Springfield, Ohio.

SECONDHAND TYPE FOR SALE — We have several fonts of American Type Foundry Works Binner Series from 12 point to 60 point, also Bradley Extended from 8 point to 60 point in first class condition for sale at a bargain; write for proofs and our low cash price; a snap. TRADE PERIODICAL CO., 355 Dearborn st., Chicago.

WANTED TO SELL an entire newspaper equipment on easy terms. FRANK B. WILSON, Kenton, Ohio.

WE ARE NOW READY to make contracts (for our 1908 line of Art Calendars) with a few high-grade specialty printers who desire an exclusive line of better than the ordinary work made by the regular stock houses. Our line of Art Calendars is one of the four leaders in the country and is favorably known in its own field. We will make exclusive territorial contracts. THE BECKWITH CO., Inc., Norwich, Conn.

1 HARRIS AUTOMATIC PRESS with top feed, size 15 by 19, in use but a short time, practically new, cheap for cash. O 494.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 13; machinist operators, 8; Linotype operators, 15; foremen, 6; all-round men, 6; bookbinders, 10; stonemen, 2; compositors, 2; artists, 2; pressmen, 14; proofreaders, 3; editors, 2; advertising manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

WANTED — Good commercial artist who understands retouching photographs. O 2.

### Bindery.

BOOKBINDERS WANTED — One ruler, two forwarders, one finisher; permanent positions guaranteed, highest wages; non-union, THORNTON-LEVEY CO., Indianapolis, Ind.

### Composing-room.

JOB COMPOSITORS — One of the largest 9-hour offices in New York city has openings for first-class tabular hands; also several jobbers of exceptional ability; steady positions at highest wages to right men; give references. O 489.

STONEHAND — Good careful man, experienced on both publication and catalogue work; excellent opportunity for man of ability in a large New York printing office; 54 hours a week; give references. O 488.

SUPERVISING FOREMAN for composing-room in Philadelphia; he must be a first-class job compositor, capable of originating ideas and getting them executed by others; a man of high character, who can inspire respect and loyalty; your application should set forth your experience fully and give the names of parties to whom we may refer; specimen of work done would help to prove your cause. O 525.

WANTED — Two book compositors, men or women; wages 20 to 25 cents per hour according to ability; nine-hour day. ARGUS & PATRIOT, Montpelier, Vt.

### Electrotypers.

WANTED — Experienced union electrotype finisher; salary, $3.75 per day; eight hours; steady position; location — Pacific Northwest; give references and particulars. O 497.

### Engravers.

WANTED — PHOTOENGRAVERS AT ONCE; 7 half-tone operators, 4 copper etchers, 2 line photographers, 4 zinc etchers, 5 finishers, 4 proofers, 2 blockers, 2 three-color experts, 2 machine artists; good pay, steady jobs, open shops in 16 different cities. Send full particulars EMPLOYING PHOTO ENGRAVERS' ASSOCIATION OF AMERICA, Secretary's Office, Milwaukee, Wis.

### Foremen.

ASSISTANT FOREMAN in job and catalogue office of from 8 to 12 men, familiar with make-up and proofreading; also stoneman in non-union office. O 176.

### Manager.

WANTED — An experienced and practical man to manage a job and newspaper plant, with a daily and weekly paper, doing an annual business of over $25,000; desire the party able to buy an interest in and take full charge of the business. For particulars address O 262.

### Operators and Machinists.

WANTED — Strictly competent Monotype keyboard operator; tabular and straight matter; open shop; give particulars. POWERS-TYSON CO., Grand Rapids, Michigan.

### Pressroom.

PRESSMAN — Good platen pressman for half-tone, embossing and color work; sober, energetic, and must produce the goods; union, married preferred; give experience and salary expected; no experimenters need apply; good job to right man. O 504.

WANTED — Job pressman, non-union; five presses; permanent position and advancement to man not afraid to work. THORNTON-LEVEY CO., Indianapolis, Ind.

WANTED — Pressman experienced on catalogue and half-tone work; $18; non-union. O 177.

### Proofroom.

PROOFREADER — Fast and accurate; on publication and novel work; permanent employment, good salary to a hustler; large nine-hour office in New York city; give references. O 248.

### Salesmen.

CALENDAR SALESMEN — THE COMING YEAR WE SHALL BRANCH OUT AND COVER MORE TERRITORY THAN EVER BEFORE. WE WANT MEN OF ABILITY TO SELL A STRICTLY HIGH-GRADE LINE OF *ART CALENDARS*. EXPERIENCE IS NOT ABSOLUTELY NECESSARY, ALTHOUGH IT WOULD BE AN ADVANTAGE. VERY YOUNG MEN ARE NOT DESIRED BUT ONLY THOSE WHO CAN PROVE THEIR BUSINESS ABILITY AND RELIABILITY. TO SUCH MEN WE OFFER A GOOD PROPOSITION AND ONE OF THE LEADING LINES OF THE COUNTRY. THE BECKWITH CO., INC., NORWICH, CONN.

WANTED — A competent traveling salesman to handle machinery selling to binders and printers. O 506.

### Miscellaneous.

WE WANT good printers, best to be had, union; several all-round men can have steady work; we also want two first-class double-decker Linotype operators; steady jobs for good men; only union men need apply. CALKINS PUBLISHING HOUSE, 24 Clay st., San Francisco, Cal.

## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Machinist operators, 21; Linotype machinists, 10; Linotype operators, 20; all-round men, 3; artists and cartoonists, 3; proofreaders, 4; superintendents and foremen, 19; editors and reporters, 4; steel engraver, 1; photoengraver, 1; bookbinders, 3; job printers, 8; pressmen, 12; advertising and business managers, 4; solicitor, 1; make-ups, 3; ad.-men, 2; compositor, 1; stoneman, 1; ad.-writer, 1; monotype operators, 3; electrotypers and stereotypers, 2. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

ARTIST of wide and varied experience in all classes of drawing for the trade; references and drawings upon request; write me. O 475.

### Bindery.

BOOKBINDER, all-around man, blank book finisher, marbler and stamper wants position in a Western city. O 521.

FIRST-CLASS BOOKBINDER wants a steady position with some up-to-date and progressive concern in the Eastern States; 15 years' experience as paper ruler and forwarder, and 2 years at finishing; best references. O 526.

RULER who has had 7 years' experience on highest class of work wants position; can furnish best of references. O 515.

### Composing Room.

FIRST-CLASS JOB COMPOSITOR, used to handling the better grade of work, desires to make a change; sober and reliable. O 383.

JOB COMPOSITOR — High-class display man — is open for engagement with a modern print-shop; thoroughly alive to the advertising value of printing. Address BOX 726, Baltimore.

SITUATION WANTED by all-around printer of 11 years' experience; 25; married. O 499.

STONEMAN — By man up on high-grade catalog and book work; expert on register and novelty work; union. O 490.

### Engravers.

POSITION WANTED — Engraver on steel die and copper plate. W. O. ROBINSON, 2628 W. Harrison st., Chicago.

TO PHOTOENGRAVERS — An expert black and tri-color man and artist of exceptional ability, well acquainted with all improved methods and equipment, wishes to hear from firm who wants manager or superintendent with 20 years' experience. O 502.

### Foremen.

ALL-AROUND FOREMAN desires change; capable of taking charge of medium plant, thoroughly reliable, plenty experience and executive ability, can produce economically, handle stock, presswork, estimate, read proof, thoroughly conversant with modern printing; married, strictly temperate, 32 years of age; prefer the East; desire time to work notice. O 302.

### Managers.

SALES MANAGER AND SUPERINTENDENT desires to make a change; possessing qualifications that are necessary to the upbuilding and steady, continuous growth of any modern printing plant, expert estimator and practical in all departments, has the ability to design and lay out business literature, proposing valuable ideas, and showing the customers the most essential points of value, thus getting the highest price obtainable for good work; expects to hustle and wants to connect with others doing the same. O 509.

### Operators and Machinists.

LINOTYPE OPERATOR, lady, desires change; two years' experience; good speed, accurate. O 517.

LINOTYPE OPERATOR-MACHINIST of good habits desires permanent day situation; reliable, clean proofs, speeds 5,000, married, union. O 293.

### Pressroom.

FOREMAN PRESSMAN, first class on colorwork and half-tones, wishes to take charge of pressroom; understands thoroughly handling every detail of pressroom and stock. O 496.

PRESSMAN AND FOREMAN up-to-date on process half-tone and color work and automatic feeders; capable of handling large work and pressroom; sober, steady and married. O 512.

PRESSMAN — Competent young man, cylinder and job; operate Dexter feeder and folder; cut stock; temperate. O 535.

PRESSROOM FOREMAN, at present employed, desires to make a change; can refer to present employers; Western position preferred. J. R. GRIMSHAW, Deposit, N. Y.

PRESSROOM FOREMAN or cylinder pressman familiar with all classes of work; 35 years of age, reliable, married, union; originally from New York; references; prefer a small town where they do good printing. G. W. M., General Delivery, Nashville, Tenn.

### Superintendents and Foremen.

A-1 SUPERINTENDENT and assistant manager, employed by large leaders in finest engraving and printing, will change if good inducements are offered; must be first-class position and permanent; give details of office, what salary you will pay, to save delay; highest references; will do you good; go anywhere. O 107.

PRACTICAL PRINTER desires change location; accurate estimator; can turn out highest grade work; manager, superintendent or foreman. O 474.

## WANTED TO PURCHASE.

LINOTYPES bought for cash; correspondence solicited. THE TYPESETTING MACHINERY CO., 1241-3 State st., Chicago.

WANTED — Secondhand Linotype mats., 6, 10, 11 point. NEWS, St. Johns, Mich.

WE ARE IN THE MARKET to buy any standard make router for routing half-tone work. Address COHEN & COMPANY, 128 Opera place, Cincinnati, Ohio.

WOOD TYPE WANTED — Wanted to purchase a series of good second-hand wood type from eight to forty-eight line; price must be right. Address, with proofs and price, EL PASO PRINTING CO., El Paso, Tex.

## MISCELLANEOUS.

A BEST MANUFACTURED STEREOTYPE PAPER, which is ready for use, for Cold or Hot Process; our Patent Front and Back Matrix Paper requires only Two Seconds to make-ready and to beat or to press in; each matrix will cast a number of excellent plates; we mail 12 Front and 12 Back Matrix Sheets for $1; we also have the largest selection of Stereotype Machinery of latest improvements. F. SCHREINER MFG. CO., Plainfield, N. J.

A BONANZA FOR SMALL PRINT-SHOPS — My trade-getting, money-making plan, 25c. Circular free. Cook, 930 W. 36, Los Angeles, Cal.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mache; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

BERGER & WIRTH — Notice is hereby given that Messrs. H. O. Waldbaur and George Auster have this day severed their connection with the business of Berger & Wirth. Mr. C. Blumroeder has been appointed manager of the New York Office of the firm. New York, September 1, 1906.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties.
Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. ..... $2.50
Typewriter ribbons exactly matching, per dozen ..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

TO PUBLISHERS — Operator-machinists will install their Linotypes and contract for 75,000 to 150,000 ems composition daily. O 505, care New York Office INLAND PRINTER.

WANTED — Linotype composition, 20c per thousand for 8 point and 19c for 6 point; write for complete rate card. FRANK B. WILSON, Kenton, Ohio.

**OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS** are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
**CHAS. L. STILES, Printers' Cuts, Live Stock Cuts, Poultry Cuts, COLUMBUS, OHIO**



**SPATULA CUT CATALOGUE** (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

**Any Printer** can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.
*Write for Catalogue and get started at once.*
**THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.**




*Moderately priced and absolutely reliable. Write for catalogue.*

**Automatic Profit-Guarding**
by stopping the expensive waste caused by over or under production
**DURANT COUNTERS**
automatically guard the printer's profits.
**W.N. DURANT CO., Milwaukee, Wis.**




THE MAN FROM JOPLIN, MISSOURI, AFTER BEING SHOWN




The superiority of and the economy in using **Jones' Spaceband Repair.**
You can be shown free for the asking.
**Address PHILIP F. JONES, Box 174, Atlanta, Ga.**

**MAN WANTED** SOMEWHERE NEAR CHICAGO to assist us in showing and selling properties. No experience necessary, if willing to let us teach you the real estate business. Salary $60 a month, to honest man, willing to devote part of his time to this business. CO-OPERATIVE LAND CO., Andrus Bldg., Minneapolis, Minn.

**BURRAGE PADDING GLUE**
makes the strongest and most flexible pads, and at small cost; because—it's made of the best materials, and over thirteen years' experience enables us to get the most out of them. It pays to use it.
**ROBT. R. BURRAGE, : : : 83 Gold Street, NEW YORK**

**WANTED** In several States, experienced men as exclusive Agents for handling Commercial Calendars, Catalogues and Show Cards. Best references required. CAMPBELL ART CO., Flatiron Building, New York.

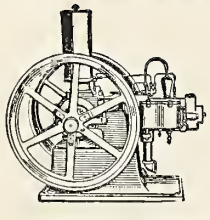
**GORDON PRESS MOTORS**

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

**GUARANTEE ELECTRIC CO., Chicago, Ill.**

**"Roughing" for the Trade**
We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
**THE HENRY O. SHEPARD COMPANY**
**120-130 Sherman Street, CHICAGO**

**The Neidich Process of Imitating Typewriting (Ribbon Printing)**
Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.
**NEIDICH PROCESS CO., Burlington, N. J.**



**THE MIETZ & WEISS OIL ENGINES**
**Marine, 1 to 100 H.-P. Stationary, 1 to 70 H.-P.**
Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.
*Send for Catalogue.*
**A. MIETZ, 128 Mott St., New York**



**Study Law at Home**
***THE ORIGINAL SCHOOL.*** Instruction by mail adapted to every one. Recognized by courts and educators. Experienced and competent instructors. Takes spare time only. Three courses—Preparatory, Business, College. Prepares for practice. Will better your condition and prospects in business. Students and graduates everywhere. Full particulars and *special offer FREE.*
**THE SPRAGUE CORRESPONDENCE SCHOOL OF LAW, 733 Majestic Bldg., Detroit, Mich.**



**PRINTERS** Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE
Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.

LET US SEND YOU A SAMPLE OF OUR
**"ESSO"**
**Molding and Polishing Graphite**
Prices furnished gladly.
THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG






**HEADQUARTERS FOR EMBLEM CUTS**
**YATES BUREAU of DESIGN**
**263-269 Dearborn St. CHICAGO, Ill.**
*Send Stamp for Booklet: Write on your Business Stationery*

Within the past year we have supplied the Government Printing-office at Washington, D. C., with over **100,000** pounds of

Trade Mark M & E Registered

**MONOTYPE METAL**
*Without a Single Complaint.*

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotype, Autoplate, Compositype.

**MERCHANT & EVANS CO.**
(Successor to MERCHANT & CO., Inc.) *Smelters, Refiners*
**PHILADELPHIA, PA.**
New York Chicago Baltimore Brooklyn Kansas City Denver

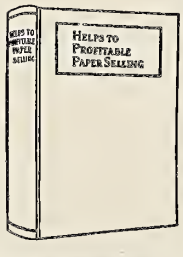
*A Modern Monthly— All About PAPER*

The PAPER DEALER




THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.




**SPECIAL TRIAL OFFER—** The Monthly Balance of 1906 and book, "Helps to Profitable Paper Selling," for fifty cents.

**The PAPER DEALER**
155 WASHINGTON STREET, CHICAGO

IN THE MANUFACTURE OF MANIFOLD BOOKS

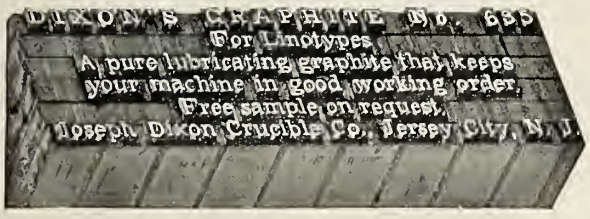
# CARBON PAPER

IS THE MOST IMPORTANT FACTOR

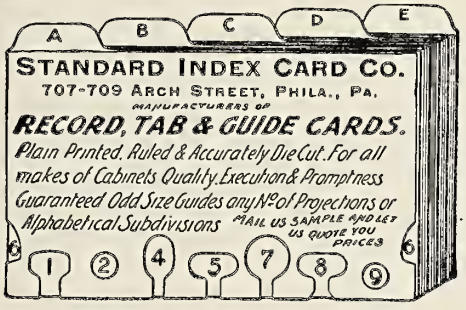
Our neat price folder; It's printed on stiff cardboard, with a hole punched in it to hang up for future reference. You'll take it down from the peg often enough to consult for price and size on carbon papers for pen, pencil and typewriter. Don't fight shy of manifold duplicating work. It's profitable, and no trouble, providing you have suitable carbon paper. The folder makes the carbon situation clear, tells how to purchase economically. We also include a liberal line of samples.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

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ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

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# WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

**Established 1868. Cincinnati is sufficient address in writing or shipping.**

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## A THREE THOUSAND DOLLAR CROW

This crow—larger size—was printed in two colors—red and black—on a thousand cards and mailed locally. It brought *$3,000 worth of business* and proved the *business* value of an original artistic illustration in advertising. The "Herrick Cut Book" is brimful of them, with bright ideas to get the best results. Send 25c for it to-day and get on our mailing list for a lot of good things.

THE HERRICK PRESS, 88 Fine Arts Bldg., Chicago

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# HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

**CHAS. M. HIGGINS & CO., Mfrs.**

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N.Y.
Factory, 240-244 Eighth St. } U. S. A.

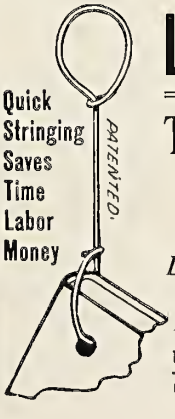
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# *Pacific Coast Tours*

A new booklet outlining **all** the highways from the East to, and along, the Western Slope. No other so impartial and complete! Free.

Address P. S. EUSTIS,
411 "Q" Bldg., Chicago

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# LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

## The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

*Look Better and Won't Break or Wear Out.*

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

PHONE M. 4813

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN

## Is this what you've been looking for?

Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit patents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. :: :: :: :: :: :: :: Address,

**JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO**

Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

## AULD'S BODYGUM

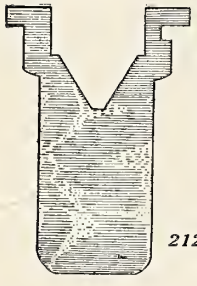
**for smooth, sharp printing, without picking of coated stock.**

A panacea for all the ills of poster, label and newspaper printing.

Gives body and life to inks. Guaranteed to make any printing ink take sharply, smoothly and firmly to any highly glazed paper that is manufactured, including hard linen papers or rough stock. BODYGUM keeps the ink right square on the fine lines of half-tones, solids and faces of type, and sets it firmly, smoothly and sharply on all papers, including waxed, highly glazed, hard or soft papers, celluloid, tin-foil and aluminum. Sample cans, postpaid, **25 cents.**

**HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.**

SINCLAIR & VALENTINE, SELLING AGENTS, NEW YORK.



## Expert Spaceband Repairing

Send us your broken, rusty bands and we will refit and finish them as accurate and durable as though they were new.

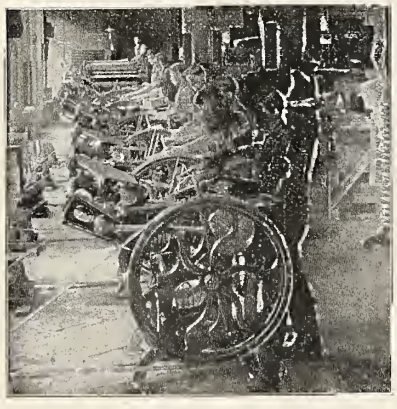
Satisfaction guaranteed. Price, 30 cts. each.

**SCHUYLER COMPANY**

*2129 Stuart Street, - BERKELEY, CALIFORNIA*

Successors to Schuyler & White, of Los Angeles, California.

## ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

SOLD BY

*Barnhart Bros. & Spindler*

**Roth Bros. & Co., Inc.**

**27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS**

## COPPERPLATE WORK FOR THE TRADE ONLY




**STATIONERS ENGRAVING CO.**

**147 FIFTH AVE. CHICAGO**

## The Square Deal in the Public Printing-Office



In reorganizing and placing the government printing-office on a modern basis the Public Printer has adopted

*International Rochester Card Time Recorders*

to insure punctuality and industry, because the INTERNATIONAL RECORDERS enforce a square deal, being fair to the employes and fair to the government.

Each employe knows at the moment he records his arrival and departure that the record is correct; hence there can be no dispute, no partiality, no favoritism. Each man stands on his own time record, made and verified by himself.

### International Card Recorders Save Money

time and labor wherever used. We can equip your establishment so economically that the equipment will pay for itself within a few months and save money for you for a business lifetime.

Write for our booklets that tell how. They cost us hundreds of dollars to prepare and are worth at least a dollar to you. They show you how to

### Save Hundreds of Dollars Annually

by bringing up to date your time, pay-roll and cost-keeping systems and thus get all the labor you pay for and pay only for the labor you get. They are free to you.

**International Time Recording Co.**

199 Water Street, BINGHAMTON, N. Y.

## School of Printing and Binding

WINONA TECHNICAL INSTITUTE :: Indianapolis.

THE SCHOOL has been thoroughly reorganized and will give complete instruction in all phases of Printing. The Preparatory course for beginners continues forty weeks. The Junior course has two terms, one of ten and the second of twenty weeks. The Senior course specializes in Machine and Job Composition, Imposition, Presswork, Paper Stock, Binding, Office Management, etc. Term, twenty weeks.

### SPECIAL COURSES

¶ This is the day of specialists in all branches of the Printing trade, and we help develop workmen along particular lines which they may desire to follow. Special course in Binding includes thirteen weeks of instruction; tuition, $35. Special course in Machine Composition, eight weeks; tuition, $50. Night class opens October 15. Special instruction in Job Composition, Imposition, Presswork, etc.

Full Particulars On Request

FRANK CHANDLER, Director

| MITCHELL | | |
|---|---|---|
| 37A | 6-POINT No. 5 | $1.00 |
| 28A | 6-POINT No. 4 | 1.00 |
| 24A | 6-POINT No. 3 | 1.00 |
| 19A | 6-POINT No. 2 | 1.00 |
| 17A | 6-POINT No. 1 | 1.00 |
| 16A | 12-POINT No. 4 | 1.50 |
| 16A | 12-POINT No. 3 | 1.50 |
| 13A | 12-POINT No. 2 | 1.50 |
| 11A | 12-POINT No. 1 | 1.50 |
| 9A | 14-POINT | 1.75 |
| 7A | 16-POINT | 2.00 |
| 6A | 24-POINT No. 2 | 2.50 |
| 5A | 24-POINT No. 1 | 2.50 |
| 4A | 30-POINT | 3.00 |
| 3A | 36-POINT | 3.75 |

| BLAIR | | |
|---|---|---|
| 46A | 6-POINT No. 0 | $1.00 |
| 29A | 6-POINT No. 1 | 1.00 |
| 23A | 6-POINT No. 2 | 1.00 |
| 19A | 6-POINT No. 3 | 1.00 |
| 16A | 6-POINT No. 4 | 1.00 |
| 18A | 12-POINT No. 1 | 1.50 |
| 16A | 12-POINT No. 2 | 1.50 |
| 14A | 12-POINT No. 3 | 1.50 |
| 11A | 12-POINT No. 4 | 1.50 |
| 9A | 18-POINT No. 1 | 2.00 |
| 8A | 18-POINT No. 2 | 2.00 |
| 6A | 24-POINT No. 1 | 2.50 |
| 5A | 24-POINT No. 2 | 2.50 |

# THE MITCHELL SERIES

## A NEW ONE

To-day one of the most extensively used faces is the Blair, which was cut a few years ago, and in which the body of this advertisement is set.

On certain classes of work a **heavier type** is desirable, and for this reason we have produced the **MITCHELL**, which is used on the heading, signature and **emphasized words** in this announcement. It closely follows the general design of the Blair, and we feel sure it will achieve the same popularity.

If you have the Blair, send us your order for the **MITCHELL**. If you have neither, it will pay you to put in **both**. They are the **best faces** made for producing high-class stationery in imitation of engraved work.

INLAND TYPE FOUNDRY

SAINT LOUIS
12TH & LOCUST STREETS
CHICAGO
188 MONROE STREET
NEW YORK
160 WILLIAM STREET

# *In Stock*



Get Stitcher-Wise and Buy a

# Boston

## Self-Regulating

# Wire Stitcher

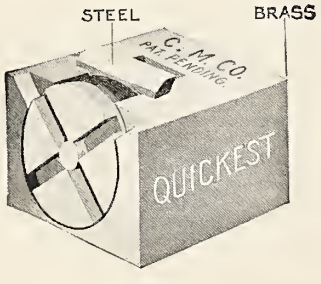
*At all Houses and Special Dealers of the*

*American Type Founders Co.*

*American Line Cheltenham Bold and Cheltenham Italic, with Chap-Book Cut No. 69*

# LABOR IS SAVED

WHEN THE EQUIPMENT OF YOUR PRINTING PLANT IS ADAPTED TO YOUR WORK




If you print books and catalogues from electrotype plates, or do work requiring register, there is nothing that will save so much labor and add so much to the quantity and quality of your output as our **Expansion System of Printers' Blocks**

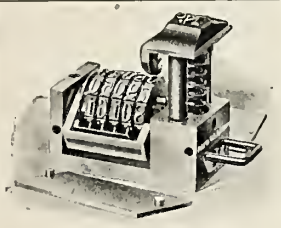
No wood bases needed—this also saves money. The cut shows our Quickest Hook. On account of its remarkable speed this is the right hook for book and catalogue work. It can be used as well for registering color forms. ¶ Send for our booklet which tells all about special equipments

| SOLD BY DEALERS EVERYWHERE | Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A. | SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO |
|---|---|---|

# WITH OR WITHOUT PLUNGERS



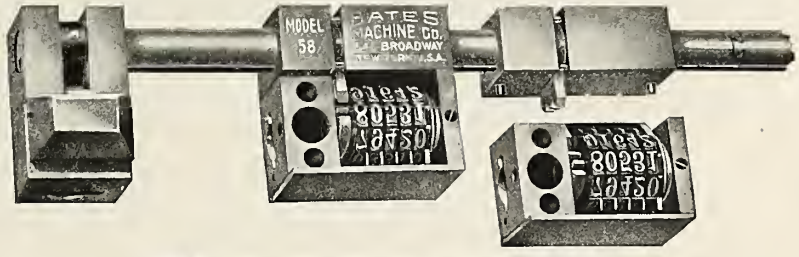
No 12345
**Model No. 27**
Ready for use, with plunger assembled.



**Model No. 27**
Showing parts about to be released for attaching to Model No. 58

## 20,000 Model No. 27
### NOW IN USE

Can all be operated without plungers with the aid of our new Model No. 58 operating bar.




**Model No. 58**—Showing method of operation.

## Model No. 58 Will Fit Them All

Write for New Catalogue just issued.

**THE BATES MACHINE COMPANY**

**General Offices and Factory = 696 to 710 Jamaica Avenue, BROOKLYN, N. Y., U. S. A.**

NEW YORK 346 Broadway | CHICAGO 315 Dearborn St. | MANCHESTER 2 Cooper St. | LONDON 63 Chancery Lane



# NINETEEN NEW NEWSPAPERS IN NINE WEEKS

Sample copies and advertising rates will be mailed on request

**The Canadian Printer and Publisher**

**TORONTO WINNIPEG MONTREAL**

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

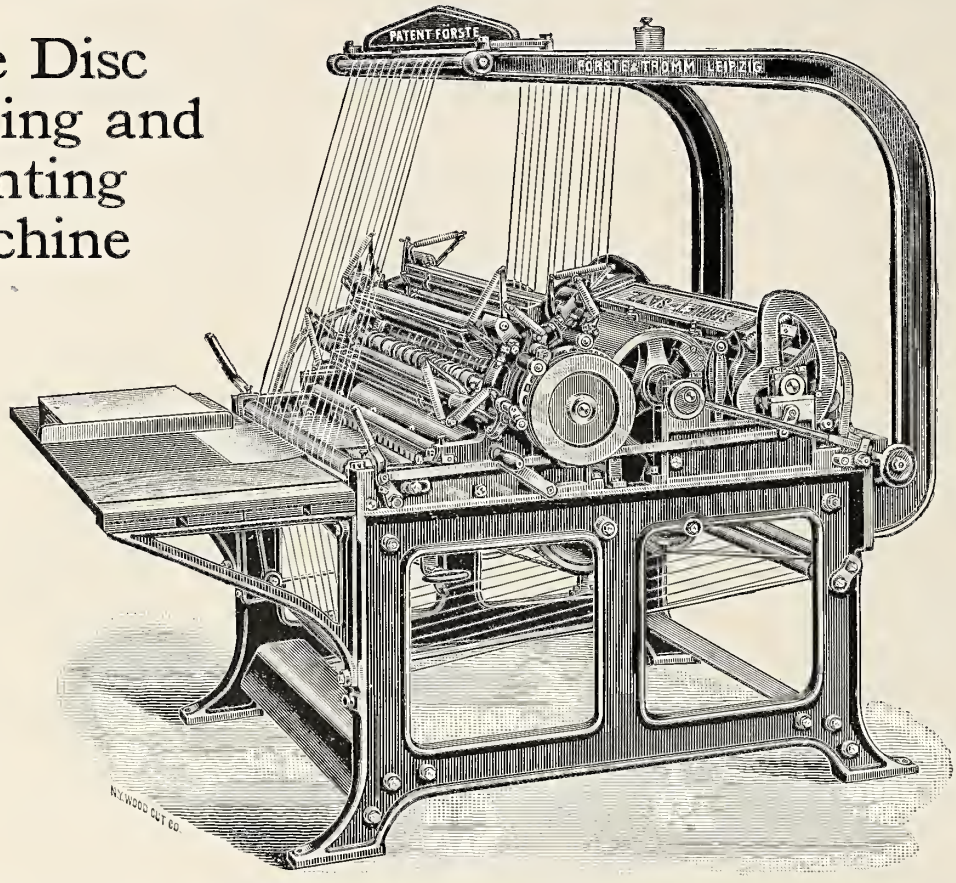
Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

# The Disc Ruling and Printing Machine

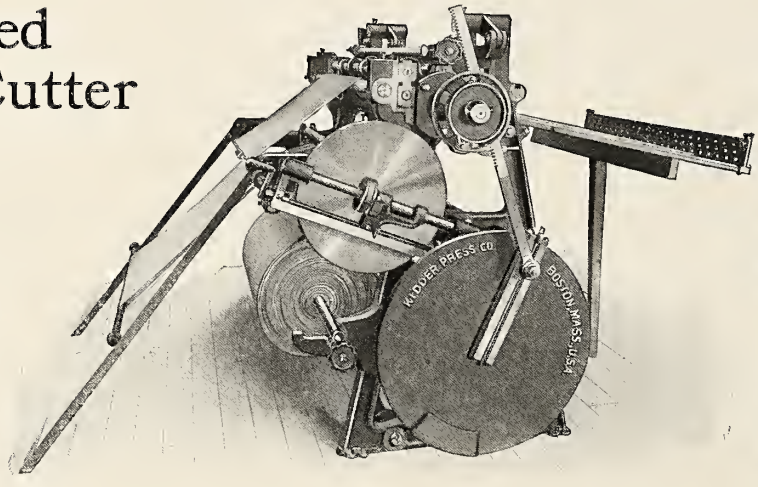



## 100 per cent more product than from pen machines!

Built without printing attachment, to rule on both sides of sheet with four colors or stop heads on each side.

GIBBS-BROWER CO., Sole Agents, 150 Nassau St., NEW YORK

# Roll-Feed Sheet Cutter




Cuts the sheet absolutely square and in perfect register.

Sheets may be any length up to sixty inches.

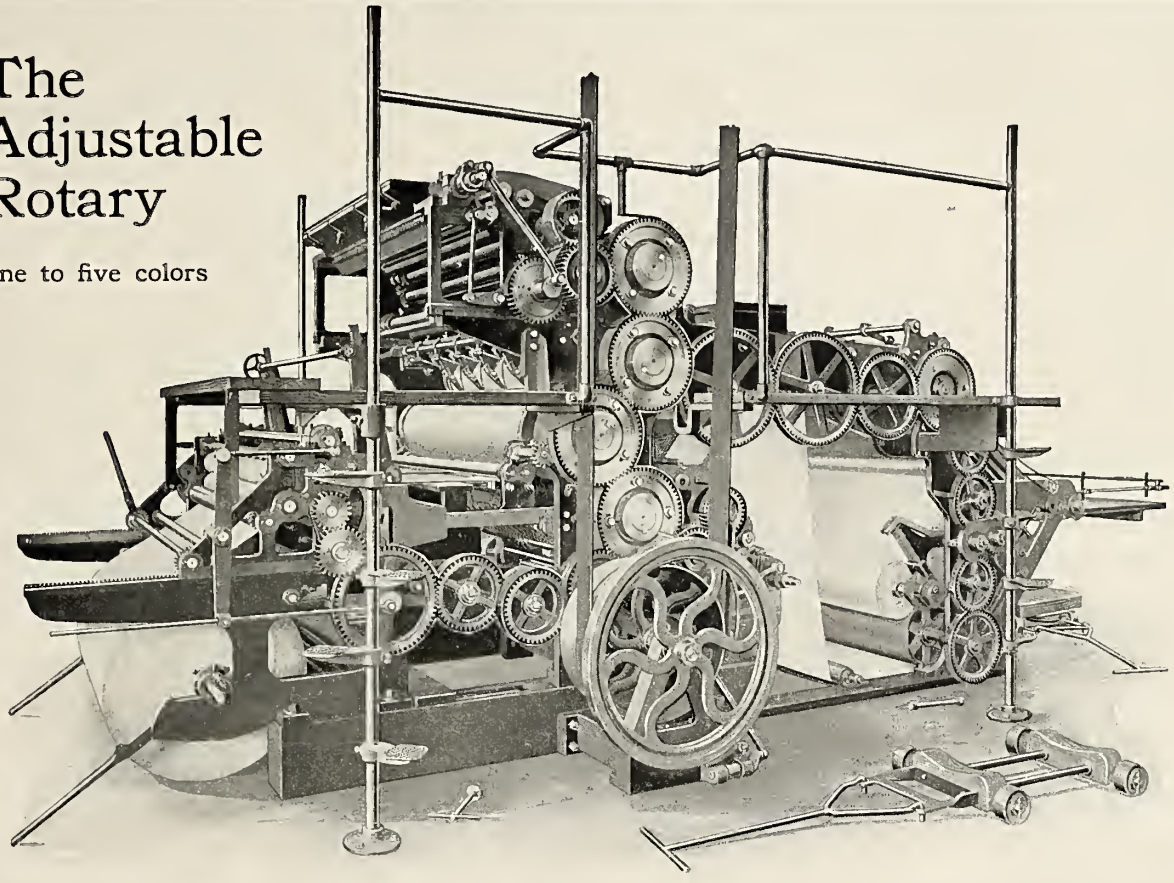
We build these machines any width.

KIDDER PRESS CO.
DOVER, N. H.

GIBBS-BROWER CO
150 Nassau St., NEW YORK

# The Adjustable Rotary

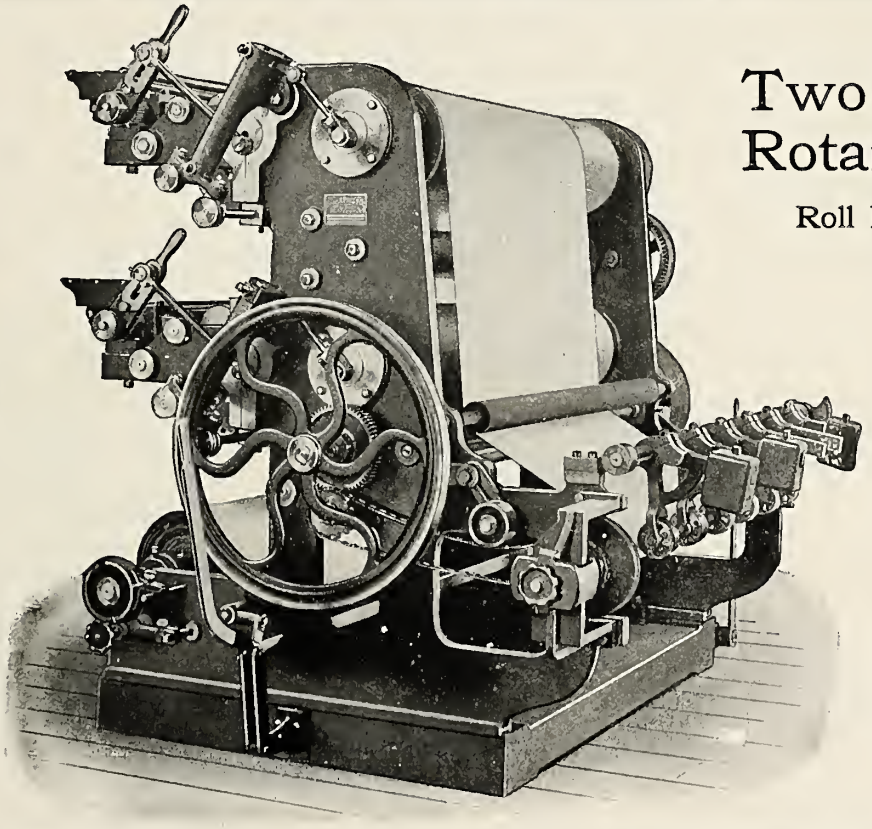
One to five colors



The Kidder Press Co. has perfected this style of press, and it is a machine well worth careful investigation. One of these presses will do the work of six two-revolutions.

---

We build Rotary Presses for doing all kinds of work.



# Two-Color Rotary

Roll Product

---

KIDDER PRESS CO.
Factory—DOVER, N. H.

GIBBS-BROWER CO., Sole Agents
150 Nassau Street, NEW YORK

# Think This Over, Please



TUBBS caused a saving to the Printers on Wood Goods, during the past twelve months, to the enormous sum of

# $200,000.00

This sum represents the increased discounts which the printers have enjoyed, and TUBBS is the fellow who is responsible. Can you recall where discounts were ever increased before Tubbs came into the field? Are we deserving of support under these conditions? We are absolutely an independent concern, and not controlled by any combination.

## WHAT IS THE RESULT OF COMBINATIONS?

I have forebodings for my country in the distant future, and am fearful that corruption will appear in high places and the money powers of our country will concentrate into few hands, and there is great danger of it overthrowing our republic. Really, this has caused me more alarm than at any time during the late war. God grant that my forebodings may not come true.

ABRAHAM LINCOLN.

Unless these combinations, pools, syndicates and trusts are throttled, there will be a panic come upon the people such as the world never saw.

RUSSELL SAGE.

Beware of the trust companies is the warning of William Barrett Ridgely, Comptroller of the Currency, Washington, D. C.

We must not destroy or restrict competition in our manufacturing industries. If we do that it will bring about two classes of people, few masters and many slaves.

JAMES G. BLAINE.

It is a blessing to the printer that Tubbs came into the field when he did, otherwise it is my candid opinion that the largest portion of printers' wood goods would be selling at list to-day instead of an extra discount, such as is the case.

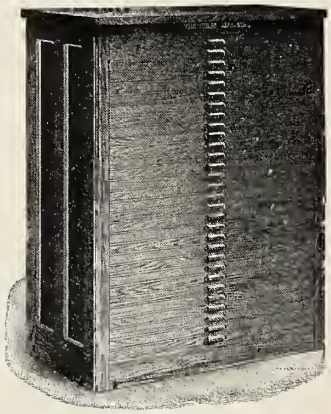
J. W. M.

The Almighty placed oil in the bowels of the earth for his children, but it is very unfortunate that one man owns it all. Were it otherwise it would be 8 cents a gallon instead of 20 cents.

J. R. B.

## TUBBS STANDARD CABINETS

Are made in all sizes, two-thirds, three-quarters or full size cases, single, double or triple tier, flat top or galley top, with Tubbs New Idea Cases, the kind without paper lining, and the discount is thirty per cent. It was only ten per cent formerly.

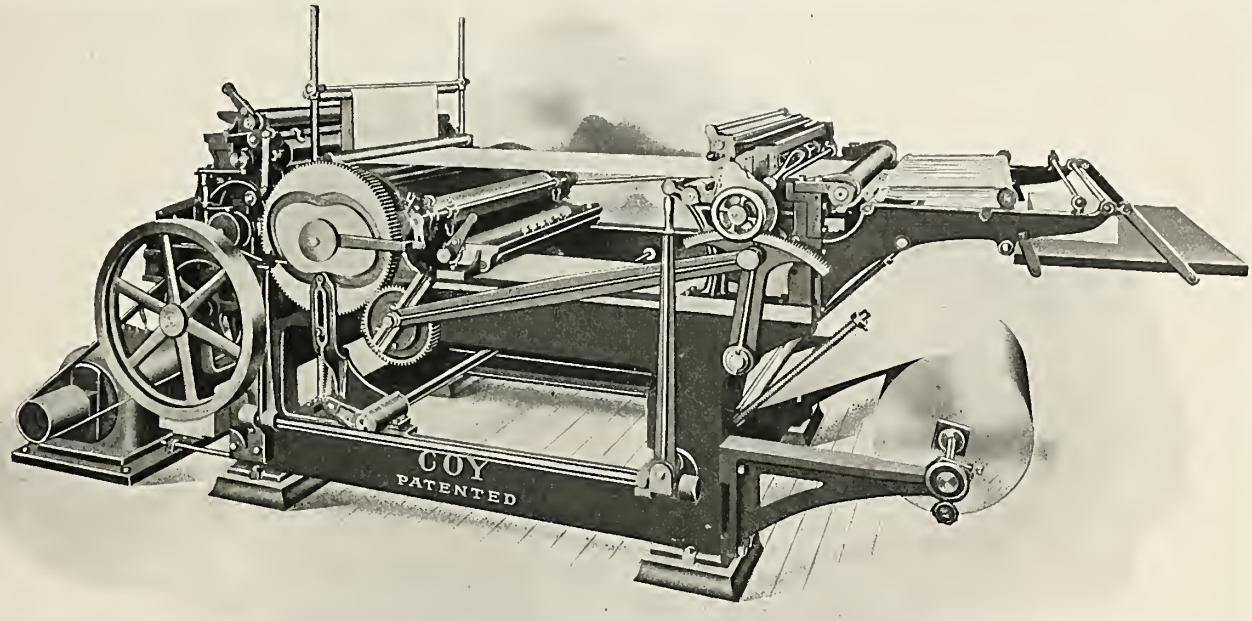


Tubbs Standard Cabinet, No. 260

**THE TUBBS MANUFACTURING CO.**

LUDINGTON, MICHIGAN, U. S. A.

# The Coy Two-Color and Perfecting Web Press



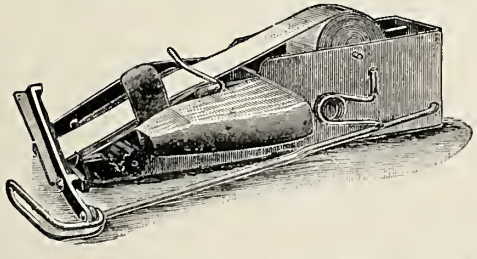

Meets the demands of the printer having long and regular runs in a manner not done by any other machine on the market.

AN ABSOLUTELY ALL-SIZE ROTARY.
It perforates, scores, punches, slits, numbers or rewinds.
THE NUMBERING ATTACHMENT IS A MARVEL.

THE COY PRINTING PRESS CO.
59 PLYMOUTH PLACE :: :: :: :: :: CHICAGO

*Why Wait?* Buy now, and be content, a

# DICK MATCHLESS MAILER



Lightest and quickest MAILER made. Once you try it you will use no other.

SEND FOR CATALOGUE

## F. J. VALENTINE

178 VERMONT STREET BUFFALO, NEW YORK

# Bausch & Lomb Photo Engraver's Lenses and Prisms

## Bausch & Lomb Precision Ray Filter for Three-Color Work

is filling a long-felt want.

¶ Optically plane.

¶ Accurately made as a photographic lens.

¶ Easily taken apart for changing solution and cleaning.

¶ It represents the highest attainment in this line.

¶ Used and recommended by three-color workers.

BAUSCH & LOMB OPTICAL CO.
ROCHESTER, NEW YORK
New York Boston Washington Chicago San Francisco

# FREE

Consultation for

*The Printer*
*The Publisher*
*The Platemaker*

If you purpose

A greater economy in your working conditions
Increasing the output of your presses
Purchasing a Bronzing Machine
Buying a Feeder
Erecting an Electrotype plant
Equipping a Photoengraving plant
Furnishing a Composing-room

*State your needs to*

## The United Printing Machinery Co.

BOSTON
246 Summer Street

NEW YORK
12-14 Spruce Street

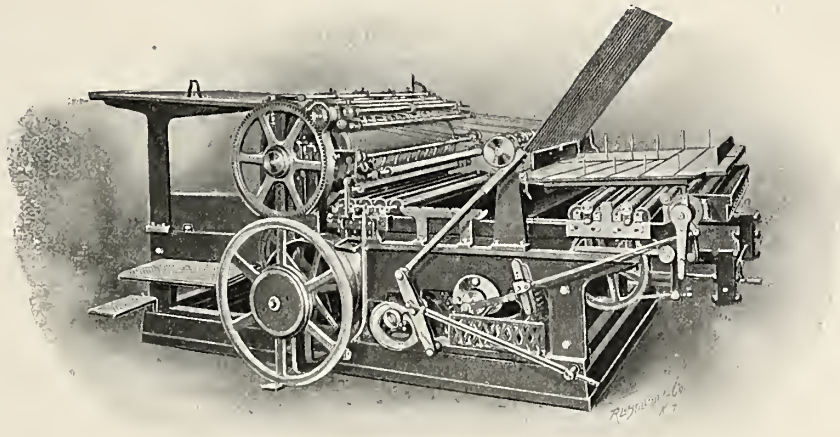
CHICAGO
337-339 Dearborn St.

SOLE SELLING AGENTS FOR THE

Electric Neutralizer and the Automatic Typecaster

# "Talking Points"

"THE Money is in the Pressroom" is a phrase often in the mouths of printers. It is well to bear this in mind in selecting a press. If the money is in the pressroom the way to get it out of the pressroom and into the hands of the proprietor with a big profit added is by using the Whitlock. These are "Talking Points."



## The Whitlock

Has other Talking Points which every printer should know about. They can not all be given in the space of an advertisement but we will furnish them on request. The Printing Trade is opening the heaviest season for work ever known.

Write for particulars, NOW.

**Agencies covering America and Europe:**

Western Agents
AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

Southern Agents:
Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN,
10 Johnson's Court, Fleet St., London, E.C.

FOR CIRCULARS, PRICES, ETC., WRITE

THE WHITLOCK PRINTING PRESS MFG. CO., *of* Derby, Conn.

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

# TO AMERICAN FIRMS SEEKING BRITISH TRADE

A BOOM in business in the United Kingdom is confidently predicted for the coming Fall and Winter seasons by those who should know. Now is the time, therefore, for business houses catering to the printing, bookbinding, manufacturing stationery and allied industries to prepare to *take advantage of it.* An excellent means of reaching the eyes and enlisting the interest of British firms engaged in those trades, is to

## ADVERTISE

—IN—

## The British and Colonial Printer and Stationer

(Annual Subscription $3) (Annual Subscription $3)

### POINTS THAT RECOMMEND IT

FIRST—It was established in 1878, thus has nearly *thirty years' reputation* back of it, in addition to the twenty years' experience of the printing trades, their aims and needs, which most of the members of the staff possess, and which they place at your service.

SECOND—It is the *only weekly journal* in the United Kingdom appealing direct to the printer.

THIRD—It has been in touch with the importers of American printing machinery and appliances from the time of their first introduction in any quantity, some fifteen years ago, and they are regularly advertising in its columns to-day.

FOURTH—What has been done by them can also be done by you, and we are willing to help you do it. It evidently pays other firms to advertise continuously in *The British and Colonial Printer and Stationer* and it should pay you also. Make a trial and see for yourself.

***Read the following Testimony to the UTILITY AND VALUE OF OUR PAPER, and send for Scale of Advertising Charges, with which will be mailed Specimen Copies and a sixteen-page Pamphlet containing 150 OTHER OPINIONS from Advertisers, Readers, the Press, etc.***

HERBERT L. BAKER (General Manager), THE UNITYPE CO., NEW YORK: "Allow me to express my surprise and gratification at finding so much of interest and value to me in your columns."

CHALLENGE MACHINERY CO., CHICAGO: "The subject of advertising in your very popular publication will be duly considered."

CHANDLER & PRICE CO. (Printing Press and Machinery Makers), CLEVELAND, OHIO: "We assure you we appreciate your publication."

CONGER ENGRAVING PLATE CO., U. S. A.: "We have long understood *The British and Colonial Printer and Stationer* to be the leader of its class in Britain."

INLAND TYPE FOUNDRY, ST. LOUIS, MO.: "A representative printers' paper."

MCKELLAR, SMITHS & JORDAN, PHILADELPHIA: "The amazing industry and excellent tact of the conductor is apparent even on a superficial glance over its pages."

MCMILLAN BOOK CO., ILION, N.Y.: "We shall certainly hope to avail ourselves of the advantage of the leading journal in England, so far as typographical matters are concerned."

MORTON, PHILLIPS & BULMER, MONTREAL: "I think very highly of your journal, and read it with great pleasure, as do all of our firm."

PAUL SHNIEDEWEND & CO., CHICAGO: "We do not doubt but what the *Printer and Stationer* is a good printers' journal wherein to advertise our machinery."

SECRETARY NEW YORK TYPOTHETÆ: "Regard your journal as a very valuable compendium of the news relating to printing, and always look for its arrival with much interest."

PAWLY PUBLISHING CO., ST. LOUIS: "The sample copy you sent us has come to hand and been looked over. We can add our testimonial to that of many others that the reading matter therein is of high quality."

***SPECIAL ISSUES, which have a large extra Home, Colonial and Foreign Circulation, in March, June and September***

PUBLISHERS AND PROPRIETORS:

**W. JOHN STONHILL & CO., 58 Shoe Lane, LONDON, E. C.**

? Do you want any particulars or prices on anything used in printing? Write us. We can tell you.

# THE PRINTERS' STORE

**Presses and Paper Cutters—all makes. Tubbs Wood Goods. Tubbs Wood Type.**

Read our latest circular about the DIAMOND CYLINDER PRESS.

Chas. Beck Paper Co., *Ltd.*

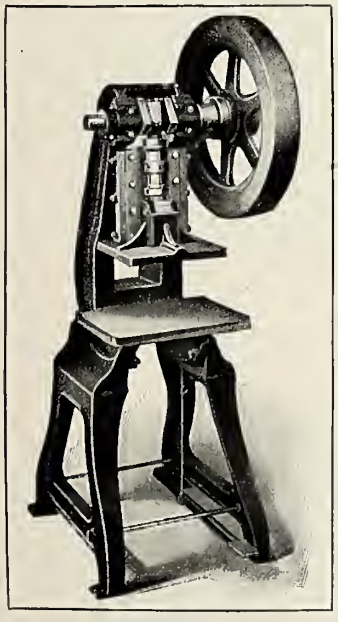
609 CHESTNUT STREET :: PHILADELPHIA, PA.



**There is but one *Best* in anything**

IN OPEN DIE PRESSES the Best is stamped

A. DEWES COMPANY



THE

# DEWES OPEN DIE PRESS

is especially designed for work requiring knife-edge cutting dies and is a Rapid-action, Compactly Built Machine which will

***Quickly Save Its Own Cost***

in time-economy over mallet work. ¶ This machine is especially adapted for small work in cutting Labels, Stationery, Lithographic Designs and all Soft and Fibrous Materials.

MANUFACTURED AND SOLD BY

**A. DEWES COMPANY**

*Booklet on request* 475 Broadway, NEW YORK



# WETTER

**THE STANDARD MODEL**

**THAT IS OPERATED BY A PLUNGER WITH THE WORD "No." TO PRECEDE THE FIGURES**

## Type-High Numbering Machine

Can be locked in the form by itself, the same as type, or surrounded by type to number and print at one impression, as all the figures can be properly inked; and is the only machine that can be successfully used on either a cylinder or job press.

Each impression of the press automatically changes the numbers. The Wetter is operated by plunger containing the word "No." to precede the figure. This "No." slide is removable without taking the form from the press, and any other character, such as "A," "B," "*," etc., can be inserted in its place in a moment. With each machine we furnish a "blank" slide to use in place of the word "No." when working the machines on a job press and when it is more desirable to have only the figures print.




Model 125. Size, ⅞ x 1½ inches.

The NEW MODEL WETTER is constructed of the best materials; parts are hardened where necessary; workmanship the best, and is superior to any numbering machine now on the market.

The Figure Wheels are steel. All Figures are cut deep, and the faces perfectly flat and sharp. Every "WETTER" is guaranteed.

**SOME OF THE STANDARD MODELS** Order by Model Number

| Model | Number of Wheels | STYLE OF FIGURES | Height, Inches | List Price | Code Word |
|---|---|---|---|---|---|
| 237 | 3 | 12345 | Type High | $11 00 | Jay |
| 186 | 4 | | | 12 50 | June |
| 125 | 5 | | | 14 00 | Jimmy |
| 126 | 6 | | | 17 00 | Jaguar |
| 127 | 7 | | | 21 00 | Jasper |
| 188 | 3 | № 1234 | Type High | 12 00 | Key |
| 182 | 4 | | | 12 50 | Keel |
| 130 | 5 | | | 14 00 | Karat |
| 131 | 6 | | | 17 00 | Kopeck |
| 132 | 7 | | | 21 00 | Kindle |
| 242 | 3 | № 12345 | Type High | 14 00 | Rain |
| 187 | 4 | | | 16 00 | Roach |
| 147 | 5 | | | 18 00 | Racket |
| 148 | 6 | | | 21 00 | Radish |
| 149 | 7 | | | 24 00 | Rafter |
| 197 | 3 | 1234 | Type High | 16 00 | Enter |
| 198 | 4 | | | 18 00 | Ending |
| 199 | 5 | | | 22 00 | Ethics |
| 244 | 4 | 123456 | Type High | 24 50 | Titter |
| 156 | 5 | | | 27 00 | Teale |
| 157 | 6 | | | 30 00 | Tavern |
| 158 | 7 | | | 33 00 | Taunt |
| 191 | 3 | 12345 | Type High | 23 00 | Pack |
| 144 | 4 | | | 24 50 | Part |
| 145 | 5 | | | 27 00 | Pint |
| 146 | 6 | | | 30 00 | Parry |
| 241 | 7 | | | 33 00 | Pearl |

Any of the above models can be arranged on special order to print one number six times, or twenty-four times, or almost any other combination desired. Prices according to quantity ordered at one time. Order by Model Number.

**CASH SALES SLIP WETTER**

Models 171, 172, 173, 174 are intended for Cash Sales Slip Work; can also be made to number almost any combination desired that can be made with a two or three wheel machine. Special prices for combinations other than those listed.

| | | | | | |
|---|---|---|---|---|---|
| 171 | 2 | 1 to 50 and repeat | Type High | 10 00 | Congo |
| 172 | 2 | 50 to 1 and repeat | | 10 00 | Congoback |
| | | 23 | | | |
| 173 | 3 | 1 to 100 and repeat | Type High | 13 00 | Dancer |
| 174 | 3 | 100 to 1 and repeat | | 13 00 | Dancerback |

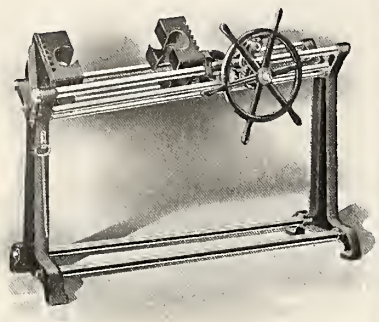
All Typefounders and Dealers Sell Them.

# WETTER

**NUMBERING MACHINE COMPANY** 331-341 CLASSON AVE. Brooklyn, N. Y., U. S. A.

Cable Address—"WETTER-BROOKLYN." Codes used, A B C and WESTERN UNION.

# DEXTER PROFIT PRODUCERS



### THE BEST BUNDLING PRESS ON EARTH

Quick in action.

All racks and gears cut from solid steel.

Geared to give the most power with the least exertion.

Range, 3 x 6 to 9 x 9 inches; floor space, 22 x 60 inches; weight, 650 pounds.

As rack-teeth are cut on tie-bars, nothing projects beyond the frame.



### THE MOST POWERFUL BLANK-BOOK FOLDER

Folds sections 6 x 6 to 28 x 28 inches up to half an inch in thickness.

Folds just as fast as sections can be fed.

No rollers used.

Immense pressure secured by heavy iron jaws pressed together by extremely powerful toggle.

The earning capacity of this machine is apparent to every bookbinder.

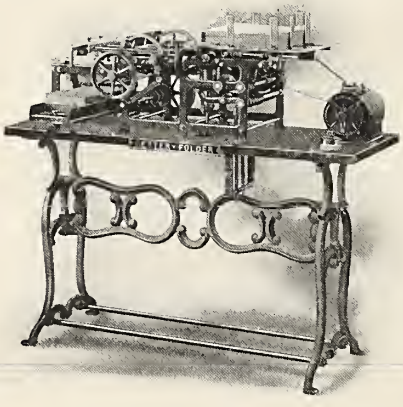
## THE MOST SUCCESSFUL LETTER-CIRCULAR FOLDER

Feeds automatically.

Folds 80 to 100 a minute.

Folds sheets 8½ x 11 inches, or the half sheets 5½ x 8½ inches, making the regular letter fold on the full sheets and two parallel folds on the note size.

Strongly built and perfectly adjusted to stand years of hard and constant service.



Requires little attention further than keeping a supply of sheets on the feed-table and removing folded sheets when packing-box is full.

Makes a very large saving both in time and money over hand folding.

Floor space, 2 feet x 3 feet 10 inches; weight, 250 pounds.

### 24-INCH SINGLE FOLDER

A machine for making one fold in any number of sheets from 1 up to 24.

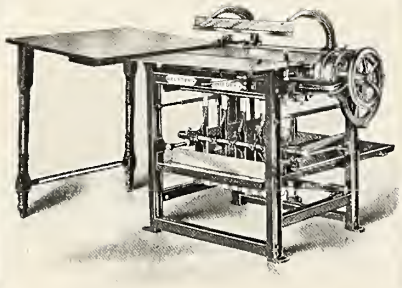
Especially designed for putting a parallel fold in work already folded to two or three right-angle folds, two or more on.

Tight pressure is secured by passing sheets through a pair of calendering rollers.

Speed as fast as sheets or signatures can be fed.

Floor space, 4 x 6 feet; weight, 1,500 pounds.

A very good investment for the catalogue and booklet maker.



### THE PONY CIRCULAR FOLDER

Folds sheets 6 x 9 to 14 x 20 inches.

Three or four right-angle folds.

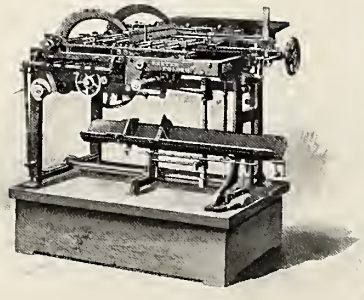
Parallel third and fourth folds.

Note or letter fold.

Pastes eight pages, if required.

Floor space, 33 x 42 inches; weight, 1,200 pounds.

The variety of work this folder is capable of makes it an especially profitable machine for the job-printer.



## DEXTER FOLDER CO.

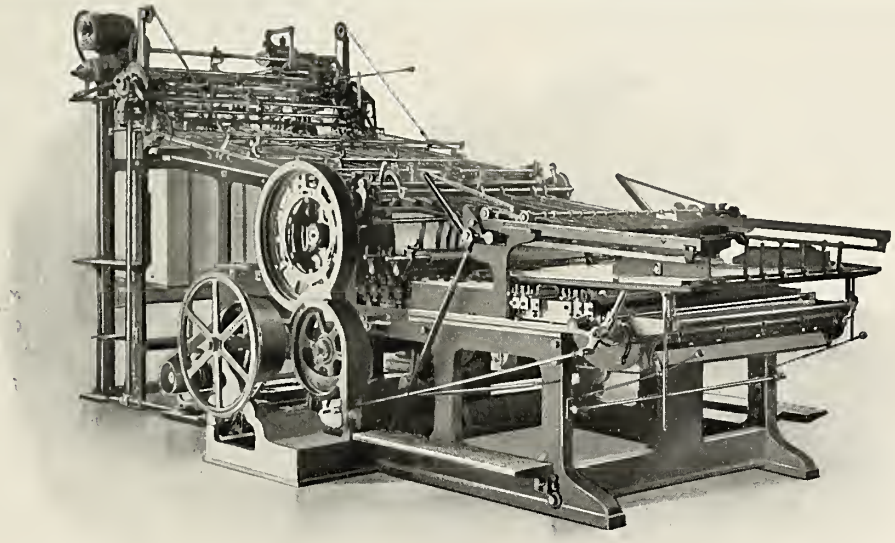
MAIN OFFICE AND FACTORY:

PEARL RIVER, N. Y.

NEW YORK BOSTON
CHICAGO SAN FRANCISCO

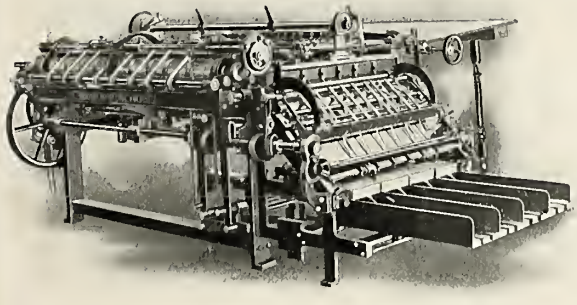
# DEXTER

## Feeders Folders Cutters



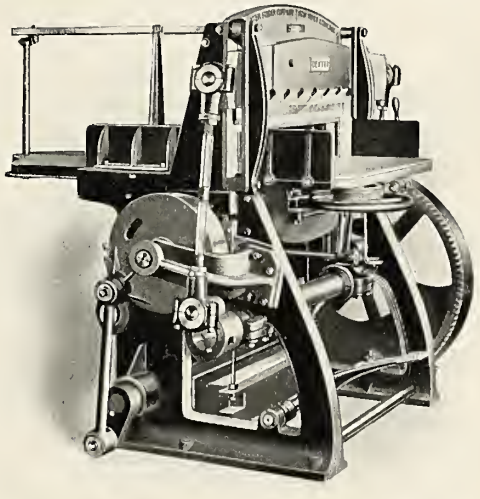
**DEXTER AUTOMATIC PRINTING-PRESS FEEDER**

***DEXTER FEEDERS FEED*** as fast as the job will stand and with a positiveness in accuracy that is distinctly their own. A tested assemblage of tested parts. Constructed by the highest class of mechanics. You prove their speed and accuracy in your own plant before purchasing.



**DEXTER QUADRUPLE MAGAZINE FOLDER**

***DEXTER FOLDERS FOLD,*** and they do it accurately. Not sometimes, but all the time. You can depend upon the Dexter to work twenty-four hours a day, and do fast and accurate work every minute. We can furnish any style of folder it is possible to build.



**DEXTER AUTOMATIC CLAMP CUTTER**

***DEXTER CUTTERS CUT*** smooth and true. The improved design of our Automatic Clamp and rigid knife movement enable us to guarantee perfect accuracy and a cutter that is from 10 to 50 per cent heavier and stronger than any other.

S A L E S A G E N T S

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T.W. & C. B. Sheridan Co., London, Eng.
*Canada*, J. L. Morrison Co., Toronto
*Australia*, Alex. Cowan & Sons Melbourne, Sydney, Adelaide
*South Africa*, John Dickinson & Co. Cape Town, Johannesburg and Durban

## DEXTER FOLDER CO.

Main Office and Factory — PEARL RIVER, NEW YORK

Branch Offices — NEW YORK, BOSTON, CHICAGO, SAN FRANCISCO

*Southern Agents* — J. H. Schroeter & Bro., Atlanta, Ga.
*Southwestern Agent* — F. A. Venney, Dallas, Texas

# RELIABLE

# Printers' Rollers

FOR

# Winter Use

## ORDER THEM NOW

FROM

# Sam'l Bingham's Son Mfg. Co.

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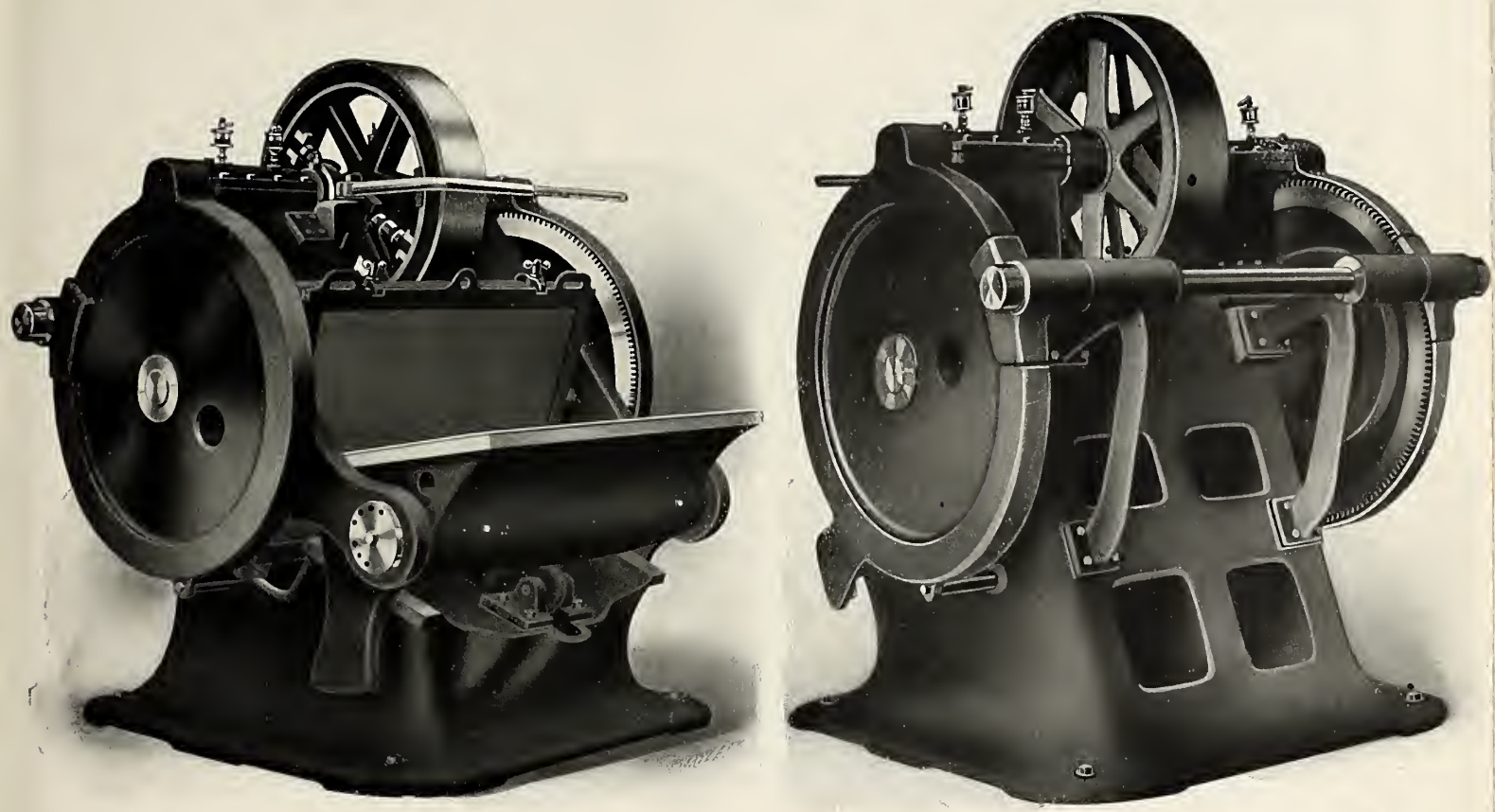
**CHICAGO**
195-207 South Canal Street

**PITTSBURG**
First Avenue and Ross Street

**ST. LOUIS**
21-23 South Third Street

**KANSAS CITY, MO.**
Fourth and Broadway

**ATLANTA, GA.**
52-54 Forsyth Street



## Eccentric-action Cutting and Scoring Press, Style Two

THIS is the most rigid, powerful and enduring press obtainable for "all around" paper-box cutting and scoring.

Usual rate of operation, 1,200 to 1,800 impressions per hour; but, when conditions are right, may be, and frequently is, speeded up to 2,400.

Face of platen, 26⅝ x 40 inches. Net weight about 9,700 pounds.

We now have several in the works approaching completion and can, at last, quote comparatively prompt deliveries.

For complete description, with details and prices, see our latest, June, Catalogue, pages 52 to 64, inclusive. Other sizes and styles also described therein.

JOHN THOMSON PRESS COMPANY

Main Office and Factory

NOTT AND EAST AVENUES, LONG ISLAND CITY, NEW YORK

CHICAGO — 1701 FISHER BUILDING

BOSTON — 176 FEDERAL STREET

LONDON — 57 SHOE LANE, E. C.

STAR PRINTING INK WORKS

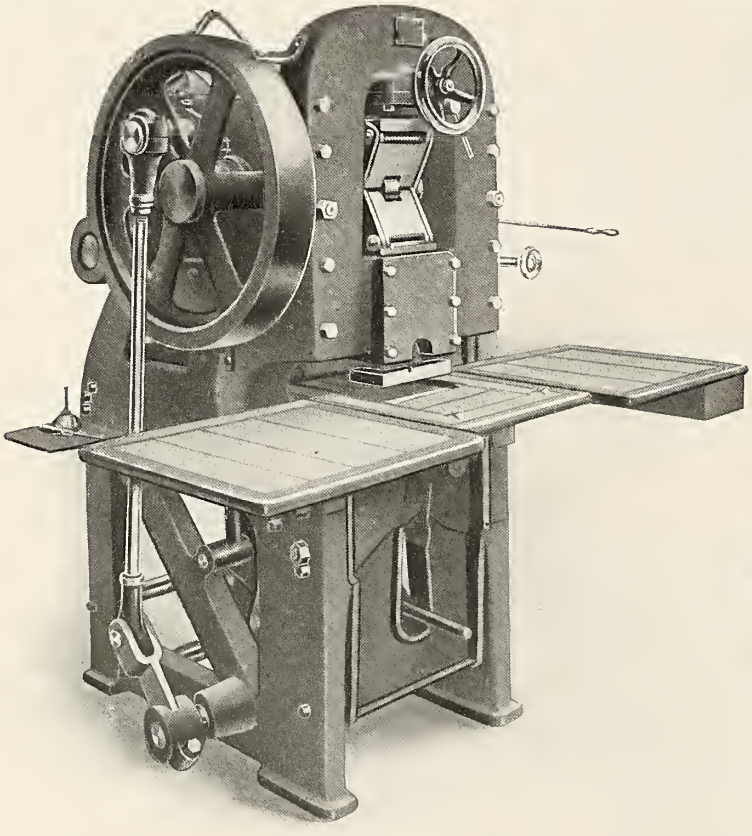
# Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

**Use the Star Brand of Printing Inks.**

**Red Star Label.**

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.



## The New Carver Automatic Stamping and Embossing Presses

will be EXHIBITED at the Advertising Show in the Coliseum, Chicago, Oct. 8 to 16, 1906.

At the National Business Show in the Madison Square Garden, New York City, Oct. 27 to Nov. 3, 1906.

COME AND SEE THEM IN PRACTICAL OPERATION

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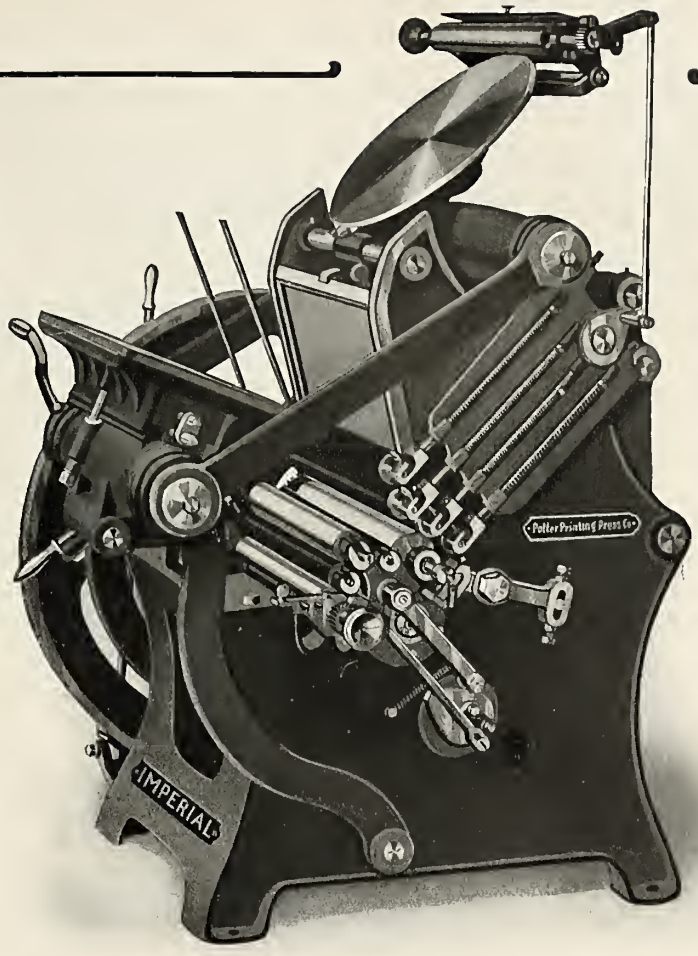
# IMPERIAL ART PRESS

THE LATEST AND BEST

Adapted for highest grade of work.

Contains features found in no other job press.

Two Sizes: 10 x 15 and 14 x 22.




## Imperial Art Press Company

77 Summer St., Boston, Mass., U. S. A.

# The Carlton Rotary Perforating Machine

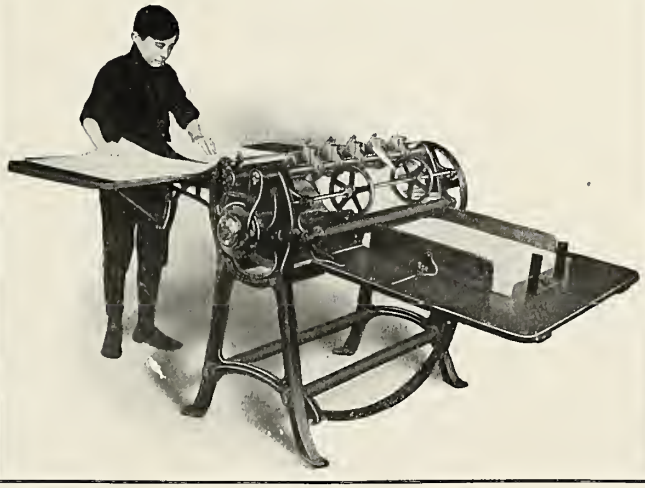
**Does everything any other Perforator will do,** and does it Quicker and Better.

Does many things no other Perforator can do. Is therefore in a class by itself.

**Machine's Speed** limited only by **Speed of Operator.** No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

***The only machine that can be equipped to Perforate, Cut, Trim and Score Paper all at One Operation.***



**Your Special Attention** is called to the fact that perforations can be made on the **Carlton Rotary Perforating Machine** *before* being printed, and printing successfully done thereafter.

**It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.**

*No Tapes,*
*No Rubber Bands,*
*No Gears.*

**Standard Sizes**—30 ins. wide.

Special Sizes made to order.

FOR SALE BY PRINCIPAL DEALERS AND PRINTERS' SUPPLY HOUSES IN UNITED STATES AND CANADA.

**PARSONS BROTHERS, 257 Broadway, NEW YORK**

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*ARE OUR FOREIGN REPRESENTATIVES*

Let us send you our descriptive catalogue, showing character of work and fully explaining the Carlton. It's yours for the asking

**NATIONAL PERFORATING MACHINE CO., KANSAS CITY, MO., U. S. A.**

OWNERS AND MANUFACTURERS

# *Official Notice—*

## The Franklin Ink & Color Co.

179 LAFAYETTE STREET
NEW YORK CITY

To the Trade:

We herewith beg to announce that we have severed our relations with the firm of Berger & Wirth, with whom we have been connected for many years, and will henceforth be known as

## The Franklin Ink & Color Co.

where we will be in a position to serve our patrons with the same quality of goods as heretofore. Thanking you for many kind favors in the past, and soliciting your future business, we remain,

Sincerely yours,

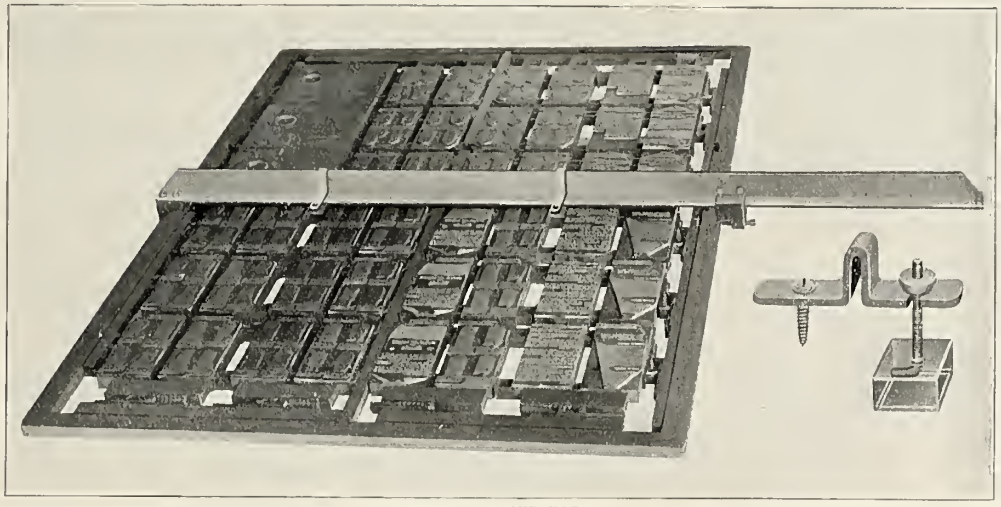
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*Manufacturers of*

**Lithographic and Printing Inks**
**Steel and Copperplate Inks**
**Cover Inks and Tints of every description**
**Fine Dry Colors**
**Bronze Powders**
**Varnishes**

# A Temporary Adjustable Cross-Bar

**Price $10**
Net
F. O. B.
Chicago



**Adjustable Saddle**

For supporting a sectional base or wood furniture form.

PATENT APPLIED FOR

IF this BAR saves locking up one form on the bed of the press, it pays for itself.
IF it saves springing your chase in a case where you have to remove the regular cross-bar, it pays for itself.
IF it saves "pieing" one form, it has paid for itself many times.
IT is a profitable tool for both the composing-room and the pressroom.

**IT IS FOR SALE BY**

## Gilbert, Harris & Company

OWNERS AND LICENSORS

## PATENT METALLIC OVERLAYS

WHEN PROPERLY USED

THEY ARE THE GREATEST LABOR SAVER OF MODERN TIMES

158-164 E. Harrison St.

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NEW YORK OFFICE, 32 UNION SQUARE

# THE J. L. MORRISON COMPANY

OF NEW YORK

ARE NOW CARRYING IN STOCK AT THEIR

## Western Branch, 354 Dearborn Street, Chicago

A FULL LINE OF

## "PERFECTION" Wire-Stitching Machines

**PARTS, WIRE, ETC., READY FOR IMMEDIATE DELIVERY**

*Head Office*—143 WORTH STREET, NEW YORK — *Branches*—LONDON, TORONTO, LEIPZIG




## PUCK'S SOAP

Is most appreciated by those whose occupations require frequent washing of the hands. It is the PRINTER'S best friend. Wonderful in its effectiveness, tho' mild, soothing and antiseptic. Try it in your shop and you will want it in your home. Used in the largest printing plants everywhere and sold all over the United States.

Two dozen cakes, trial order, will be sent you from our nearest branch for $1.00. If you are not delighted with it, it won't cost you a cent. Price for larger quantities upon request

Puck Soap Company, Des Moines, Iowa

## Peerless Electric Co.

*122-124 S. Green Street, Chicago*

TELEPHONE, MONROE 1362

**Headquarters for**

**Direct Current Motors**

**High-grade Electrical Repairing and Construction**

PRICES REASONABLE & GIVE US A TRIAL

## PRINTS BRIGHT GOLD

(SEE INSERT, APRIL, 1905)

## RIESSNER'S IMPERIAL GOLD INK

**Not made for anything but Plated and Coated Stock.**

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

| | | |
|---|---|---|
| **Rich Gold,** | **$3.00 per lb.** | Put up in ½ and 1 pound tin cans. |
| **Pale Gold,** | **3.00** " | |
| **Copper,** | **3.00** " | |
| **Aluminum,** | **4.00** " | |

**T. RIESSNER**

**57 Gold Street, NEW YORK**

*"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"*

## The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

PUBLISHED BI-MONTHLY.

**$2.00 per Annum, post free. Specimen Copy, 35 Cents.**

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LEICESTER and LONDON

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

## Deutscher Buch-und Steindrucker

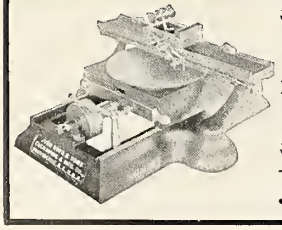
MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s.—post free. Sample Copy, 1s.

**Deutscher Buch-und Steindrucker**

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY



**STEEL AND COPPER PLATE ENGRAVING MACHINES**

The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

**ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS**

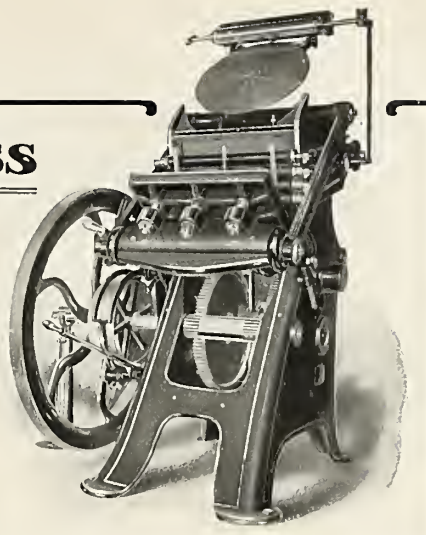
Patentees of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

**STEEL CYLINDERS FOR EMBOSSING PURPOSES**

Illustrated and descriptive circulars sent on application. Please mention this paper.

**John Hope & Sons Engraving and Manufacturing Company, *Providence, R. I.***

# New Perfected Prouty Press



*From Florida we get:*

Replying to your letter of May 26 (a circular letter), would say that we are now operating two of your Perfected Prouty Presses, which are giving very good satisfaction. The writer has had experience with this machine for nearly twenty years and knows that for general work they can not be excelled, especially in the sizes up to 10 x 15.

*One of the best rated printers in "Frisco," after using the press, and on being cleaned out by the "Big Fire," writes:*

We take pleasure in handing you, through the "Hadwen Swain Mfg. Co.," order for Prouty Presses as follows: Three No. 2, 9x13; five No. 3, 10x15; two No. 4, 12x18.

MANUFACTURED ONLY BY

## Boston Printing Press & Machinery Co.

*185 Summer Street, . . . . . BOSTON, MASS.*

C. E. DONNELL'S

# INK REGULATOR

**WHAT IT IS.** Ink Regulator is a colorless oil that readily dissolves all fine lumps in any ink, thus making even a poor grade of ink do work that a better grade will not do without it. When we say any ink, we mean all colors and shades. Jobs on coated, S. & S. C. or any hard paper can be backed and handled without off-set in from ten minutes to one hour without spreading to dry.

**GIVES STRONGER COLOR.** Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value--it both reduces and dries almost immediately, at same time press can stand over night and start without wash-up, especially with black ink.

**OLD INKS CAN BE SAVED.** All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

**INKS WILL NOT CURDLE OR CLOUD** when mixed with INK REGULATOR, even if extremely thin.

**SAVES PAPER.** Many a job has been rejected because of off-set or it took too long a time to deliver, because the ink wouldn't dry. No slip sheeting needed.

**BY WORKING INK REAL THIN** with INK REGULATOR two rollers will give as good distribution as four will ordinarily do. **IN COLD WEATHER** presses can be started immediately by having ink mixed fairly thin.

**PRINTING WITHOUT PEELING** can be done with temperature as low as freezing point.

**MISTAKES NOT POSSIBLE.** INK REGULATOR working with the highest results in all grades and colors of printers' ink, the possibility of the pressman using the wrong reducer, as one that works in one grade of ink only and not in another, is removed.

**QUANTITY TO USE.** Reduce all job or book inks to consistency or thinness of ordinary news ink to get best results. For news or webb press ink, 5 gals. to 500 lb. barrel. A little more or less will never hurt the ink.

**PUBLICATIONS ON TIME.** Many a publisher has changed pressrooms because the paper could not be run and backed up on hard paper, then run through the folding machine the same day, so as to get in mails, and still have all half-tones come up clean and clear. INK REGULATOR will do the work. A trial will convince you.

**WEB PRESSES.** When used on Web presses 50 per cent more color can be carried without off-set or fill-up. A harder paper can be used also without smear or off-set.

**ADVERTISERS RETAINED.** Advertisers often discontinue their advertisements when the fine lines cannot be seen because of the ink not working right. Every ad comes out clear even on cheapest No. 2 news paper, and entire issue run without wash-up.

**YOU SAVE INK, TIME, PATIENCE** and hold trade, and get the reputation of doing the cleanest and best work in the shortest time. Remit by draft, P. O. or exp. order

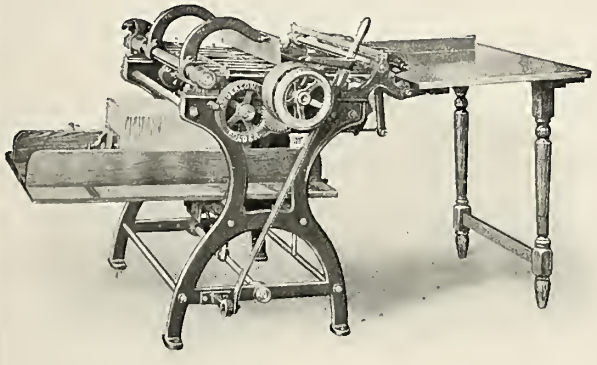
**PRICES:** 1 Pint, 50c. (Prepaid by express, 65c.) 1 Quart, **$1.00.** (Prepaid by express, **$1.25.**) 1 Gallon **$3.00.** 5 to 40 Gallons, **$2.25** per gal. 50 Gal. Bbls, **$2.00** per gal. Order now. Address Dept. I

**C. E. DONNELL CO., 18 S. 2ND ST. ST. LOUIS.**

For sale by dealers in printers' supplies. If your supply house does not carry it in stock, will send direct for above prices. Ink Regulator is used on this publication.

# Drop-roller Folder

ONE FOLD



SPEED **6000** PER HOUR

MADE BY

## C. F. ANDERSON & CO.

394-398 SOUTH CLARK STREET

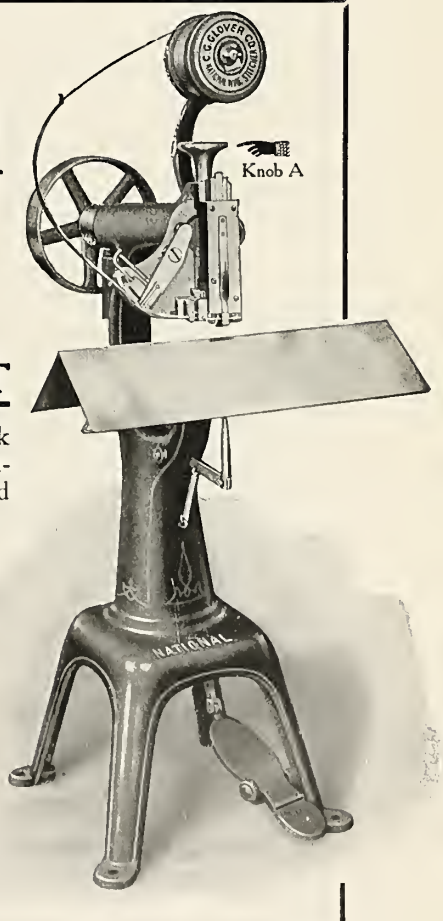
CHICAGO

# The National Wire Stitcher

## BUILT to LAST

All thicknesses of work from one sheet to full capacity of machine stitched without change of parts. Turning knob A, automatically adjusts machine to any thickness of work and proper length of staple.

**1 sheet to 1 inch.**



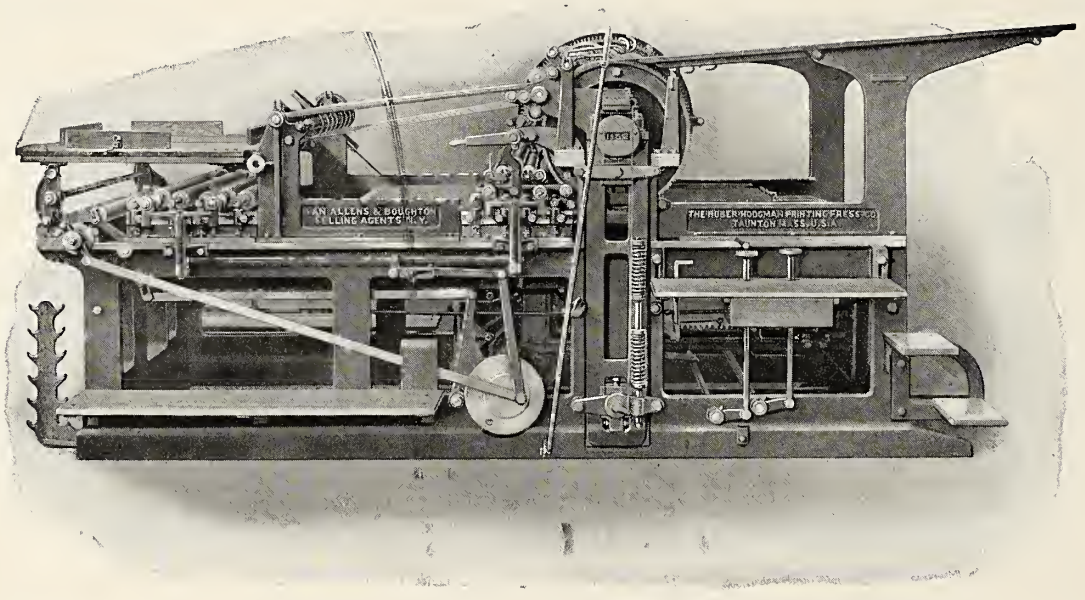

MANUFACTURED BY

**C. G. GLOVER & COMPANY**

48 Centre Street

NEW YORK, - - N. Y.

# THE HUBER-HODGMAN PRINTING PRESS




THE success of the new Huber-Hodgman Printing Press is best proved by the endorsements of its users. Without a single exception, every purchaser has added a word of praise—some for excellent distribution, others rigid impression, fine construction, noiseless operation, lightness of power, register, etc. This press drives in upper and lower rack with straight shaft, one gear driving the bed and the other the cylinder, making a direct action and positive register always between bed and cylinder. The bed is reversed with a six-inch block through a broad-faced shoe, doing away with the rattle and noise caused by the roller cutting the shoe. The longer the press is operated the smoother the shoe becomes, and, with this mechanism, will last as long as the press.

It requires very little time to post yourself as to the merits of our claims that this is the best built, most durable and efficient printing-press. A customer, placing an order with us recently, said he was indebted to the knockers for the inclination to examine this press, and, having examined it, agreed our claims were true.

Who are the Knockers? They are the cheap salesmen who, knowing nothing of merit or the article they represent, seek to win by prejudice, and prevent the customer from making a comparison. We ask you to examine the Huber-Hodgman and judge for yourself.

## VAN ALLENS & BOUGHTON

*19 to 23 Rose St., and 135 William St., New York.*

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
2521 Octavia Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO

# TWO WAYS TO PRINT FROM PLATES

| USE INDIVIDUAL WOOD BASES | USE A WESEL IRON GROOVED BLOCK |
|---|---|
| COST OF | BASES |
| *One-half cent per square inch.* | *After first investment, nothing.* |
| TIME ON | LOCK-UP |
| *Two hours.* | *One hour.* |
| REGISTER ON | THE PRESS |
| *Use cardboards (three hours on sixteen pages.)* | *Turn a few screws. One hour for close register on a 16-page form.* |
| TIME ON | MAKE-READY |
| *Eight hours.* | *Five hours.* |
| HOW LONG WILL THEY | STAY IN REGISTER? |
| *One day—or less.* | *Forever.* |
| HOW LONG WILL THE | UNDERLAYS LAST? |
| *Ten to forty thousand impressions.* | *Right through the run.* |
| HOW MANY IMPRESSIONS | WILL THE PLATES STAND? |
| *From 50,000 to 100,000, depending a great deal upon the condition of the block.* | *At least half a million on a good press.* |
| HOW WILL THE | JOB LOOK? |
| *Fair.* | *Superior.* |

# WHICH SIDE OF THE BOOK IS YOUR PROFIT ON?

The result of providing a solid, unyielding iron base between bed and cylinder is to dispense with guesswork and make results sure in the lock-up, register, make-ready and printing. Work does not have to be done over at any stage. *Stop the above abuses AT ONCE* by investing in a WESEL IRON GROOVED BLOCK. It contains more desirable features than any other iron or steel plate-mount.

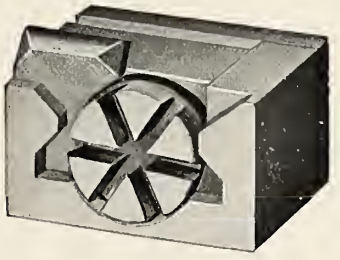
## NO OTHER BLOCK WILL DO AS WELL



REGULAR HOOK

## DITTMAN REGISTER HOOKS

The finest Register Hook for color printers, or for working plates with type. Built like the finest watch, but heavy and indestructible. Guaranteed positively accurate. To be used with sectional metal furniture of the same height.



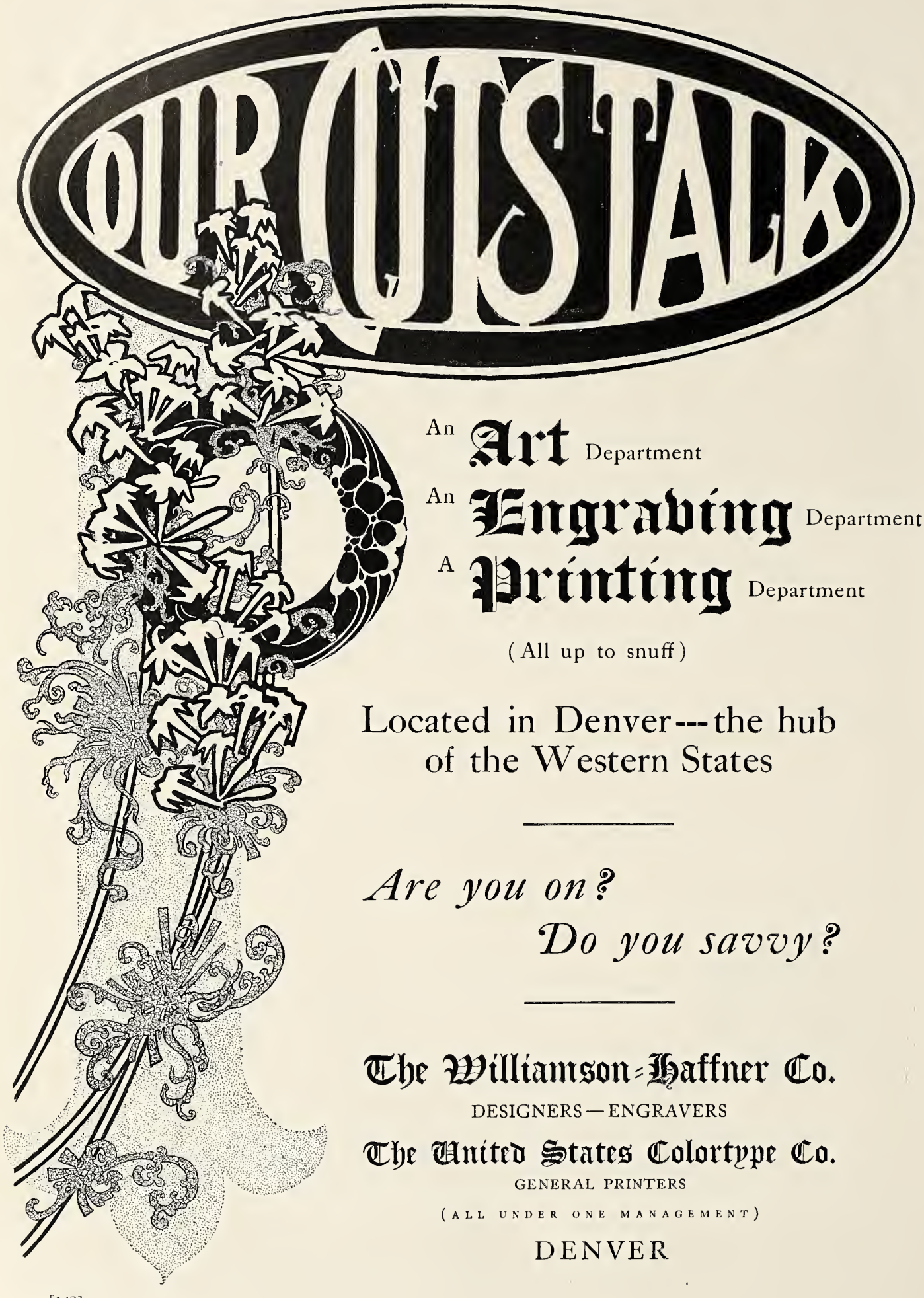
NARROW-MARGIN HOOK

# F. WESEL MANUFACTURING CO.

***Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photo-Engravers***

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Main Office and Factory
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An **Art** Department

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A **Printing** Department

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Located in Denver---the hub of the Western States

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*Are you on?*

*Do you savvy?*

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**The Williamson-Haffner Co.**

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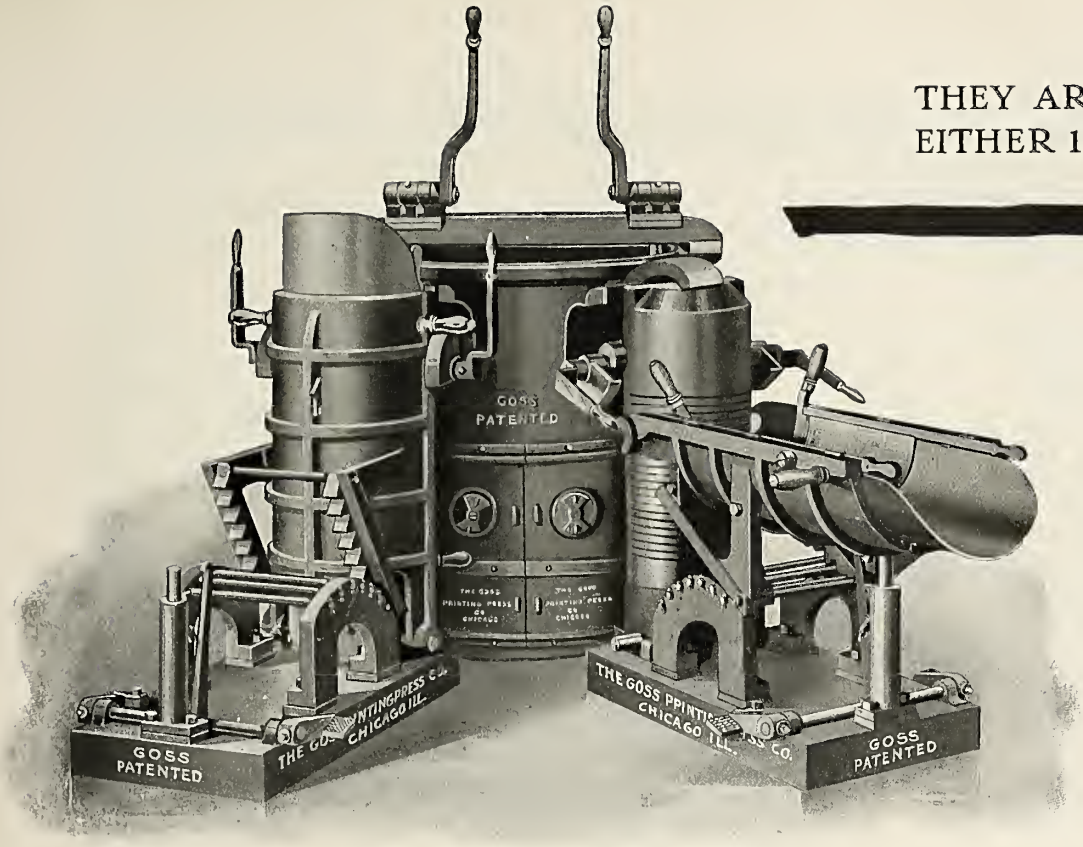
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GENERAL PRINTERS

(ALL UNDER ONE MANAGEMENT)

DENVER

THEY ARE BUILT WITH
EITHER 1, 2 OR 3 PUMPS




# *The* Goss Stereotyping METAL-POT *and* PUMP

THE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

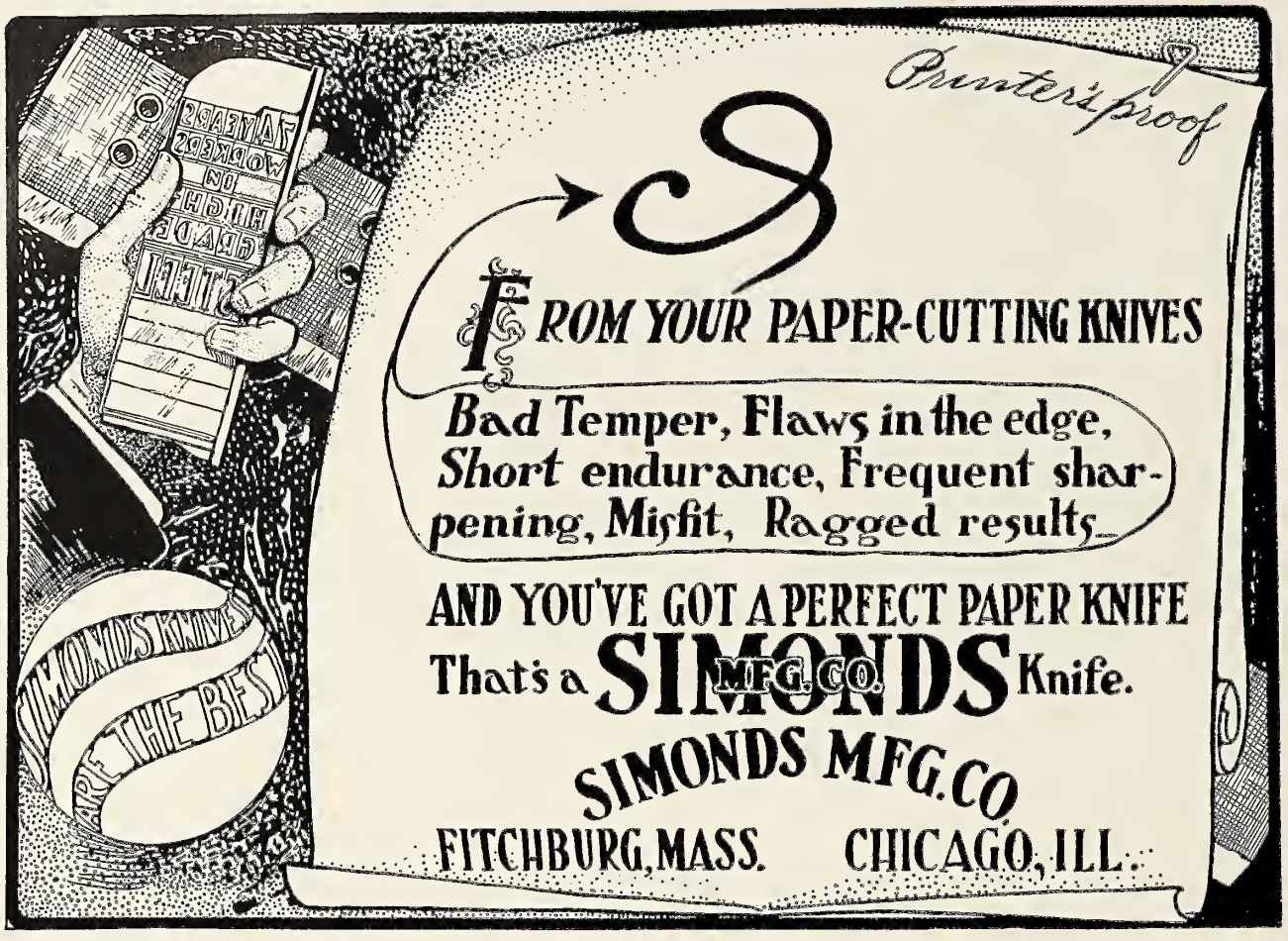
¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

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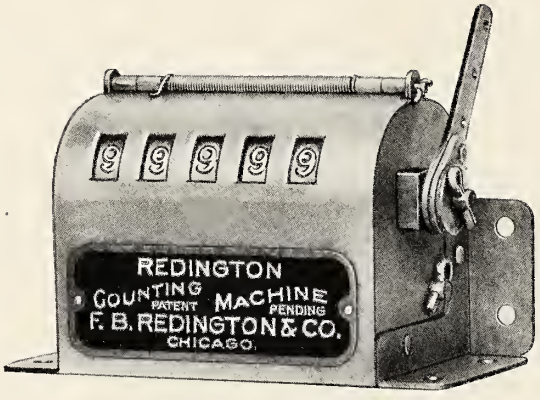
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# The REDINGTON Counting Machine

Accurate
Durable
Easy to Read
Well Proportioned
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Size, 3¼ in. by 2½ in. by 2⅛ in.

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No Screws
Easy to Set
Handsomely Finished
Moderate in Price

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# THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

**Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.**

### ADVERTISING CALENDARS AND PADS.

BONNERWITH, I., & Co., 14-16 Thomas st., New York. Samples for 1907.

### ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

### ADVERTISING NOVELTIES.

ANXIOUS to keep posted? Read *The Novelty News*, Chicago, U. S. A. Illustrated monthly, 50 cents a year. The authority in its field.

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NORTH-WESTERN NOVELTY CO., Geneva, Ill.

### AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

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BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

### BOOK STAMP ENGRAVERS AND DIE SINKERS.

STARK & SELIG, 458 W. Broadway, New York.

### BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

### BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

### BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

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HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia.

### BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

WESTERN BRASS TYPE FOUNDRY CO., 3749 Texas av., St. Louis, Mo. New modern machinery and plant.

### CALENDAR MANUFACTURERS.

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MEYER-ROTIER PRINTING CO., Milwaukee. Printers and jobbers can add a few choice, original designs to their line by writing us.

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THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1907. The best and cheapest in the market. Write for sample book and prices.

### CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

### CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

### CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

### CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Brdwy., Brooklyn, N. Y.

### CHASE MANUFACTURERS.

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### COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

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COIN CARDS (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. THE DETROIT COIN WRAPPER CO., Detroit, Mich.

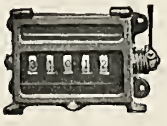
### COLOR CARDS AND WOOD SAMPLES.

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AMERICAN STEEL AND COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

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DURBROW & HEARNE MFG. CO., 9 Wooster street, New York, Counter No. 4207, for counting number of sheets or papers printed, from 0 to 99,999; can be set back; size, 5¾ by 4¾ by 2½ in.; in use 25 yrs. by best concerns.

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STAMPED OR EMBOSSED STATIONERY.

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JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

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ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

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### ELECTROTYPERS' AND STEREOTYPERS' METAL.

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### ELECTROTYPERS', STEREOTYPERS' AND PHOTOENGRAVERS' MACHINERY.

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CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

### EMBOSSERS AND STAMPERS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

Freund, Wm., & Sons, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

Koven, W., Jr. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

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Paxson, J. W., Co., manufacturers, 1021 N. Delaware av., Philadelphia, Pa.

### EMBOSSING DIES.

Stark & Selig, 458 W. Broadway, New York.

Struppmann, C., & Co., 78 5th av., New York.

### EMBOSSING DIES AND COMPOSITION.

Peters, C. J., & Sons Co., Boston, Mass. Embossing dies, embossing compound, stock cuts.

### EMBOSSING PRESSES.

King, A. R., Mfg. Co., Kingston, N. Y. Embossing and plate-printing presses.

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Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
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P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
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North-Western Novelty Co., Geneva, Ill.

### FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

### FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

### GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

### GRAPHITE.

The S. Obermayer Co., Cincinnati, Chicago, Pittsburg. Molding and polishing graphite for electrotypers.

### GUMMED PAPERS.

Anderson, W. J., & Co., 84 Reade st., New York. Imported and domestic papers.

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### GUMMING OR VARNISHING.

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### INK MANUFACTURERS.

American Printing Ink Co., 891-899 W. Kinzie st., Chicago.

Ault & Wiborg Co., The, Cincinnati, New York, Chicago, St. Louis, Toronto, City of Mexico, Buenos Aires, S. A., London, Eng.

Kienle & Co., 109-113 S. 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing inks.

Ray, William H., Printing Ink Mfg., Co., 735-7-9 E. 9th st., New York.

Roosen, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

Schroeder Ink & Color Co., 52 Park place, New York.

Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, Ohio.

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Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

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Gardiner Metal Co., manufacturers of high-grade metals, 454-456 W. Lake street, Chicago.

Great Western Smelting and Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

### LITHOGRAPHIC CRAYONS AND INKS.

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### LITHOGRAPH PAPER.

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### LITHOGRAPHIC SUPPLIES.

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### MERCANTILE AGENCY.

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Blatchford, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

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Bates Manufacturing Co., 6 Lakeside av., Orange, N. J.; New York, 31 Union sq.; Chicago, 304 Wabash av.; London, Eng., 34 Queen st., Cheapside, E. C. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet. Sold by all first-class stationers, office supply houses and rubber-stamp manufacturers.

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Alpha Photo-Engraving Co., 104 S. Eutaw st., Baltimore, Md.

Blomgren Bros. & Co., 76-82 Sherman st., Chicago. Photo, half-tone and wood engraving.

Buffalo Engraving Co., Beecher bldg., Buffalo, N. Y. Half-tones, zinc etchings, wax engravings.

Commercial Photo-Engraving Co., 10th and Arch sts., Philadelphia, Pa.

Kelley, S. J., Eng. Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., 73 Fort st., W. Detroit, Mich.

Peters, C. J., & Son Co., Boston, Mass. Half-tone, line and wax engravers.

Phototype Engraving Co., 335 Arch st., Philadelphia, Pa.

Romanski Photo-Engraving Co., 402 Camp st., New Orleans, La. Up to date in every respect. Established five years. By superior workmanship, reasonable prices and exceptional speed in filling orders we are to-day one of the largest mail-order engraving houses in the country. Printed copies of one of the finest collections of testimonials from all over the United States mailed to any address.

Royal Engraving Co., 42 W. 15th st., New York city. Correspondence solicited.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photoengravers.

Standard Engraving Co. (Inc.), F. H. Clarke, prest., 7th and Chestnut sts., Philadelphia.

The Franklin Co., 346-350 Dearborn st., Chicago, photoengravers and electrotypers.

### PHOTOENGRAVERS' MACHINERY.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

### PHOTOENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

### PHOTOENGRAVERS' SCREENS.

Levy, Max, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

### PHOTOENGRAVERS' SUPPLIES.

New York Engravers' Supply, H. D. Farquhar, proprietor, 103 Chambers st., New York. Specialists in photoengravers' supplies.

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### PRESSES.

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Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

Thomson, John, Press Co., 253 Broadway, New York; Fisher building, Chicago.

### PRESSES—HAND AND FOOT POWER.

Kelsey Press Co., Meriden, Conn.

### PRESSES—JOB PRINTING.

Eardley & Winterbottom, 125-127 Worth st., New York.

### PRINTERS' BLOCKS.

Wanner, A. F., & Co., 298 Dearborn st., Chicago. Iron Blocks, Wilson Patent Blocks.

### PRINTERS' MATERIALS.

Campbell, Neil, Co., 72 Beekman street, New York city. Paragon cutters, machinery, type.

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The G. C. Dom Supply Co., Cincinnati, Ohio. Everything for the Printer.

Hammond Printers' Supply Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

Hartnett, R. W., Co., 42-54 N. Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, New York. Patent steel furniture and other specialties.

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### PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bernhard Dietz Co., 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

Buckie Printers' Roller Co., 396-398 S. Clark st., Chicago.

Harrigan, Mark D., 310 N. Holiday st., Baltimore, Md.

Maigne, O. J., 358-360 Pearl st., New York city. Also pressroom paste.

Milwaukee Printers' Roller Co., 189-191 Fifth st., Milwaukee, Wis. Printers' rollers and tablet composition.

Wild & Stevens, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1859.

### PRINTERS' SUPPLIES.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

### PRINTING MACHINERY AND MATERIALS.

Bronson's Printers' Machinery. H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

Driscoll & Fletcher, Ellicott and N. Division sts., Buffalo, N. Y. Dealers in new and rebuilt printers' machinery.

Payyer Printing Machine Works, 600 S. Broadway, St. Louis. Manufacturers of paper-cutters, chases, lead-cutters, etc. We make a specialty of repairing and erecting printers' and bookbinders' machinery.

Wanner, A. F., & Co., 298 Dearborn st., Chicago. Tubbs Wood Goods, Type, Presses, etc.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia. Send for catalogue. Manufacturers of the largest line of Printers' Specialties in the world.

### ROUGHING OR STIPPLING FOR THE TRADE.

Story Finishing Co., 209 S. Clinton st., Chicago. Eggshell and straight-line patterns.

### RUBBER STAMPS, ETC.

Superior Seal & Stamp Co., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches.

### RULERS AND YARDSTICKS.

North-Western Novelty Co., Geneva, Ill. Acre of floors, great capacity; try us for prompt shipments.

### SILK CORDS AND TASSELS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

### STEEL CUTTING RULE.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia. Also brass scoring rule.

### STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., Co., 54 Clinton street, Chicago.

Gardiner Metal Co., manufacturers of high-grade metals, 454-456 W. Lake st., Chicago.

Great Western Smelting and Refining Co., 173-199 W. Kinzie st., Chicago.

Kansas City Lead and Metal Works, 14th and Wyandotte sts., Kansas City, Mo.

### STEREOTYPERS' MACHINERY AND SUPPLIES.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

### TIN-FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

### TIN MOUNTING.

Story Finishing Co., 209 S. Clinton st., Chicago. Calendars, show cards, maps, hangers, etc., for the trade.

### TOILET PAPERS.

United States Envelope Company, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

### TYPEFOUNDERS.

American Type Founders Co., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

Farmer, A. D., & Son Type Founding Co. 63-65 Beekman st., New York city.

Hammond Printers' Supply Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

Hansen, H. C., Type Foundry, 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York.

Inland Type Foundry, Standard Line Type and Printers' Supplies. St. Louis, New York, Chicago and Philadelphia.

Keystone Type Foundry. Originators and makers Nickel-Alloy Universal Line Type, Brass Rules, Leads, Slugs, Paragon All-Brass Galleys.

PHILADELPHIA: (Main House), 9th & Spruce sts.
NEW YORK: William & Spruce sts.
CHICAGO: 531 Wabash av.
ATLANTA: 51 W. Mitchell st.
DETROIT: 43 Larned st., W.
SAN FRANCISCO: 304 Telegraph av., Oakland.

AGENCIES:

CHICAGO: Champlin Type & Machinery Co.
RICHMOND: Richmond Type & Electro. Fdy.
NEW HAVEN: Norman Printers' Supply Co.
DALLAS: Beddo-Wheeler Co.
LONDON, ENG.: Soldan & Co.

---

Newton Copper-Facing Type Co., New York city.

Spencer & Hall Co., Ashland av. and McKim st., Baltimore, Md. Specimen books on application.

### VARNISHING OR GUMMING.

Story Finishing Co., 209 S. Clinton st., Chicago. Labels, show cards, maps, pictures, for the trade.

### WOOD TYPE.

The G. C. Dom Supply Co., Cincinnati, Ohio. Wood Type, Cases, Stands, Cabinets and general Printers' Supplies.

Hamilton Mfg. Co., Main office and factory, Two Rivers, Wis.; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

# MONOTYPE CONTESTS

WE wish to thank our many friends for the shower of congratulatory letters already received upon the remarkable showing of work done by Monotype machines disclosed by these contests.

Also we wish to announce that to freak records, of which we have received innumerable entries, showing phenomenal bursts of speed, but lacking the element of quality, we are unable to award prizes. We have no class which embraces the one without the other.

Speed with quality is the watchword of the Monotype campaign, and we can not afford to encourage the one at the expense of the other, however tempting it may be for enthusiastic operators to use the Monotype's unusual celerity to down the records of all creation.

Speed with quality and with profit is the real test of proficiency, and of records of this sort there is at hand an enormous variety, so great, indeed, that the selection of this month's prize-winners has been extremely difficult.

Here are those, however, which, after a painstaking examination, we have thought to contain the greatest number of points.

## Awards for August

### SPEED CONTEST

**MR. WM. H. ELLIS,** Keyboard Operator, $10.00.
**MR. DAVID R. BOYD,** Caster Operator, $10.00.
**MR. W. J. GOODSPEED,** Foreman, $10.00.

of the Wynkoop-Hallenbeck-Crawford Co., Lansing, Michigan.

Owing to the fact that the work upon which this record was obtained was the most intricately difficult tabular composition, the showing is exceptionally fine.

For the 127 days previous to July 1, 1906, Wm. H. Ellis produced an average of over 44,000 ems per day, measured single price. The major portion of this should have been price and a half or double price work, and had the work been measured according to established rules of measurement, the average output would have been almost 88,000 ems per day for 127 days. In granting this award we should state that Mr. Wm. McPhee, another operator of the Wynkoop-Hallenbeck-Crawford Co., Lansing, Michigan, is entitled to honorable mention. Among samples of Mr. McPhee's work is a job containing 11,739 ems, almost entirely composed of tabular matter set in 12-pt. Jensen. The keyboard time on this work was two hours. The time required to cast it was also two hours. If measured double, as it should be, the job would measure 23,478 ems. Another tabular job composed by Mr. McPhee, set in 6-pt., contains 60,885 ems, and was set in twelve hours and fifty minutes. This, also, is measured single price. Were this measured double, it would amount to 121,770 ems. The work is of such a nature as to require the utmost care upon the part of the operator. These entries were not of special records made for the speed contest, but were taken from the office reports of everyday work.



ARTHUR KECK

### PROFIT CONTEST

**MR. ARTHUR KECK,** Detroit, Caster Operator, $10.00.
**MR. C. A. REID,** Topeka, Keyboard Operator, $10.00.
**MR. ARTHUR A. HOLIPETER,** Topeka, Foreman, $10.00.

This prize has been divided between two cities, and, as was the case last month, Detroit comes in for a share of it. Mr. Arthur Keck, of Keck & Bowen, Monotypers to the Trade, has been awarded the Profit Prize as caster operator, the foreman prize going to Mr. Arthur A. Holipeter, of Crane & Co., Topeka, Kansas, and the keyboard prize to Mr. C. A. Reid, machinist-operator of the Crane & Co. plant. The following letter explains the entry made by Mr. Keck:

WOOD & NATHAN CO., New York City:

*Dear Sirs,*—Under separate cover I am sending you specimen page of 18-point Caslon which was cast on the Monotype, and which I desire that you enter in the Prize Contest. Regarding this work, there were in all 118 pages, requiring 710 pounds of type. The actual time required to cast this type was 46 hours, an average of 142 pounds per day of 9 hours. Without the aid of the Monotype it would have been impossible for us to handle this work, as our customer required that the proofs be submitted on the complete book.

The cost of this work done by the Monotype as compared with the cost if it had been necessary to buy foundry type is as follows:

| | | |
|---|---|---|
| 710 lbs. foundry type at 38 cents net | | $269.80 |
| 46 hours' labor at 45 cents | $20.70 | |
| 750 lbs. old type metal at 10 cents | 75.00 | |
| 6 days' rental of matrices at $1.50 | 9.00 | |
| Gas and electricity at 50 cents per day, 5 days | 2.50 | |
| Total cost on Monotype | | $107.20 |
| Balance in Monotype's favor | | $162.60 |

The above statement plainly shows that the Monotype as a typefounder in any office would be a paying investment. It is also to be considered that the caster man ran another machine on copy at the same time that the type was being cast. Forty pounds allowance for dross.

Yours truly,
ARTHUR KECK.

Note.—We have sold large quantities of Monotype job type to two of the largest printing houses in this city, and we have yet to receive any complaint as to its wearing qualities. On long runs it has stood the test equally as well as foundry type.



W. H. ELLIS



DAVID R. BOYD

The specimen page referred to is 25 ems pica wide and 37 ems pica deep, and contains 416⅔ ems of 18-pt. to the page. In figuring 710 pounds to this job, nothing but the exact weight of the type used in the job is figured. Had this type been bought from the foundry it would have been necessary to have added an additional 25 per cent for the type left in certain boxes in the case that could not be used. Every printer knows that in setting type it is impossible



C. ARTHUR REID



ARTHUR A. HOLIPETER

to set out the last letter in the case, and about 25 per cent of the type is left over owing to lack of sorts. Had this 25 per cent been added, the amount to pay out for foundry type would have been $337.25 instead of $269.80. Another point that unconsciously is figured to the disadvantage of the Monotype is the 46 hours' labor at 45 cents. As is stated above, the caster man also ran another machine at the time this job type was being cast, which really reduced the time that should have been charged to the job type by one-half, making it 23 hours instead of 46 hours at 45 cents, which would reduce the amount from $20.70 to $10.35. This would make the total cost of the Monotype-cast type $96.85 instead of $107.20, the cost of the foundry type at 38 cents a pound net being $337.25, or balance in the Monotype's favor of $240.40 instead of $162.50. This makes the percentage of profit 248 per cent. This showing, while good, does not compare with that of last month, made by Ernest J. Washburn, of Hartford, whose job showed a net profit of about 1,446 per cent. However, the showing of profit is excellent and fully as creditable when the difference in the work is considered.

The jobs from Topeka, which have been entered, are principally rate sheets and crop reports. For the rate sheet Crane & Co. had

# MONOTYPE CONTESTS

considerable foundry type standing. By matching figures exactly on the Monotype they were enabled to "phat" on all the foundry figures. The job is an extremely good piece of work and is one of the many classes of composition that are slow and expensive to handle by the old method and that are impossible to handle on any other machine than the Monotype. But it is of such a nature that the Monotype does it quickly and readily, so the cost is extremely small. To appreciate the ease with which such matter is handled on the Monotype, and the profitable prices which are secured for it, one need only inspect the samples submitted.

## SCOPE CONTEST

**MR. HARRY LIVINGSTON,** Foreman, $10.00.
**MISS ANNA GRONDAHL,** Keyboard Operator, $10.00.
**MR. OTTO FRISCH,** Caster Operator, $10.00.

The award under scope goes to Winona, Minnesota, to the office of Jones & Kroeger. The samples submitted show the wide range of work handled by this concern. A handsome catalogue is set in 10-pt No. 25. A large wall table, 19½ inches wide by over 55 inches long, with the exception of a few lines of display at the head, is composed of almost solid 12-pt. heavy Gothic figures. Had this job been set in foundry type, the cost for sorts alone would have been enormous. However, as sorts are unlimited with the Monotype so long as there is metal in the pot, no matter what the demands might be—whether the job calls for 1,000 pounds of Gothic figures or 1,000 pounds of Boldface or De Vinne—the Monotype produces it at as low a cost as it would ordinary straight composition in Roman or Old Style. Another sample submitted is a two-color display job set in 18, 24 and 36 pt. No. 39, and 18 and 24 pt. Caslon, with Monotype border. It is an extremely handsome piece of work. The variety and quality submitted by the Jones & Kroeger Company is indeed well worthy of the award.



HARRY LIVINGSTON

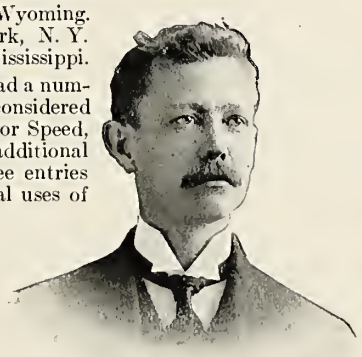
## SPECIAL PRIZES

**MR. E. L. BRISTOL,** of Cheyenne, Wyoming.
**MR. FRANK B. SMITH,** of New York, N. Y.
**MR. J. W. TUCKER,** of Jackson, Mississippi.

Owing to the fact that we have had a number of entries which hardly could be considered under the headings of Scope, Profit or Speed, we have decided to award three additional prizes of $10.00 each to the best three entries showing profitable ingenuity in special uses of the Monotype machine.

### A JOB IMPOSSIBLE WITHOUT THE MONOTYPE

The first specimen to be considered under this new award is from Mr. E. L. Bristol, of the S. A. Bristol Company, of Cheyenne, Wyoming. It consists of a job set in imitation of Hammond Italic Typewriter. Mr. Bristol writes:



E. L. BRISTOL

Woon & Nathan Co., No. 1 Madison Avenue, New York city:

*Gentlemen,*—We enclose herewith two samples of a piece of Monotype work, which we wish to enter. Following is a statement of the work.

Requirements: Customer wanted a job in imitation of the work of a Hammond typewriter. That machine uses an italic face and printed by means of a ribbon, and **type in imitation of its work is not made,** so far as we know, **by the typefounders.**

Method used for production: Face used is the italic of Monotype 10-point No. 8, roman. Set keyboarded with 12-set scale, words spaced with 9-unit spaces; justifying spaces all placed at end of line. Cast on 10-point body with 12-set wedge, thus producing the exact letter-spaced effect of a Hammond typewriter. Printed on a jobber with imitation typewriter ink, through a sheet of china silk stretched tightly across the gripper to produce the ribbon-printed effect of a typewriter.

Keyboard operator, K. B. Wade; caster operator, E. L. Bristol; foreman in charge, E. L. Bristol.

THE S. A. BRISTOL CO. Per S. A. Bristol, President.
E. L. Bristol, Foreman.

Note.—The 9-unit spaces alluded to are inserted by the Monotype machine as the copy is composed, and not by hand.

The second award under the special department is to Mr. Frank B. Smith, of McIlroy & Emmet, who has very ingeniously worked out a system of calendar composition on the Monotype which is extremely worthy of commendation. We will let Mr. Smith's letter of explanation speak for itself:

Woon & Nathan Co., New York city:

*Dear Sirs,*—This calendar shows what I have often contended for, *i. e.*, the extreme flexibility of the Monotype machine. The keyboard layout I had before me was our regular six-alphabet job arrangement 10-point No. 25, and 10-point No. 15, and I marked in the heavy boldface figures on the 12-unit row. I inserted the 6-point No. 8 roman figures on the 8-unit row of the 10-point case; and as I needed two heavy figures and three small figures in each column, it came out even; 2 x 12=24; 3 x 8=24. After figuring out the measure and placing the perpendicular rule matrix, it was ready for the keyboard, and shortly thereafter passed on to the caster.

In former years the setting of this calendar by hand required a considerable outlay for extra sorts, rules, etc., which expense was saved by the Monotype. As you will see, the saving was great.

Yours sincerely,
F. B. SMITH.



ANNA M. GRONDAHL



OTTO FRISCH

Note.—The calendar shows the days of the month in boldface figures and the day of the year in small roman figures just above, the former never exceeding two figures in a column and the latter never exceeding three figures.

The third award under this new department goes to Mr. J. W. Tucker, of the Tucker Printing House, of Jackson, Mississippi. The job consists of a catalogue page entitled "The College Reflector." It is set in 36-pt. and 24-pt. No. 11, and 12-pt. No. 58, with 24-pt. Monotype border No. 32. The job contains, if measured as 6-pt., 5,376 ems, and was set in thirty minutes by Mr. J. W. Tucker. Another specimen submitted by Mr. Tucker is a typewriter job of 2,170 typewriter letters. Mr. Tucker writes:



FRANK B. SMITH



J. W. TUCKER

The copy was received, written in pencil, at 2:15. Change on keyboard made from roman. Ribbon was given to the caster operator at 2:30. Change made from 24-pica, 10-point leaded roman on the caster. Form delivered to the foreman of composing room at 2:45, thirty minutes from receipt of copy. Two (2) typographical errors. The first proof shows 31 lines of 35 typr. ems, or a total of 1,085 typr. ems (2,170 typr. letters).

ALVAH MARSHALL, Keyboard operator in charge.
J. W. TUCKER, Foreman Monotype dept. and prop. of the establishment.



| SIZES AND PRICES | | | | |
|---|---|---|---|---|
| Length | 2-inch | 2¼-inch | 2½-inch | Plating |
| Six-inch . . . | $1.75 | $1.85 | $1.95 | 25 cents |
| Eight-inch . | 2.00 | 2.10 | 2.20 | 30 cents |
| Ten-inch . . | 2.25 | 2.35 | 2.45 | 35 cents |
| Twelve-inch | 2.50 | 2 60 | 2.70 | 40 cents |
| Fifteen-inch | 3.00 | 3.10 | . . . | 50 cents |
| Twenty-inch | 3.75 | 3.85 | . . . | 50 cents |

# ROUSE JOB STICKS

*are unrivaled* for accuracy, convenience and durability

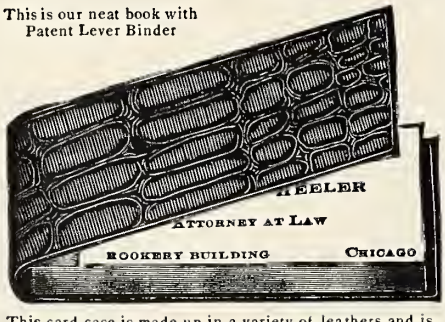
Adjust instantly to picas or nonpareils
No job office complete without them

Sold by representative dealers everywhere

*Made only by* H. B. ROUSE & CO.
61-63 WARD STREET, CHICAGO
*JOHN HADDON & CO., London, Sole Agents for Great Britain*

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This is our neat book with Patent Lever Binder



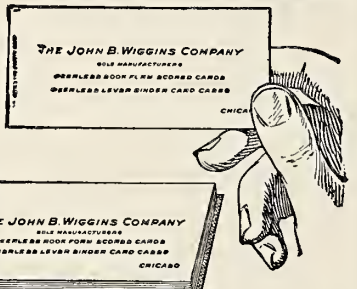

This card case is made up in a variety of leathers and is equipped with our Patent Lever Binder, in which a new lot of cards is quickly inserted when empty

# Even If You Are in the Stationery Business, Do Not Stand Still

SHOW your customers that you are advancing in their interest. Explain to them the many merits of the PEERLESS BOOK FORM CARD, and you can be sure of their future patronage. It is the card that is BOUND TO ATTRACT, and WITHOUT BINDING, too, because with our new PATENT LEVER BINDER CASE the cards are held securely in clamp—NO BINDING NECESSARY. The cards are scored, and when detached from stub ALL EDGES ARE STRAIGHT. NO PERFORATION WHATEVER.

The majority of men desire to have THE BEST THERE IS, and from the increasing demand it is being proven that the PEERLESS BOOK FORM CARD IS THE BEST. If you can furnish these cards, you get the sale; if not, your customer will find A STATIONER WHO DOES.

Just examine these drawings with care and our system will appeal to you INSTANTLY



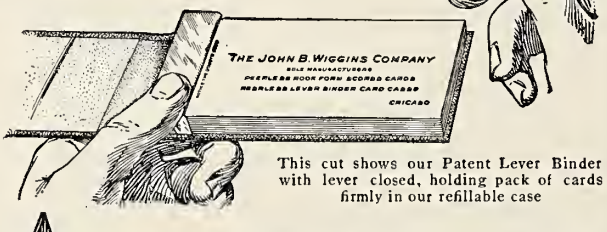

## No More Work—Much More Satisfaction

DEALERS in all parts of the country are sending to us for information regarding these BOOK FORM CARDS. Their customers are demanding them, and the DEALER must be prepared.

WE SEND YOU THE CARDS IN BLANK FORM, with the LEVER BINDER CASES. You do the printing and insert cards in cases WITHOUT BINDING—handling these cards with as little trouble as the way you are now doing.

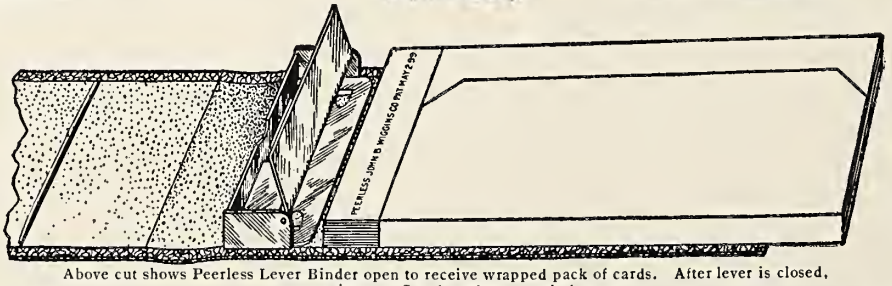
THE LEVER BINDER securely clasps the cards in case, and when detached all edges are perfect.

**We Have Samples and Price-lists All Ready to Send You Upon Receipt of Your Address**



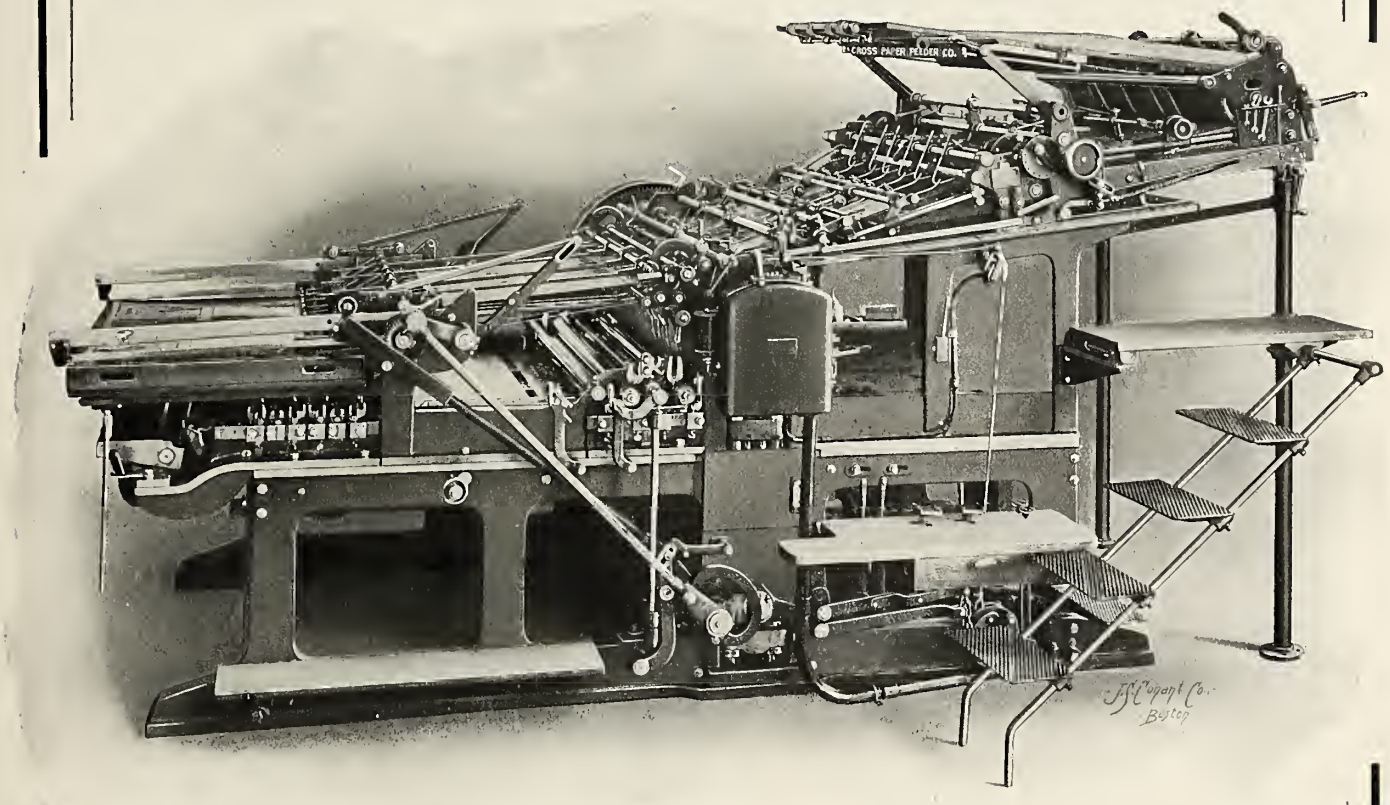

This cut shows our Patent Lever Binder with lever closed, holding pack of cards firmly in our refillable case

*The John B. Wiggins Company*
Sole Manufacturers
Engravers, Plate Printers and Die Embossers for the Trade
21-23 E. Adams Street, CHICAGO



Above cut shows Peerless Lever Binder open to receive wrapped pack of cards. After lever is closed, wrapper is torn off and cards are ready for use

# Watch it Register




CROSS CONTINUOUS FEEDER

REGISTER in Automatic Paper Feeding is fully as important as the feeding of the paper.

The Cross Continuous Feeder mechanically places each sheet in a fixed position ready for the cylinder grippers. The sheet is under absolute control of drop rolls until ready for the grippers. These drop rolls slow down and come to a full stop as the paper reaches the guides and before lifting from the sheet. Watch this carefully and you will learn why the large label and color printers prefer the Cross Continuous—the **One-Sheet-At-A-Time Feeder.**

## CROSS PAPER FEEDER CO.

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MANUFACTURERS OF PAPER-FEEDING MACHINERY EXCLUSIVELY

*The Weather Bureau Maps are made on our Chalk Plates.*



Made by our process

# Chalk Plates

are used in more countries of the world than any other process for

*Newspaper Illustrating*

Complete equipment for 5 x 8 in. plates, $42
Complete equipment for 8 x 10 in. plates, 55

Including apparatus for stereotyping illustrations as well as ordinary stereotyping.

**HOKE ENGRAVING PLATE CO.**

*Patentees and Sole Manufacturers*

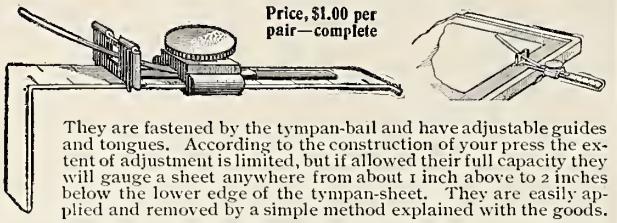
62 - 64 Ludgate Hill, London, E. C., Eng.

304 N. Third Street, St. Louis, Mo.

You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

**Improved Extension Feed Guides**

Price, $1.00 per pair—complete



They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

**E. L. MEGILL,** *Patentee & Mfr.*, **60 Duane St., New York**

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

**Litho Stationery Blanks**

Lithographers to the Trade: By using our stock litho stationery you can supply your customers with letter-heads, bill-heads, etc., that can hardly be distinguished from full lithographs, and give them a two-color job if you wish, at almost the cost of regular printing.

Our stock is lithographed on white bond, also on white superfine writing paper, and supplied in any quantity, and for any business you desire. Send for free samples and price-list.

**Salesmen Wanted Everywhere**

**W. W. Hixson & Co., Rockford, Ill.**

*The Mechanism of the Linotype*

**REVISED SECOND EDITION**

Contains Chapters on the

DOUBLE-MAGAZINE MACHINE
THE "PICA" MACHINE OR MODEL THREE
THE TWO-LETTER MACHINE

And Gives Full and Complete Instructions on Their Care and Mechanism.

EVERY ADJUSTMENT FULLY DESCRIBED AND ILLUSTRATED.

THE ONLY UP-TO-DATE AND AUTHORITATIVE WORK ON THE SUBJECT.

List of Technical Questions to Assist Students of the Linotype, and Valuable Hints on the Erection of Machines and Handling of Tools.

**FLEXIBLE LEATHER, $2.00 — POSTPAID**

ADDRESS ALL ORDERS TO

**THE INLAND PRINTER COMPANY**

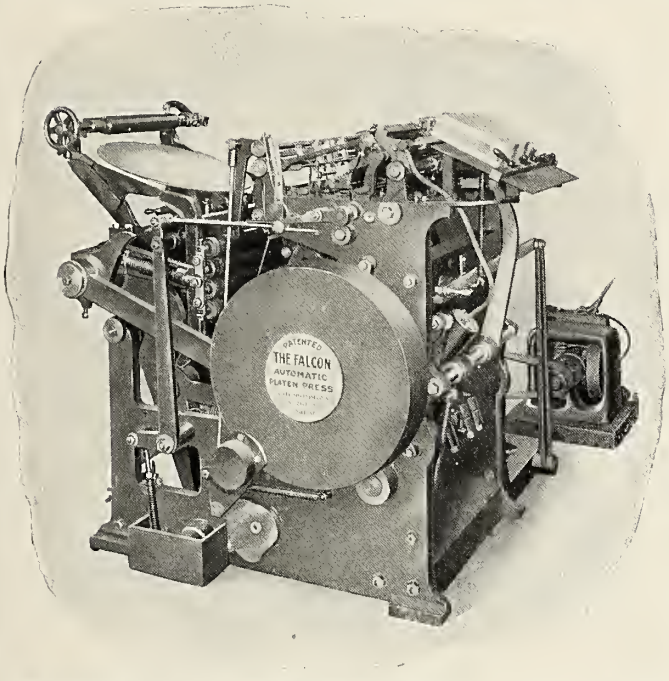
CHICAGO AND NEW YORK

# PRESSROOM PROFITS

AFTER all the pressroom is where the printer must look for his profits. The composing-room is a necessity which is seldom considered a money-maker, and very many printers consider themselves fortunate if they "break even" on their composition. Hence it is the part of wisdom for the printer not only to charge as much as possible for presswork, but also to adopt every method and machine that will lower its cost.

## The American Falcon Platen Press

Reduces the cost of platen presswork in the proportion of about 3 to 1. It does easily three times as much work as any other platen press, and does it better.




There are two styles of American Falcon Presses — automatic self-feed and hand-feed. In both styles the sheets are automatically delivered. The Falcon Press is built in four sizes, as follows:

| | Size, Inside Chase |
|---|---|
| Express Falcon . . . . . | 10⅝ x 7⅝ |
| Crown Folio . . . . . | 15½ x 10¼ |
| Demy Folio . . . . . | 18¾ x 12½ |
| Royal Folio . . . . . | 21½ x 14½ |

The Express Falcon has an automatic envelope feed. Speed, 4,500 per hour.

For general work the 12 x 18 size is the most popular. While it gives a margin of profit no greater than the other sizes, it will serve admirably to show what Falcon Presses will do for the printer. On the ordinary work of an office the 12 x 18 Falcon will run day in and day out at the rate of 3,000 impressions per hour. This is three times as fast as other platens of the same size can be run. It means the saving of the wages of two feeders; that is, figuring feeders' wages at $8 per week, it adds $832 per year to the printer's profits.

No curved plates nor other special things are required in the operation of the American Falcon Press. Not a thing is required other than the equipment used with presses of the ordinary kind. Nor is there any time lost in changing from one size or weight of stock to the other. Hence, even when equipped with the automatic sheet-feed, the American Falcon is perfectly adapted to short runs. Of no other high-speed press can it be truthfully said that it is as valuable on short as on long runs. Automatically fed, the register is absolute.

Many other advantages are given by the American Falcon Press, and we want you to write us for full particulars. YOU NEED FALCON PRESSES.

*One 12 x 18 Falcon Press will add over $800 per year to the profits you are now making from your presswork. Have you any other single machine doing half as well? Write us to-day.*

## AMERICAN FALCON PRINTING PRESS CO.

39 BEEKMAN ST., NEW YORK

MANUFACTURERS FOR THE UNITED STATES

***See our Exhibit at the Advertising Show, Coliseum, Chicago, October 8 to 16***

# PERFECT GORDON PRESSWORK

The **WOOLF DISTRIBUTOR** for Gordon Presses gives the *best* distribution obtainable on any job press, and we can prove it. Puts the Gordon distribution on a par with a cylinder.

Lessens the possibility of off-set, by distributing evenly and using less ink.
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*Can not jump off* or fall out and smash rollers or type.
Can be put on and taken off the press at will, and can be changed to other presses of the same size.
No expense to put on the press. No machinist needed. *No holes to be bored.*

The **WOOLF DISTRIBUTOR** will distribute with the plate stationary *better* than your press will now with the plate turning. When the two distributions are combined what have you got?

For C. & P. and Challenge Presses, $18.00 each, and your money back if not satisfied. Sent by prepaid express on receipt of price, or on trial if typefoundry references are furnished.

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NOTE—We make the Woolf Color Vibrator for printing two colors at once on a Gordon press by run and turn. This machine also acts as a distributor for one color. You might be interested in this. If you are, write us for further information before ordering a Woolf Distributor.

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Do you require a Linotype Machine?

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We can make immediate delivery.

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Send for catalogue.

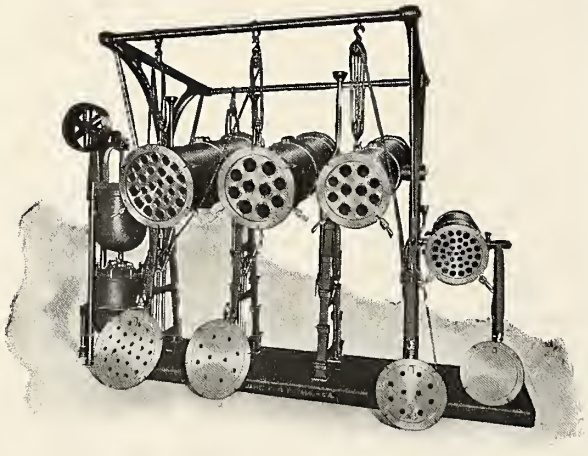
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**BOSTON, MASS.**

FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

# Roller-Making Machinery

FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
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"Inks with a World-wide Reputation"

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Germany

**Offices in Every Country where Printing is Done**

Mfg. Agent for the United States, Canada, Cuba and Mexico

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**Lichtdruck**
**Bookbinders'**
**Tin-Printers'**
**Celluloid Printing**
**Copying**
**Cover and Cameo**

**Inks and Dry Colors**

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**Gloss Compound**
**Solvine** (for removing hardened ink from presses, rollers and forms)
**Kast & Ehinger's German Tusche**
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**ENGRAVERS' PROVING INKS**
**LIQUID DRYERS, VARNISHES and PLATE OILS**
**For Every Kind and System of Printing**

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***The World Standard Three and Four Color Process Inks***

DEALERS IN
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OF CHICAGO

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Cross Paper-Feeding Machinery
Fast Platen Presses
Automatic Envelope Press

Patent Combination Chases
American Press Seat
New things in Wood Goods and other new devices

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121 Plymouth Court, Chicago

LABOR-SAVERS TO THE PRINTER

# *National Printer-Journalist* :: *Established 21 YEARS*

THE ONLY OFFICIAL PAPER OF EMPLOYING PRINTERS AND PUBLISHERS IN AMERICA

Enthusiastically supported by its readers, and they are READERS, too:—

Right here is an advertising point that many an advertiser overlooks. A trade paper, for instance, may have a great number of subscribers and only a few READERS. They look at the pictures and lay it aside "to keep." How much more successful is the advertising medium which compels attention, whose every page is greedily devoured—ads and all!

Circulates all over the world. A subscriber says: "Every printer and publisher with brains should take it."

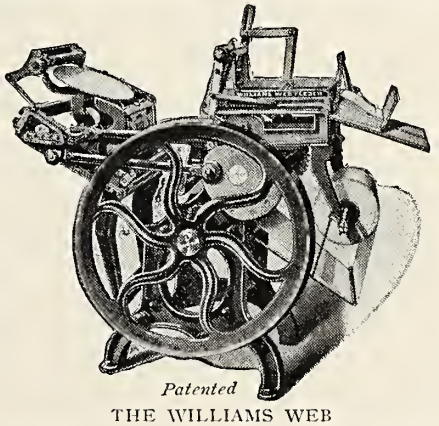
And every advertiser who wishes to secure the attention of printers and publishers should know of its sterling advertising qualities.

SEND 20c FOR A SAMPLE COPY

*National Printer-Journalist*
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# Money *for* Printers

Any wide-awake printer who will use our Automatic Feeders, and not give the profit to the customer, can make **good money**



*Patented*
THE WILLIAMS WEB

For particulars address

## THE WILLIAMS WEB CO.

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Factory—CLEVELAND, OHIO

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THE printer who can produce typography based on the principles of design and color harmony is the man who commands more than the regular scale of wages. The tendency in many offices is toward the employment of designers to lay out and arrange display jobs, thus making the work of the compositor practically the setting of "reprint copy." These positions should be within the province of the job printer—the only thing which prevents this is his lack of knowledge of the fundamental principles of art as applied to printing. The *Inland Printer Technical School* offers this instruction in its Job Composition course, which includes Hand Lettering, the Principles of Design, the Harmony of Colors and the Imposition of Forms. This is given in the regular course without extra charge.

SIX WEEKS, TWENTY-FIVE DOLLARS

INLAND PRINTER TECHNICAL SCHOOL

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*By THOMAS WOOD STEVENS*

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

*Price One Dollar*

THE INLAND PRINTER COMPANY

CHICAGO AND NEW YORK

# Impressions of Modern Type Designs

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NICKERSON & ORCUTT
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**DON'T OVERLOOK this opportunity to secure a 50-cent book at half price.**

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*Special Research Laboratory*—Problems of manufacture investigated; reports and opinions.

*Analysis Instruments* designed and their construction supervised. Special tests.

*Mechanical-Electrical Examinations* made. Practical shop experience enables me to correctly design, supervise and test out all kinds of devices.

*Expert Opinions* on the practicability of ideas, patentability, scope of claims, operativeness, cost of construction, etc.

After a number of years' residence abroad, I have personally selected correspondents in London, Paris and Berlin.
Member of the Royal Photographic Society and Society of Arts, London.
Associate member, American Institute of Electrical Engineers, New York.

**N. S. AMSTUTZ,**

Phone, Harrison 4230 — 130 Sherman St., Chicago, Ill.

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Non-explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

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TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

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**For Printing Imitation Typewritten or Form Letters of all kinds, we manufacture a fine line of Supplies, to be used in connection with our Typewriter Ribbons in filling in the name and address.**

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All kinds specially adapted for the Printing Trade, for all forms of Manifold Books.

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Manufacturers for the Trade
PARK RIDGE . . . . . NEW JERSEY

**WHITMORE MFG. CO.**
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
**Surface Coated PAPERS AND CARD BOARD**
Especially adapted for Lithographing and Three-color Work.

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PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS

Straw Boards — Auburn Cloth Board
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MACHINE GROUND AND POLISHED
CELEBRATED SATIN FINISH BRAND
FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
THE AMERICAN STEEL & COPPER PLATE CO.
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**CARBON BLACK**
MADE BY
GODFREY L. CABOT
BOSTON, MASS.
ECLIPSE. DIAMOND.
ELF. B. B. B. BANNER.

If in a hurry, send your forms to the



**ATLAS ELECTROTYPE COMPANY**

We do electrotyping only, and give prompt service and best work. We can please you.

*Out-of-town work solicited.*

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**L. Martenson & Co.**
MACHINISTS

**PRINTERS' and BOOKBINDERS' MACHINERY**

A SPECIALTY

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**Vest-Pocket Manual *of* Printing**

**A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons**

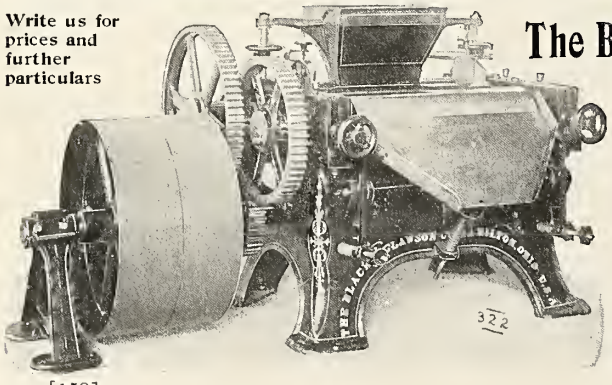
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HAMILTON, OHIO
Builders of Improved
**PAPER AND PULP MILL MACHINERY**
Ink Mills, Perforators
Saturating and Drying Machinery
Plating Machines
Special Machinery, etc.

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for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

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EASTERN OFFICE — 5 Beekman St., New York

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TRADE MARK REGISTERED
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POLISHED ZINC AND COPPER PLATES.
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NEW YORK CITY.
U.S.A.

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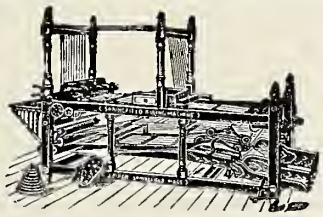
**Come, let's talk it over**

*IF OUR METAL is good enough for the Chicago Tribune, why not for you?*

GREAT WESTERN SMELTING AND REFINING CO.
CHICAGO

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## The Springfield RULING MACHINE



MANUFACTURED BY
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*THE LAND MAN*
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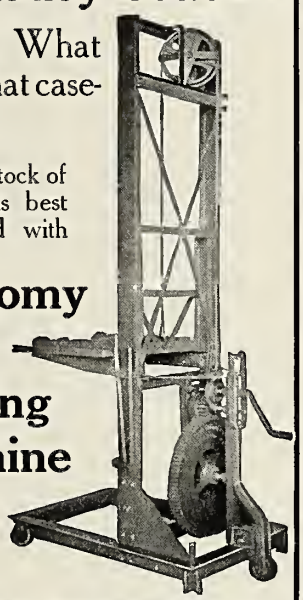
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is here. What about that case-piler?

A big stock of paper is best handled with

**Economy Steel Tiering Machine**



ECONOMY ENGINEERING CO.
58-64 N. Jefferson St., Chicago, Ill.
*Foreign Agents: Parsons Bros., New York*

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AMERICA'S MOST POPULAR RAILWAY
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PERFECT PASSENGER SERVICE

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CHICAGO AND KANSAS CITY,
CHICAGO AND ST. LOUIS,
CHICAGO AND PEORIA,
ST. LOUIS AND KANSAS CITY.

THROUGH PULLMAN SERVICE BETWEEN CHICAGO AND

HOT SPRINGS, Ark., DENVER, Colo.,
TEXAS, FLORIDA, UTAH,
CALIFORNIA AND OREGON.

IF YOU ARE CONTEMPLATING A TRIP, ANY PORTION OF WHICH CAN BE MADE OVER THE CHICAGO & ALTON, IT WILL PAY YOU TO WRITE TO THE UNDERSIGNED FOR RATES, MAPS, TIME-TABLES, ETC.

GEO. J. CHARLTON,
GENERAL PASSENGER AGENT,
CHICAGO, ILL.

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**Restores the quality of all OLD or DISCARDED inks**

DON'T THROW AWAY YOUR OLD INKS, made useless by becoming dry and hard, thereby making it necessary to order new. Try a little ACME in them and quickly note the improvement that is produced. See how easily **old inks are made good as new** without affecting the color or injuring the quality of the ink used.

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Leading Printers ALL USE ACME INK REDUCER

TRY IT. SAMPLE FREE. POSTPAID.

**ACME COMPOUND COMPANY, Elkhart, Ind.**

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**TELLS ALL ABOUT EMBOSSING**
HOW TO DO IT ON AN ORDINARY JOB PRESS

*The best work yet published. You should have one.*

The above is the title of a new edition of "A Practical Guide to Embossing," just published. The work is a 32-page pamphlet, with full directions for making dies and doing embossing on job presses. Besides samples of embossing on both inside and outside of cover, it has two pages in the center of various kinds of embossed work in gold, red and blue. No printer should fail to have one of these books. Country printers are especially asked to examine it. **Price, 75 cents,** postpaid.

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**WALTER S. TIMMIS,** *Consulting Engineer*
Member American Society of Mechanical Engineers
150 Nassau Street - - - - NEW YORK

# THE INLAND PRINTER—OCTOBER, 1906.

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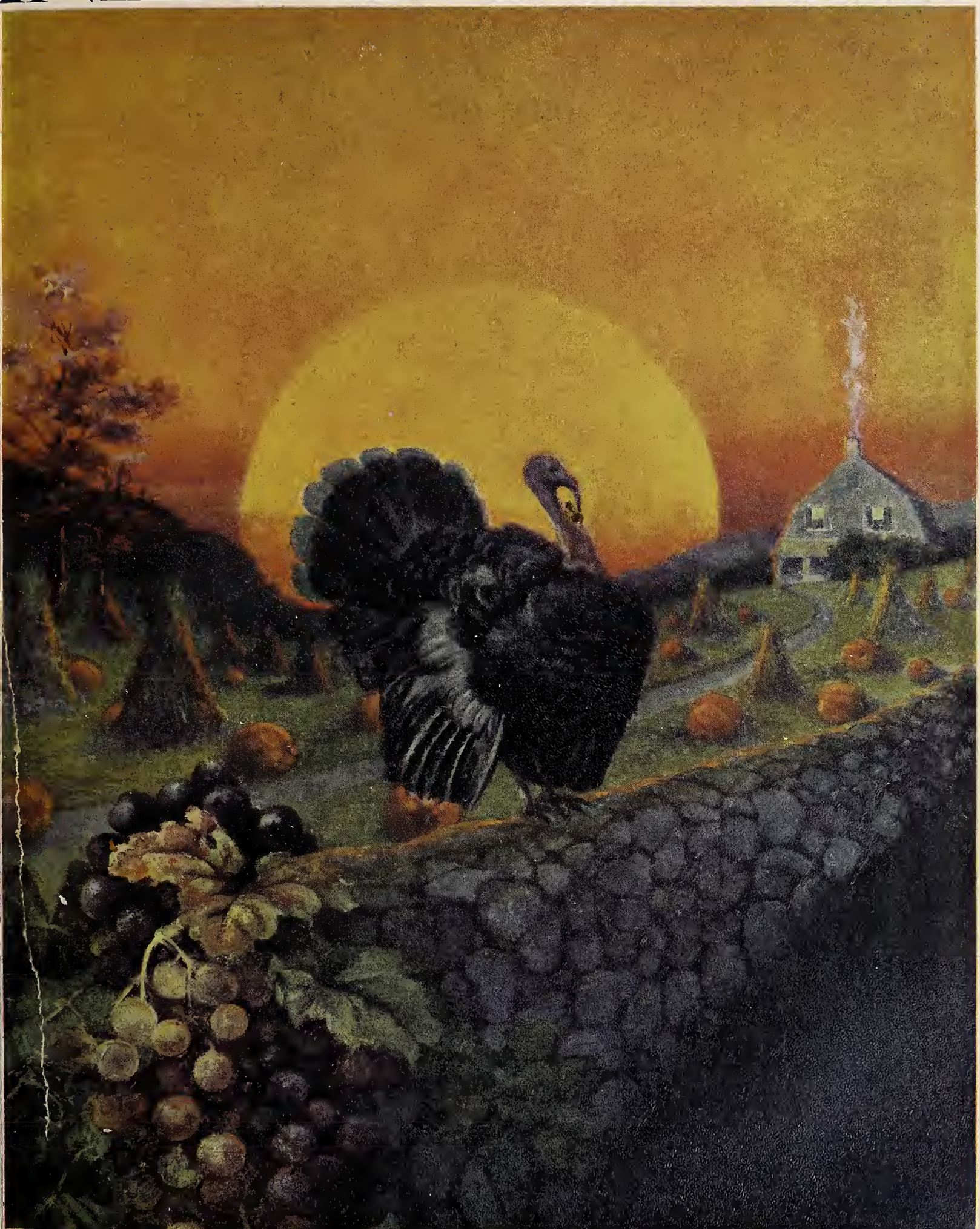

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# THE INLAND PRINTER



PRICE 30 CENTS NOVEMBER, 1906 VOL. XXXVIII. NO. 2

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Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : : : : : : : :

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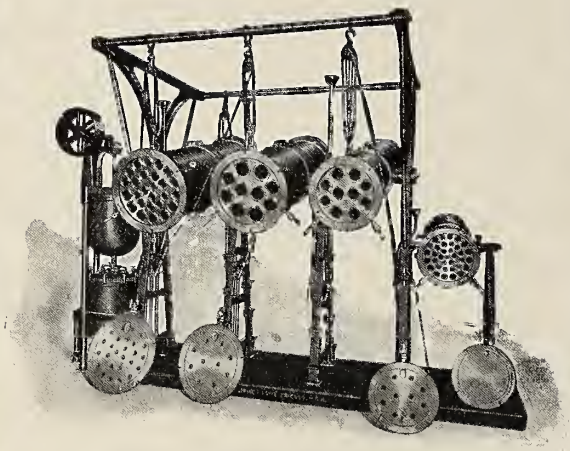
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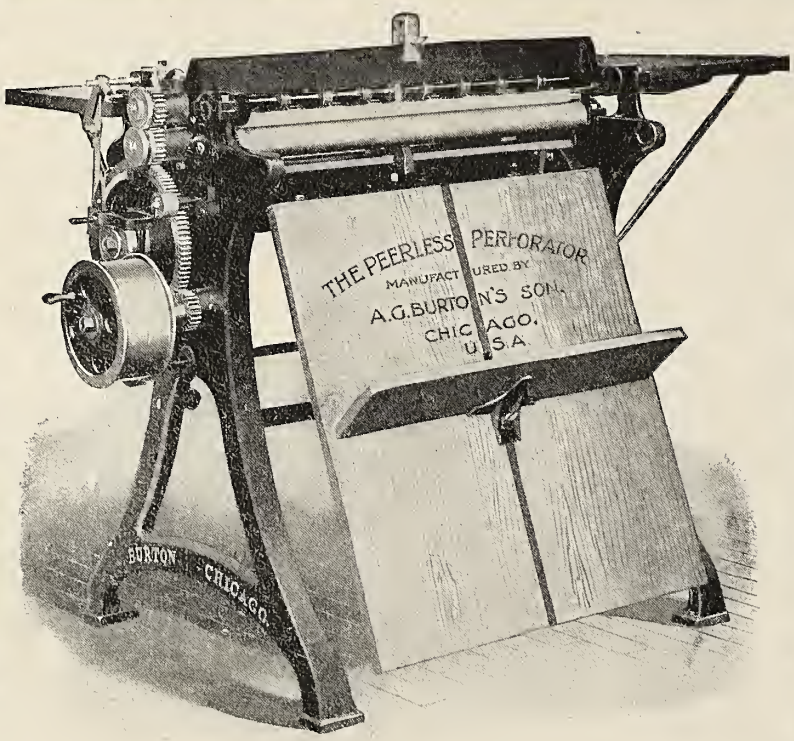
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# STAR·BOOK·PAPER



BUTLER·BRANDS PAPER ·THE BEST·

Said the Owl unto the Printer
Do not wait until the Winter
Before you buy — STAR BOOK

For it never will be cheaper
And the price it may go steeper
You'd better buy — STAR BOOK

Good advice old owl — for Star Book is like 50c wheat — it is good to buy, always staple and easy to sell.

Star Book is the old reliable never-changeable pure white machine finished book paper, and prints to perfection all forms of line cuts and type.

It is a staple that should be found in stock in every well conducted print shop — "Look at the List."

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# J. W. BUTLER PAPER CO. - CHICAGO

# SPECIMENS OF CALENDARS

## MANUFACTURED BY THE HAMILTON MANUFACTURING CO.

### PERPETUAL CALENDAR SETS

WE present herewith an assortment of Calendar Figures. It is impossible to show complete sets, but it can be borne in mind that a full calendar month is 7 blocks wide and 5 blocks deep. The full size of the Calendar can be thus easily ascertained. Likewise we will explain that a Calendar Set will increase or decrease in size in the same proportion that the size of a single block is increased or decreased. For example, if a 6 line Calendar Set is 9 inches wide by 6 inches deep over all, the 8 line will be one-third larger, or 12 by 8 inches. This page shows a fair assortment of Calendar Figures. The surrounding rules are brass and are not supplied by us. A more extended assortment will be found in our New Wood-Type Catalogue, which we have recently issued.

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| 4 | Line | Logotypes, | 1 | to | 31, | with | 7 | Blanks, | per set, | $4.00 | 10 | Line | Logotypes, | 1 | to | 31, | with 7 Blanks, per set, $6.00 |
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Logotypes of any year, for Calendars 12 line and under, 25c. each. For Calendars over 12 line, 50c. each.
Tint-blocks made to fit any Calendar, grooved to fit the Logotypes, 2c. per square inch.



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## THE HAMILTON MANUFACTURING CO.

**Makers of EVERYTHING WOODEN THAT PRINTERS USE, including LARGEST ASSORTMENT OF WOOD TYPE FACES IN THE WORLD**

EASTERN OFFICE AND WAREHOUSE:
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Send for New Wood-Type Catalogue just issued.
Our goods are carried in stock and are
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A VALUABLE LINE GAUGE SENT FREE, POSTPAID, TO EVERY PRINTER WHO WILL ASK FOR IT

# We advertise Old Hampshire Bond each month in the leading magazines and weeklies. *You* get the benefit of these advertisements if you work with us.

Good stationery *is* a profitable investment, and we are educating buyers of printing to realize the fact.

When you sell a man who asks for Old Hampshire Bond a cheap paper, you are earning the reputation of "cheap printer."

Then, when your competitor sells that man some strong stationery on Old Hampshire Bond—the paper he knows and wants—you will lose a customer.

Hadn't you better say Old Hampshire Bond to your customers before your competitor does?

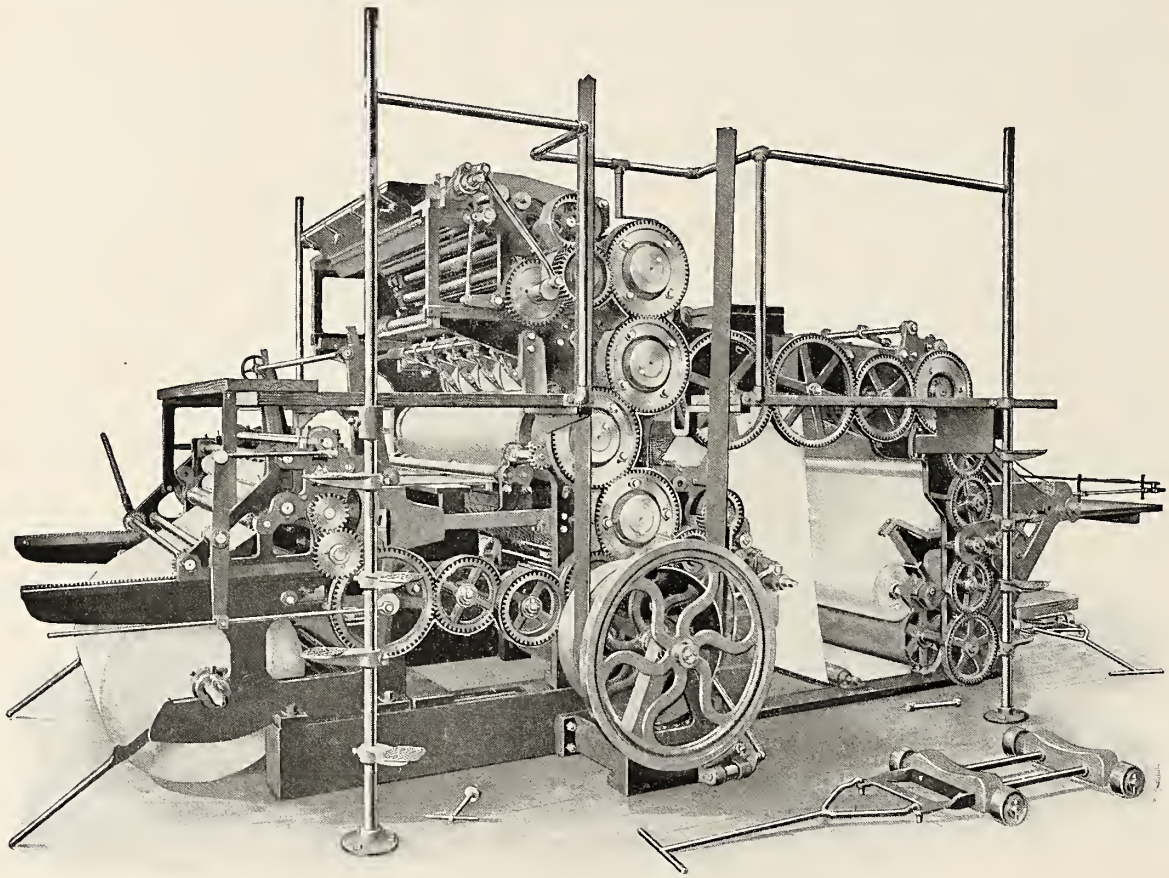



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*We are the only Paper Makers in the World making Bond Paper exclusively*

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# KIDDER PRESS CO.



## THE ADJUSTABLE ROTARY

ONE TO FIVE COLORS

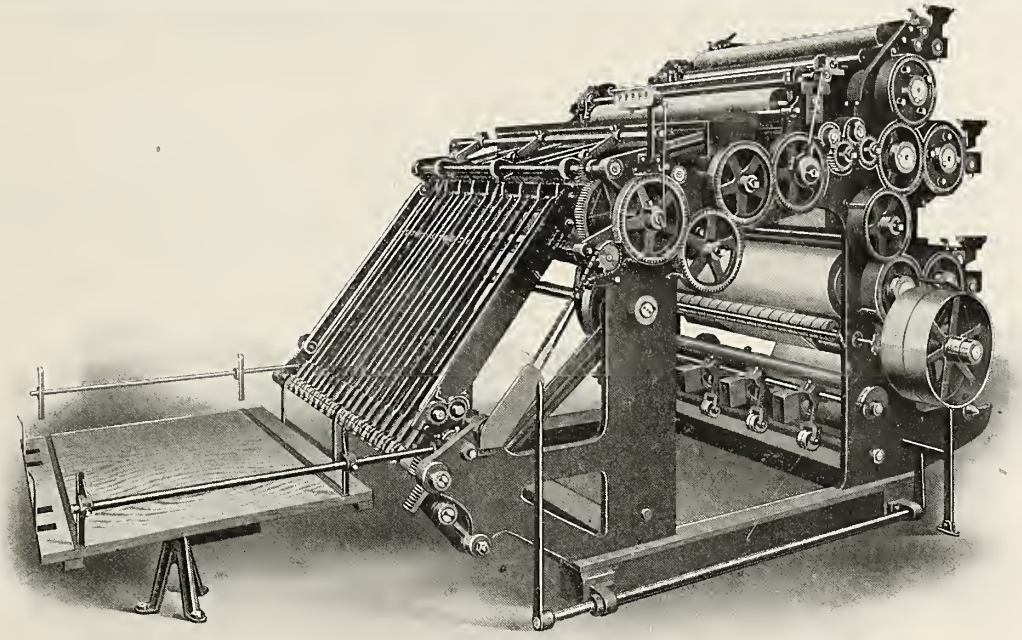
A PRESS that merits the investigation of every progressive printer. It will do the work of six two-revolution presses.

## GIBBS-BROWER CO., Sole Agents

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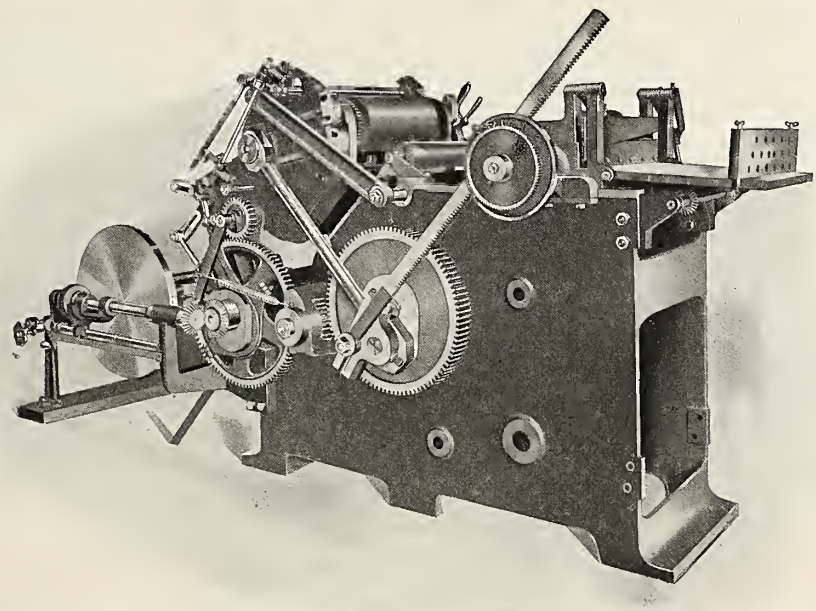
We have one of the above presses which has had a little use and which can be purchased at a considerable reduction from regular price.

# KIDDER PRESS CO.



COMBINATION ROLL AND SHEET PRODUCT PRESSES

These presses are especially adapted for tissue and wrapping-paper work of all kinds.



THE NEW TWO-COLOR EIGHTH MEDIUM PRESS

Will print anything—from the roll—from 1-4 up to 12 inches wide. Cuts off any length, or rewinds.

## GIBBS-BROWER CO., Sole Agents

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# Printers' Rollers

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# Winter Use

## ORDER THEM NOW

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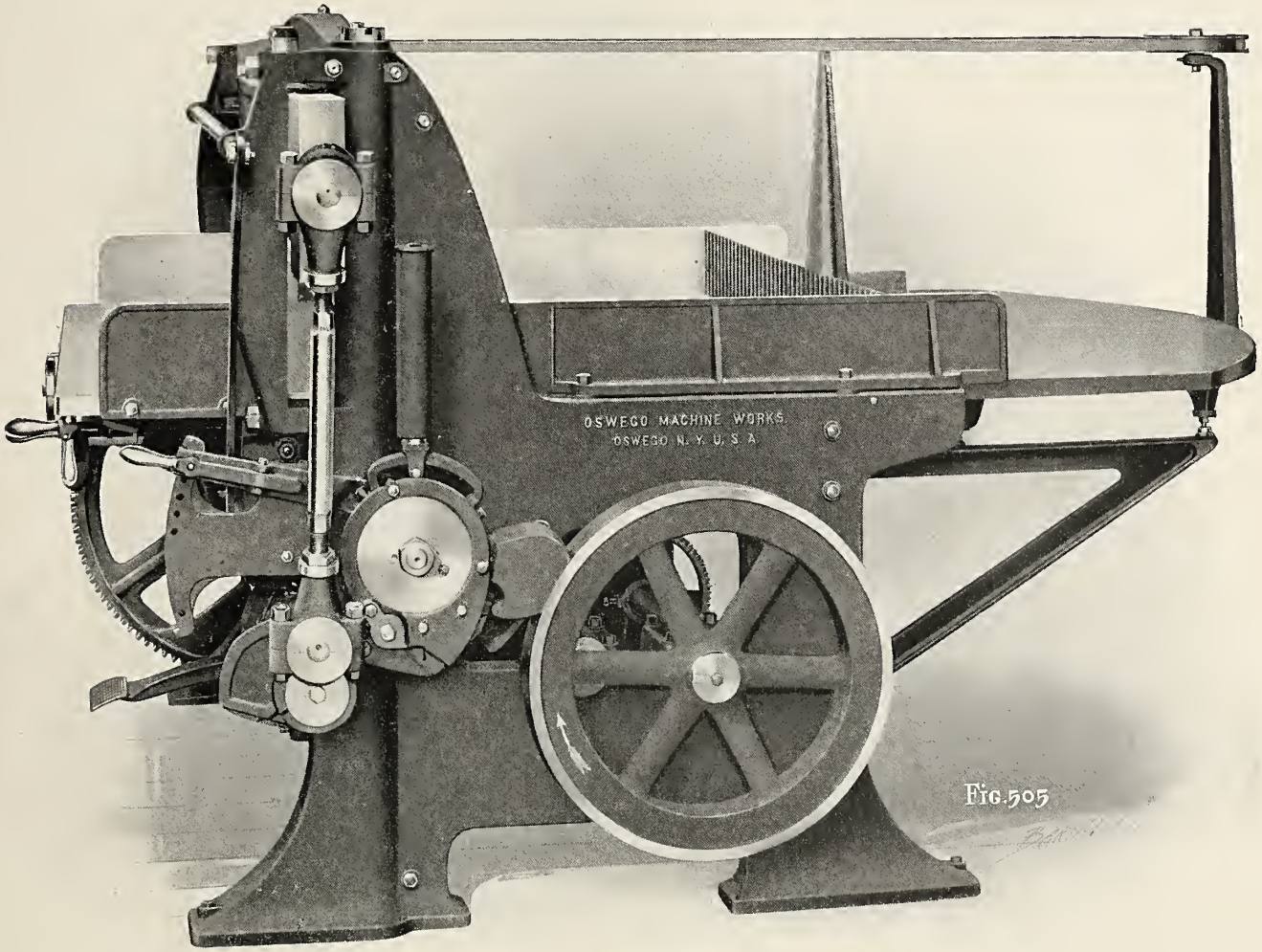
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**ATLANTA, GA.**
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# Automatic Clamp
# Brown & Carver Cutting Machines

*Are designed to cut accurately the greatest output per day possible*




**BROWN & CARVER AUTOMATIC CLAMP CUTTING MACHINE, with Special Features.**
**Sizes, 57, 63, 68, 74 and 84 Inches.**

When we advertised a few years ago "Difficult Propositions Desired," we got them, and *were glad, too.* Any one can do the easy jobs. Only a few can do the hard ones well. Only one line of cutting machines fulfills all the present exacting requirements of the progressive handlers of paper and printing, and that is the BROWN & CARVER and OSWEGO complete line of SIXTY SIZES AND STYLES OF CUTTING MACHINES. All, from the 16-inch Bench Cutters to the 9-ton Automatic Clamp Cutting Machines (each with one, two or three points of excellence on no other), are generally kept in stock at Oswego for instant shipment.

## OSWEGO MACHINE WORKS, Oswego, N. Y.

*NIEL GRAY, Jr., Proprietor*

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*WALTER S. TIMMIS, Manager*

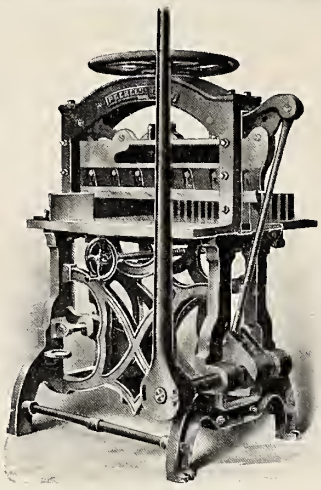
CHICAGO OFFICE—277 Dearborn Street
*J. M. IVES, Manager*

# The Peerless Job Press



Efficient when price is forgotten.
A good press—not a cheap one.
Don't be penny wise and pound foolish.
Get your best money's worth.
Peerless is made ready—to "stay put"—more quickly than others.
Can be fed more rapidly than others.
These are the money-making features of a press.
No test like time. The Peerless has stood the test best.
Let's hear from you. You'll find it will pay.
At it twenty-five years. Six sizes.
Send to principal dealers for booklet.

# The Peerless Gem Lever Cutter



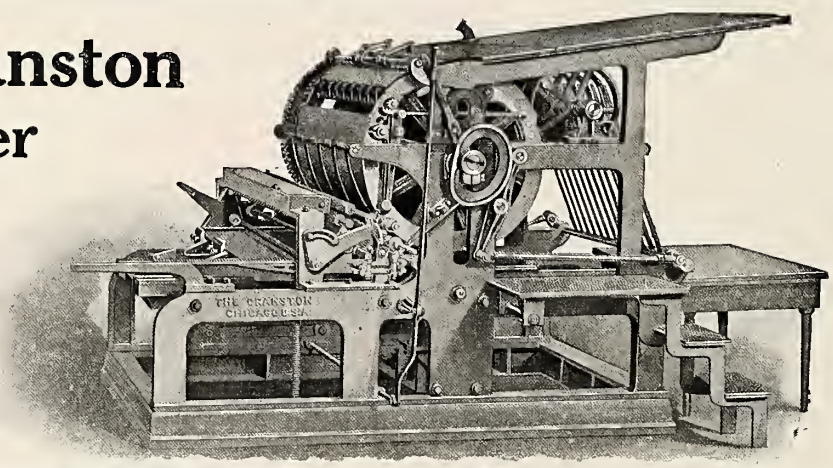
Superior in every detail—compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counterbalance, within the frame, out of way and saving floor space.
*Not a back-breaking cutter.*
Frame strong, heavy, doubly braced.
Knife-bar and knife thicker and deeper than other makes, insuring a true cut and long life, and avoiding deflection under strain.
Best construction—best material—best finish.
Four sizes—23, 25, 30 and 32 inches.
Over 8,500 Peerless machines in constant use.
Send to principal dealers for booklet.

*For sale by the principal Dealers in the United States.*

**PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.**

Lieber's and A-B-C 5th Edition Codes

# The Cranston Newspaper Presses



For the general run of newspaper and commercial work will meet all demands, the two sizes taking a seven-column folio and a six-column quarto without crowding. The material used and its careful construction render it capable of the highest speed consistent with good printing.
Solid, box-frame castings give the needed resistance for heavy forms. The press has air-springs, with extra long cylinders and adjustable plungers, tapeless delivery—wheels adjustable to size of sheet; simplex slider motion—the best; brake, rack-guard, iron feeder's-stand, adjustable feed guides, large form rollers, deep fountain, register-rack and segment, and rack and cam distribution.
The gripper motion is smooth and noiseless.
The tracks have solid ends with oil reservoirs; the track-steels heavy and dovetailed into the casting. The track is supported and held firmly in place under the impression by two heavy girt studs, resting directly on the girt.
The heavily webbed bed has steel runners and is also supported under the impression by two adjustable truck rollers.
Cast-steel driving gear and shoes are carefully cut and accurately fitted.
Studs and thimbles throughout are steel, hardened where necessary.
The universal shafts are drop-forged steel.
A recent improvement makes it possible to easily and quickly remove or replace the form rollers.
The press is furnished with hard packing, wrenches, two sets of roller cores—one cast—and a complete countershaft.

## The Cranston *Improved* Newspaper Press

Has the features above mentioned, and in addition a long register rack and segment—and a back-up motion, so arranged that it can be operated by foot pedal, when the belt is on the loose pulley and the press backed up at quarter speed.
This back-up should not be confused with the old-style back-up formerly used.
The new motion is an excellent feature, universally approved.
The foregoing are but a few of the good points of these presses. We ask you to examine them and see for yourself.

*For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.*

**PEERLESS PRINTING PRESS CO., The Cranston Works, PALMYRA, N. Y., U. S. A.**

Lieber's and A-B-C 5th Edition Codes

Prevents Ink Troubles

QUEEN CITY INK




H. D. BOOK, 40. BRONZE CLARET, 3647. BLUE TINT, 3645.



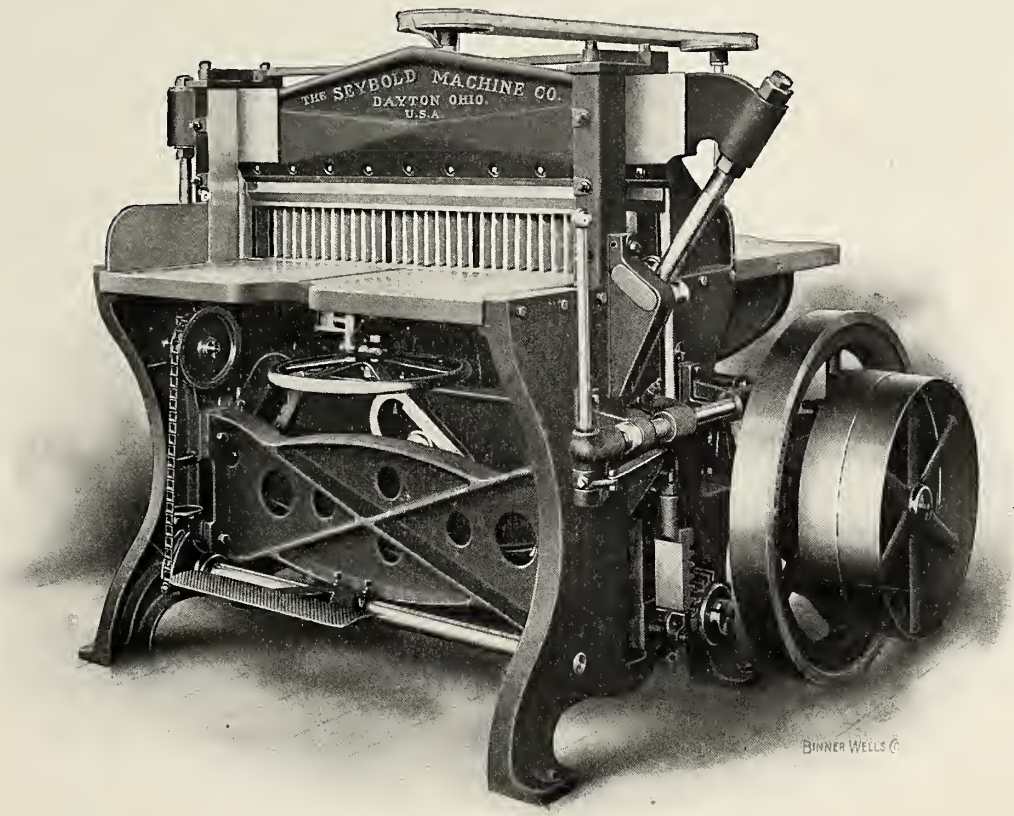

LICHT BLUE BLACK, 322.

# The Queen City Printing Ink Co.

## Makers of High-Grade
## PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA

# The SEYBOLD TREADLE HOLYOKE Automatic CLAMP




More depends on the cutting of paper that is used by the printer than on any other step in the whole process of getting out an order.

This is true whether the cutting is done before or after the printing, and is true because the cutting is done to so many sheets at one time.

An error in setting type, a failure to register accurately on colorwork, a mistake in binding, can all be detected and corrected with small loss, but an inaccurate cutter does its damage by wholesale, and it can't be remedied.

Accuracy—absolute, perfect accuracy—is obtained in mechanical appliances only by automatic adjustment. Wherever a part is left to handwork, that part is bound to vary.

The more rapid the work on a hand-clamp machine, the more chance for mistakes.

Speed within its proper limits does not affect the accuracy of an automatic machine; when the speed limit is exceeded, the machine doesn't work at all, it quits, but it doesn't ruin stock.

There's one cutter that does its work accurately and rapidly; thirty cuts a minute; and is AUTOMATIC.

It is the SEYBOLD HOLYOKE CUTTER.

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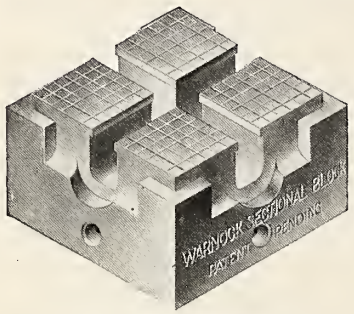
# THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO

NEW YORK :: :: CHICAGO :: :: SAN FRANCISCO

| J. L. Morrison & Co. | F. A. Venney & Co. | J. H. Schroeter & Bro. | Canadian American Machinery Co. |
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# A UNIT SYSTEM OF SECTIONAL BLOCKS FOR FLAT BED PRESSES

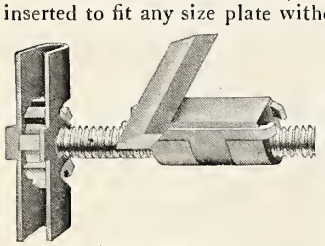



Top View, 8 x 8 Block

Adaptable for *all requirements* of Plate Printing. Can be used as economically on small platen presses as on large cylinders

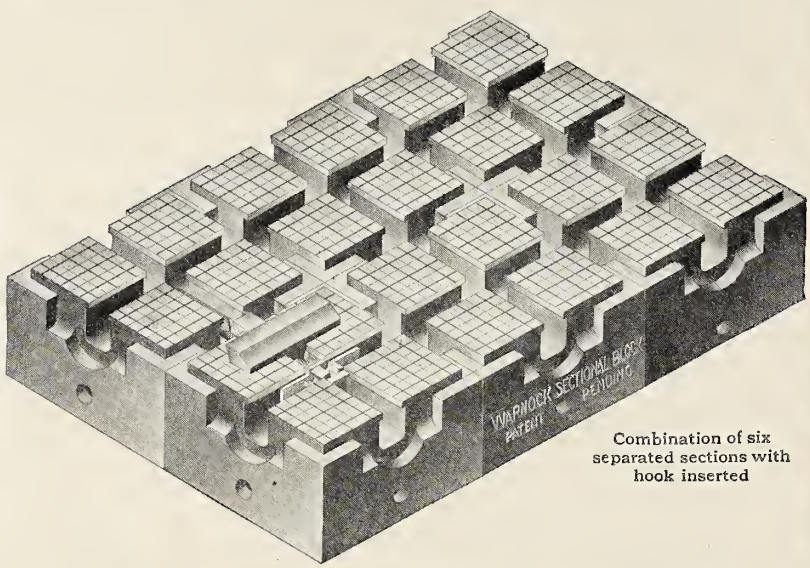
**THIS BLOCK SYSTEM**

is designed to meet the needs of plate printing economically and effectively. It is a direct and indirect saver of expense. *First* by a saving **of 25 per cent** in cost of electrotyping, and *secondly* by the time and labor saved in **make-ready.** The most efficient and satisfactory way is to fill the chase with blocks, and the hooks can then be inserted to fit any size plate without unlocking the form.



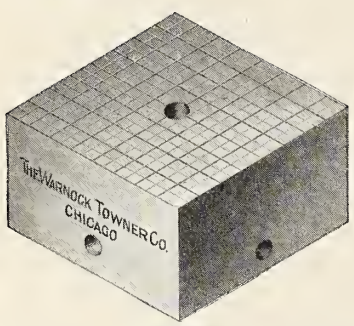
Regular Hook

Hooks can be quickly inserted where required by hand and removed by the special nippers provided without loosening form and are worked with a ratchet and parallel rows are rapidly loosened at the same time. A swivel hook is provided for irregular adjustments of plate.




Combination of six separated sections with hook inserted

# Money, Time and Labor Saved in the Press Room




Flat Top

We also manufacture a Flat Top Block in three sizes as follows: 8 x 8, 4 x 8, and 4 x 4, to work with 4 x 8 Register Hook on narrow margin three-color work, which gives a flat even surface.



Nippers for removing hooks

## The Warnock Narrow-Margin Register Hook

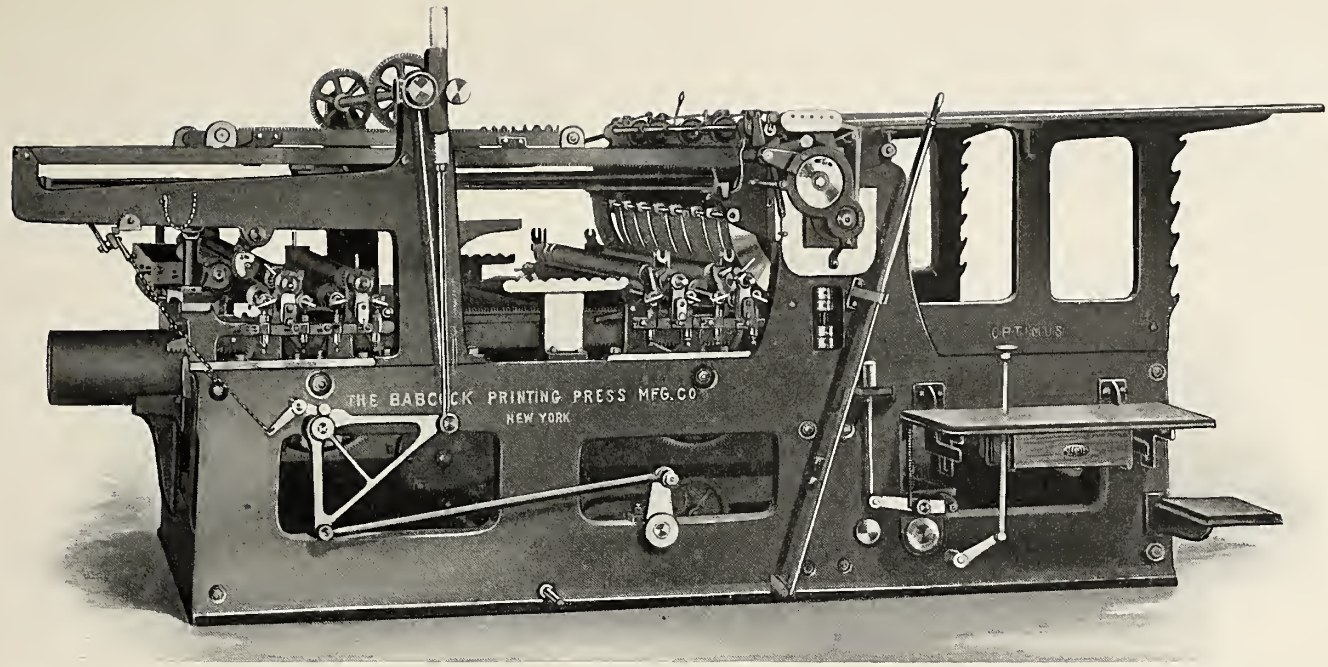



The Narrow-Margin Register Hook 4 x 8 Picas

Embodies in its design all the features that make for the economical handling of three-color and other printing plates involving close register and frequently narrow margins. With this hook plates can be individually moved and registered with less than a quarter inch margin between them. A glance at the cut of hook shows how its construction makes this possible. However close the plates lie to the jaw of hook on its either side they *cannot cover up the means of moving it.* The key that controls the worm screw is inserted in a socket reached through the opening in center of hook. The shape of the hook (4 x 8 picas) avoids to a large degree the splitting of base sections. Two hooks occupy the space of a standard 8 x 8 sectional block. The smallest plates can be assembled and locked with this hook on account of its narrow width. It is the only hook that will hold and register small plates for colors with margins between them of a quarter of an inch or less. The jaw of the hook is beveled to hold plate on either side, and is ready to retain plate however placed in form. It is also swiveled and plates can be twisted at any angle without undue strain on jaw of hook.

MANUFACTURED AND FOR SALE BY

## THE WARNOCK-TOWNER COMPANY, 334 Dearborn St., Chicago




THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT

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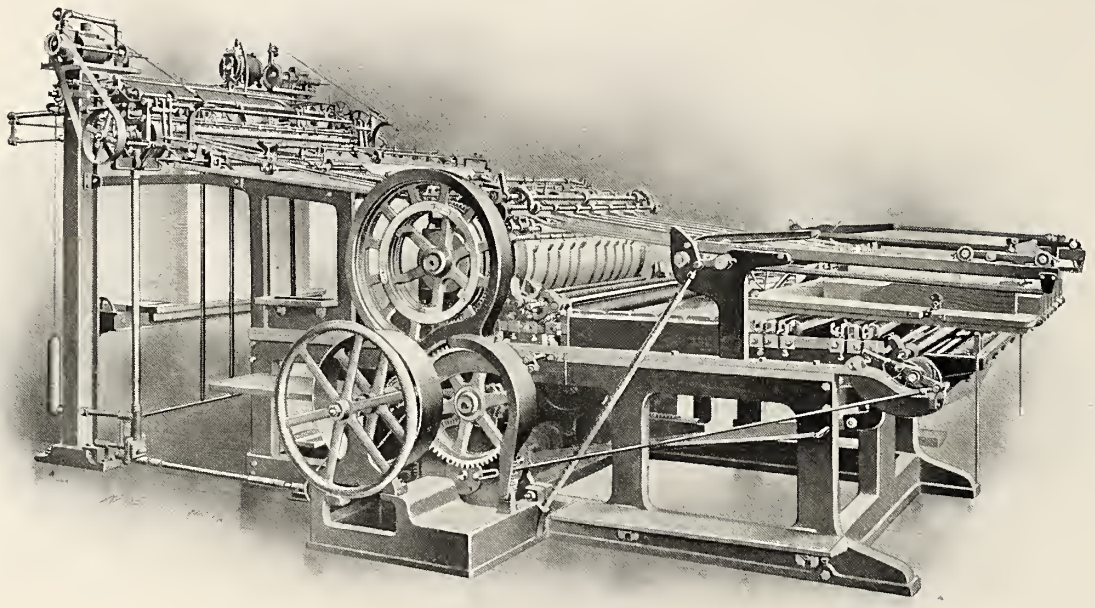
# The Babcock Optimus

THE recent performance of a No. 11 Optimus at Ashland, Ohio, must interest you. This press, 45x63, made a run of 700,000 impressions from one set of plates, on a sheet running from bearer to bearer, "and the plates do not look as though they had been used." Another run of 100,000 was subsequently made from the same plates, and the form is still held for editions if required. Never less than 12000 were made in a day's run, and often it approximated 16000. ¶We have claimed exactness for the perfect mechanical motion that drives our bed and cylinder, and the ever recurring proof of its unparalleled precision is most gratifying to us and promising to future owners. The press, a large one, is equipped with automatic feeder, and the plates were secured on one of the patent iron bed blocks. Great credit is due to the skill of the operative force. Their expert handling of a superb press combined to produce a record that is unapproached, and, we think, impossible on any but an Optimus. ¶In every other quality—register, rigidity, speed, distribution and durability—the Optimus is just as desirable. A No. 8 (a size we have discontinued) that had a strenuous career in Chicago, was sold again at Louisville, Kentucky, where it has been for five years or more. It has just completed a run of 300,000 on a sheet 30x51 from one set of plates, and seems as good as new. That's durability; and again we have accomplished skill in operation. ¶Notices of performances such as these come to us mainly by accident. Users accept such results from this press as a matter of course, and make no comment. Everywhere our machines are acquitting themselves satisfactorily and profitably. We have no complaints. No one is handicapped because of an inefficient or defective press. There is no other press record like this.

# The Babcock Optimus

SET IN BARNHART OLD STYLE

# Fuller Folders *and* Feeders

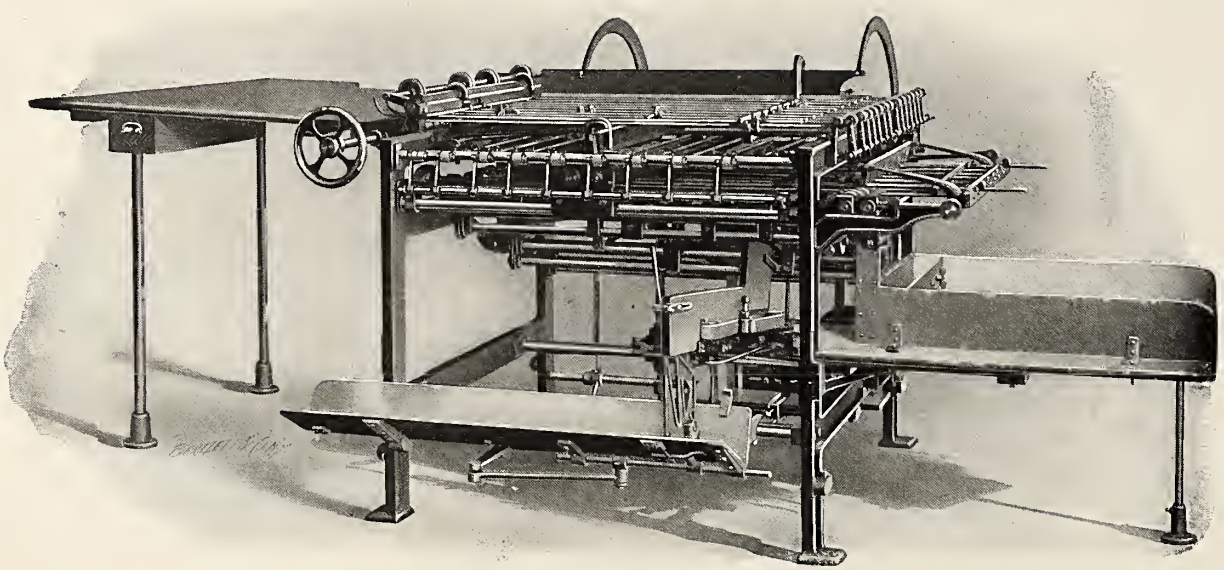


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

*THOUSANDS IN SUCCESSFUL OPERATION.*



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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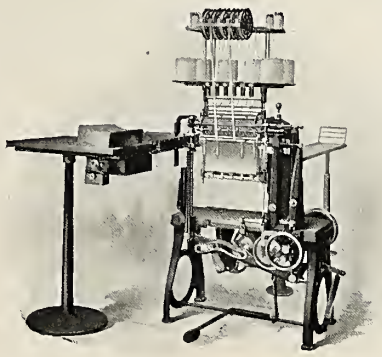
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CHICAGO

## E. C. FULLER COMPANY

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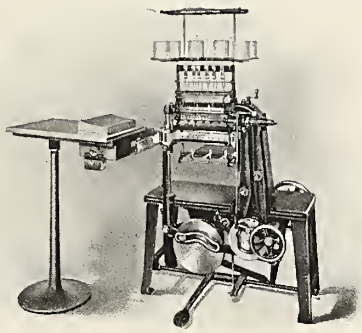
# Smyth Manufacturing Company's Specialties



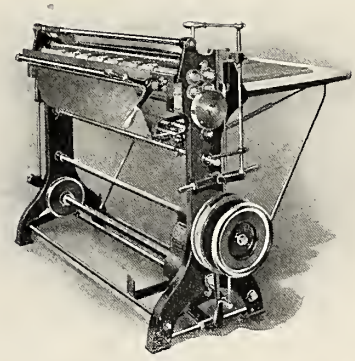
No. 3 Sewing Machine



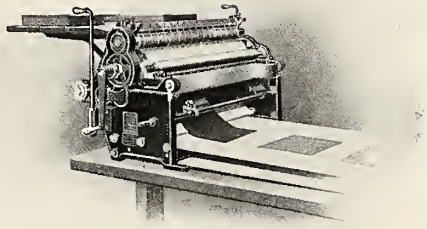
No. 4 Sewing Machine



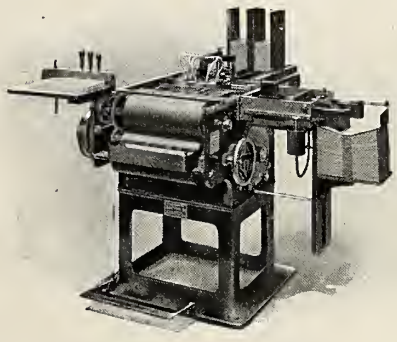
No. 7 Sewing Machine



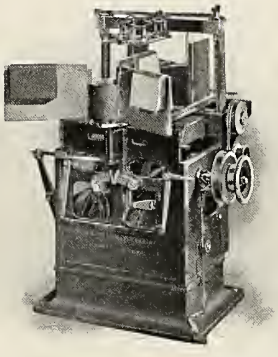
Cloth-cutting Machine



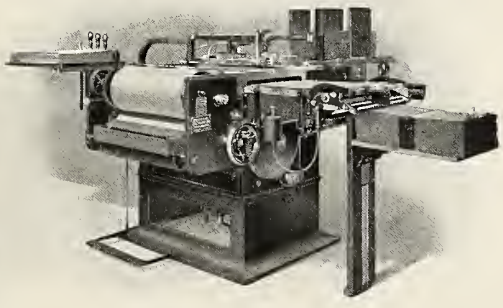
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No. 1 Case Machine



Casing-in Machine



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MANY of my customers have been induced to try other inks through the promises of agents to give as good quality as mine at as low a price, also a line of credit, but when the goods arrive they are no more like mine than chalk is to cheese. I employ no travelers and open no accounts, consequently make no losses, and my customers reap the benefit through my low prices. Money back when purchaser is dissatisfied. Send for my sample-book.

ADDRESS

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Send for
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It will cost you only a postal card.

***"If your machine is a new one, bear in mind that it has had a most thorough, severe and practical running test before leaving our works."***

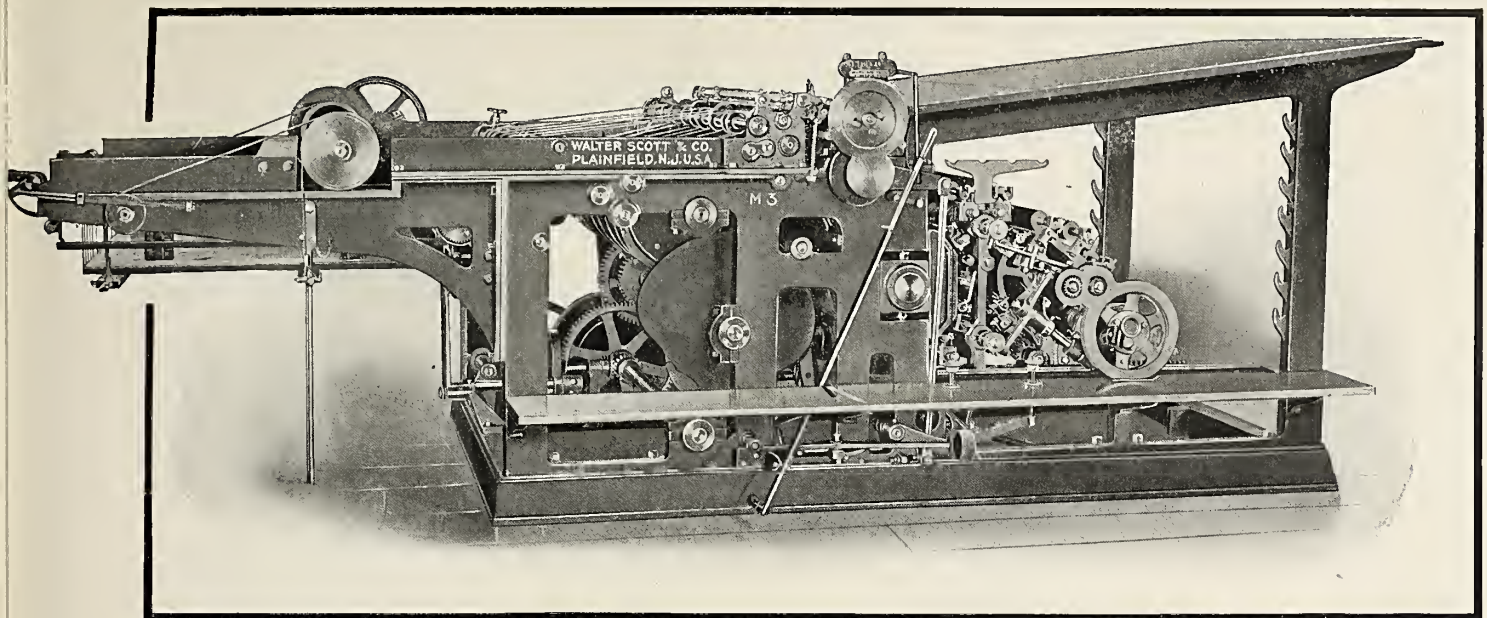
—From "POINTS OF PRACTICAL VALUE."

This means that we *know*, positively *know*, that every machine we send out is in first-class working order when it leaves our hands. We not only try the completed machine, but individual parts as well are tested separately to make assurance doubly sure.

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This machine is producing each working day of nine hours twenty to twenty-three thousand printed sheets up to 46 x 60 inches.

Compare this output with that of your flat-bed and you will see that it does the work of two of them.

# THE QUALITY OF WORK

printed on this machine equals that of the flat-bed, if it does not surpass it. There is no wear on the plates, and no vibration to the floor.

# DO NOT PUT THIS MATTER

off for future consideration, but write *now* to our nearest office for descriptive circular and further information about this machine.

*WE ALSO BUILD A SIMILAR MACHINE THAT PRINTS TWO COLORS.*

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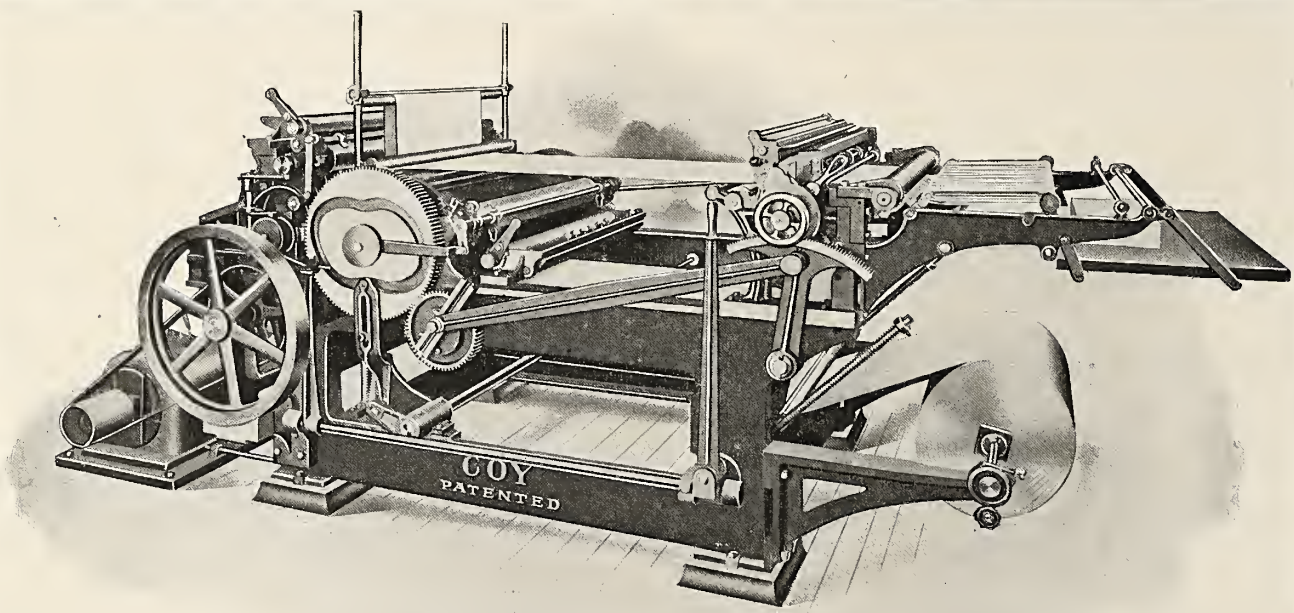

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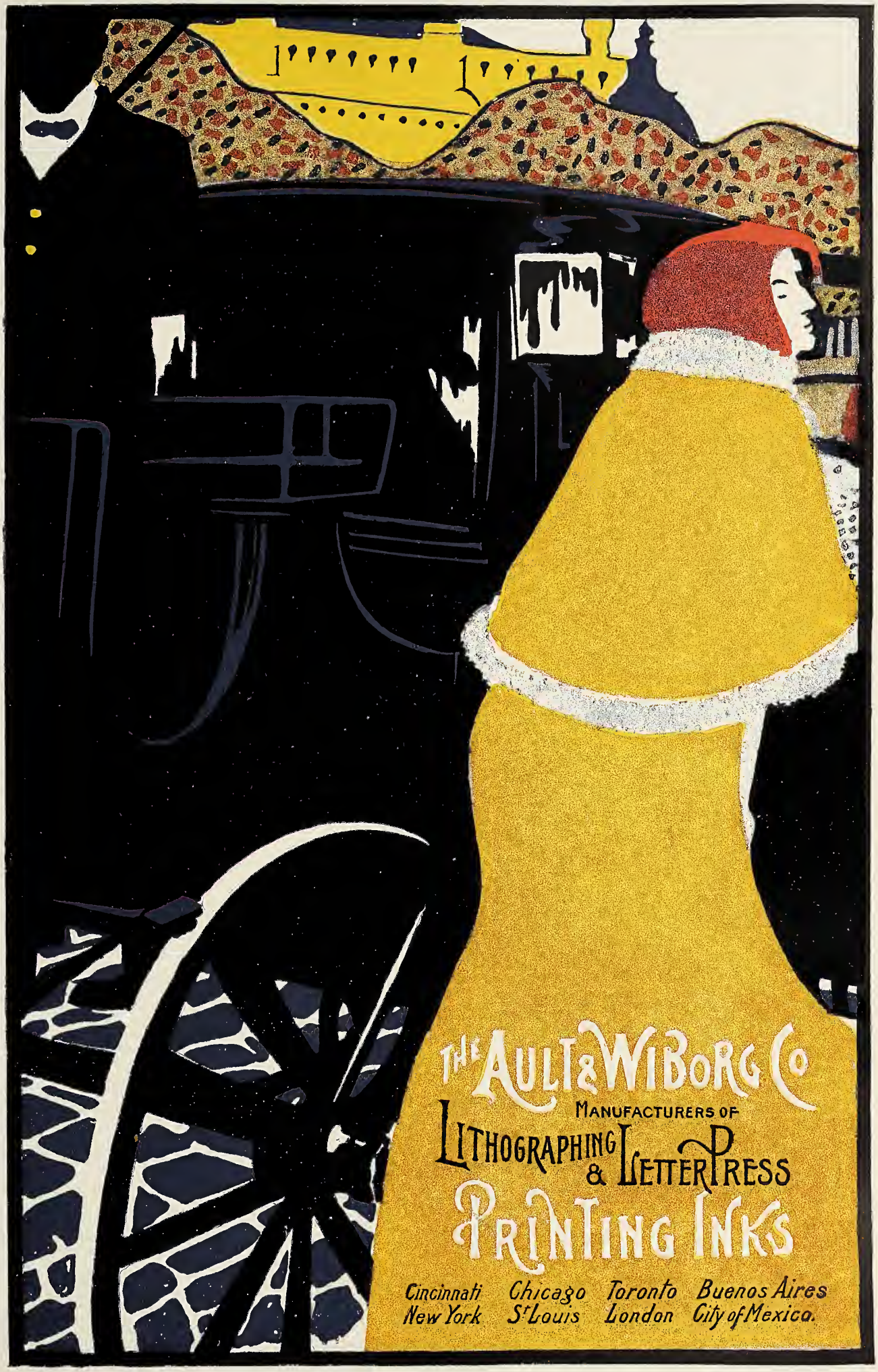
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Meets the demands of the printer having long and regular runs in a manner not done by any other machine on the market.

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It perforates, scores, punches, slits, numbers or rewinds.
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# PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. Write us for detailed information as to its cost, application, etc.

**NOTICE—Paraloid is Adapted for Flat Bed and Rotary Presses**

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO (Sole Licensees for America)

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**For Either Cylinder or Job Presses**

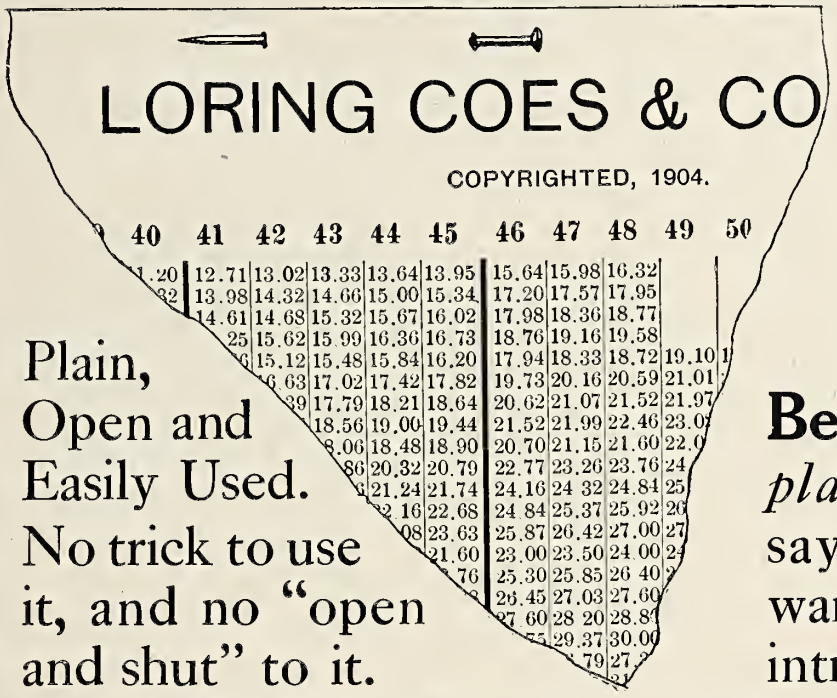
BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75 cent and $1.50 cans.

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## That MAY be, but it can't be juggled with.

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Are *Honest, Reliable* and *Sound.*

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First to make first-class Knives, *any kind* (1830 to 1905).

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**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

# Loring Coes & Co. INC.

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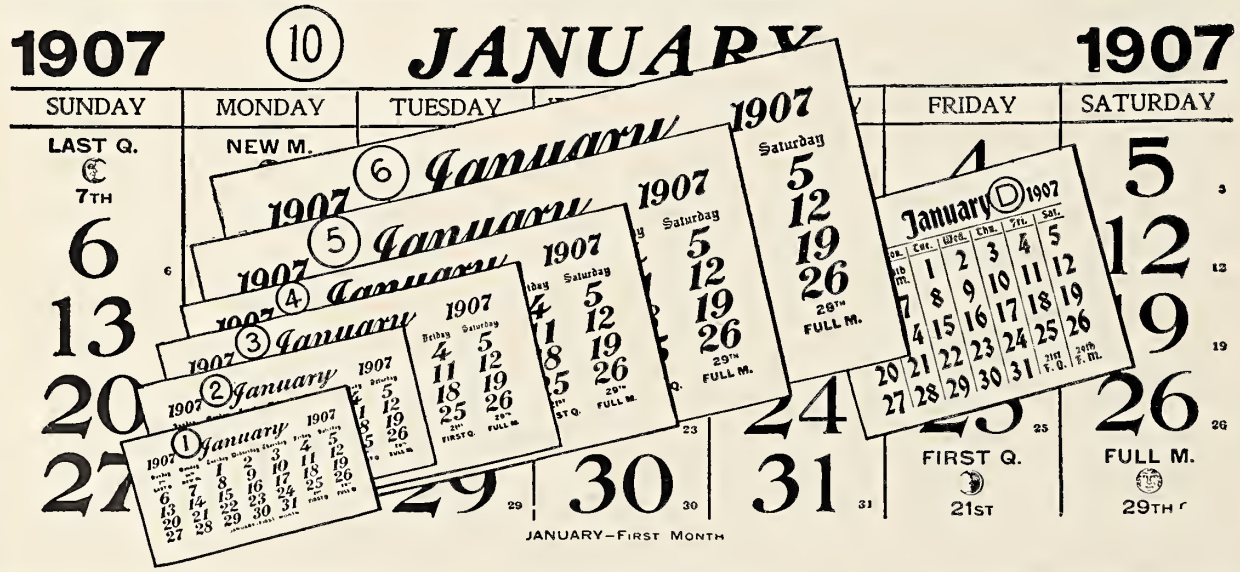
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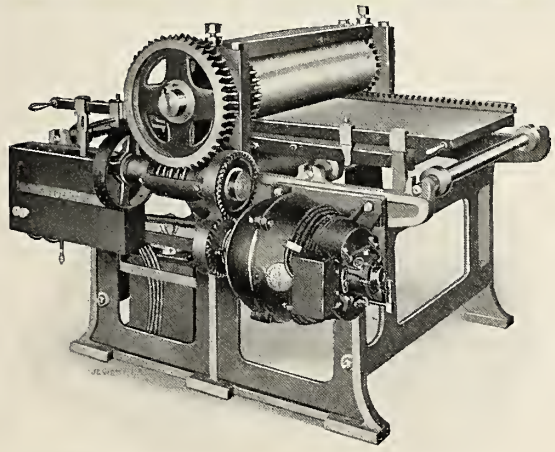
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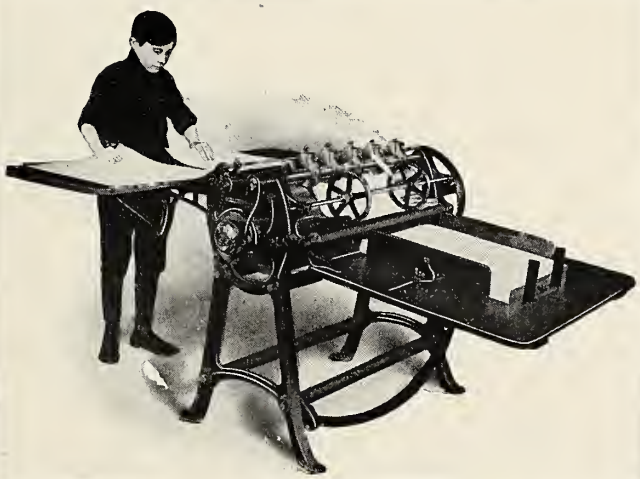
**Does everything any other Perforator will do,** and does it Quicker and Better.

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**Machine's Speed** limited only by **Speed of Operator.** No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

***The only machine that can be equipped to Perforate, Cut, Trim and Score Paper all at One Operation.***



**Your Special Attention** is called to the fact that perforations can be made on the **Carlton Rotary Perforating Machine** *before* being printed, and printing successfully done thereafter.

**It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.**

***No Tapes,***
***No Rubber Bands,***
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Special Sizes made to order.

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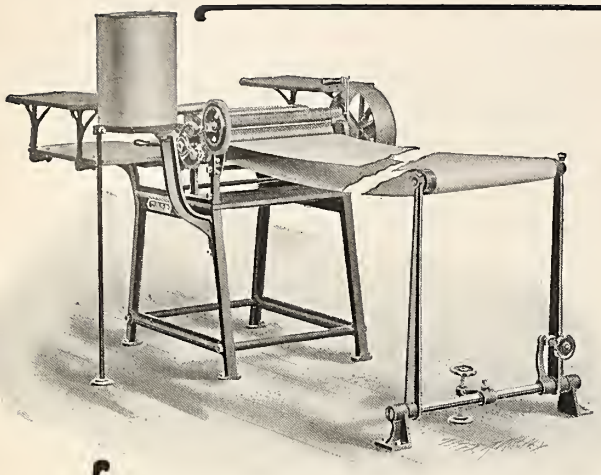
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THIS machine places adhesives on *all shapes and sizes* of cloth, paper or sheet fabric, and *delivers the work on the conveyor gummed side up.*

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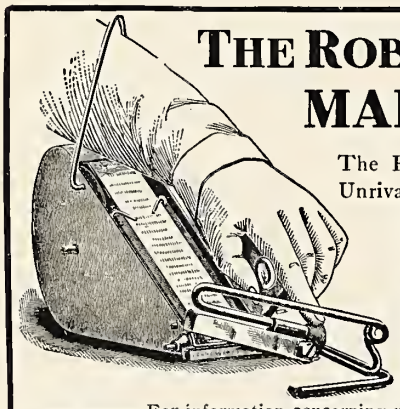
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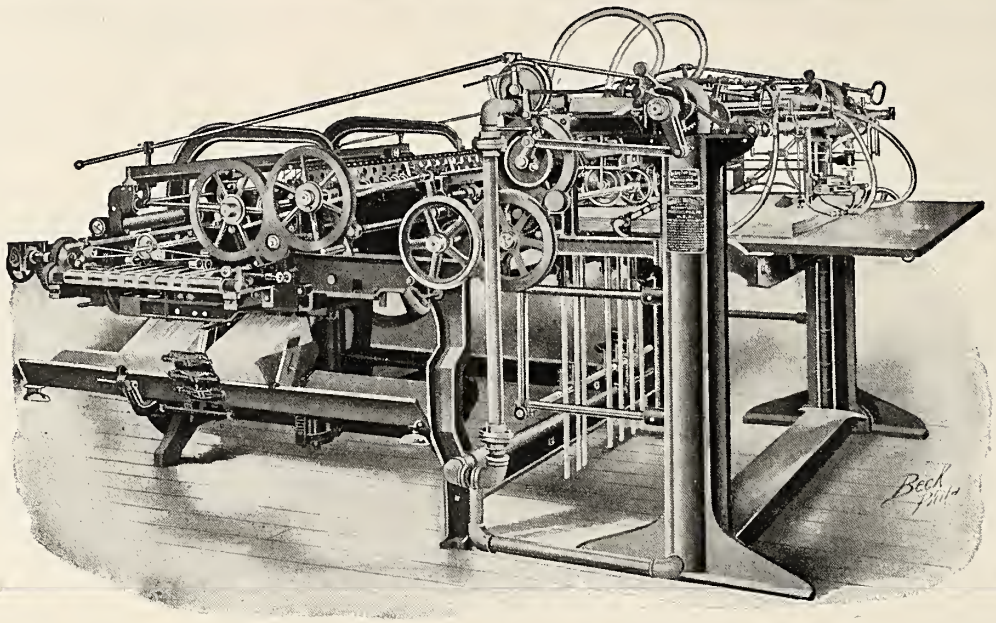
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MAKERS OF

"No.1 Pure White"
Enameled



Patent No. 768,375. August 23, 1904.

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# The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

# King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

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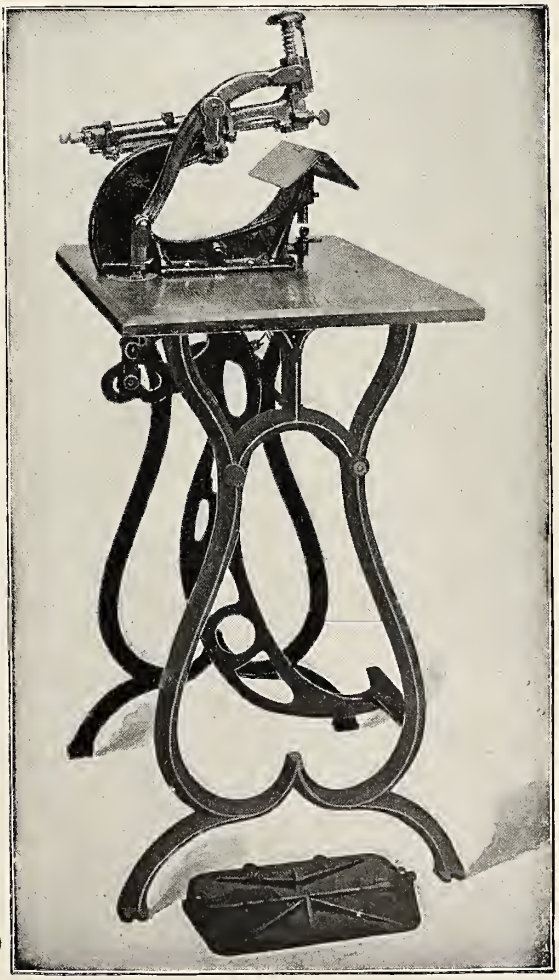
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# IMAGINATION



will carry one a long way, but is always harmful. Most printers imagine that the Roller Account is much larger than it is. The average cost of Rollers in proportion to work turned out is of much lower percentage than any other expense in a printing-office, but still it is the one item that many printers start to economize on after having been prodigal in some other direction, and price rather than quality becomes a passion.

One of our smaller customers in central New York kicked because he had to buy a set of rollers for his one 8 x 12 Jobber every six months, yet his entire living is made on that one press—the rollers cost him $1.50 a year, his living expenses are at least $500, his merchandise and other expenses are at least $300 more. Yet $1.50 a year for rollers hurt him; probably there are "many more at home like him."

Some of the "Cost" experts have published a schedule of expense for certain jobs. All that I have seen have made the item "Use of Rollers" too high; some fail to figure rollers at all—both are in error. A false saving on your roller bill will cause leaks that are not to be found on the surface.

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A striking instance of this important feature is given in the following pages, selected from books printed at The Lord Baltimore Press (The Friedenwald Co.). The genealogical table is one of one hundred and twenty-five appearing in the work printed for the Society of Colonial Wars in the State of Maryland. The braces were all set and cast at one time, each one piece; the lines were all set to one measure, each one piece; and then they were assembled into page form, the whole being accomplished in less time than is possible by any other method. The result is pronounced as much in advance of anything ever done in this the most difficult kind of composition, as the way of doing it is simple and unmatched.

The other pages show difficult matter set in the ordinary course of daily work.

THE MERGENTHALER LINOTYPE CO.

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[PATTERN GROUND AND TEXT ALL COMPOSED ON THE LINOTYPE]



### To Turn on Moving Pivot.

**61.** Marching in line: 1. *Right (Left) turn,* 2. MARCH, 3. *Full step,* 4. MARCH, 5. *Guide (right* or *left).*

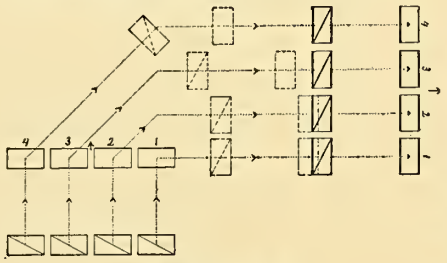


Plate 4. Art. 61.
Squad right turn.

(1) At the second command, the pivot man, who is the guide during the movement, faces to the right in marching and takes the half step; the other front-rank men oblique to the right until opposite their places in line, execute a second right oblique, and take the half step on arriving abreast of the pivot man. The rear rank advances and turns on the same ground and in the same manner as the front rank, maintaining the distance of thirty-six inches. All take the full step at the fourth command, which is given when the last man arrives in his new position.

(2) The movement is executed from a halt in the same manner. At the second command, the pivot man faces to the right as in marching and steps off at half step.

(3) *Right (Left) half turn* is executed in a similar manner. The pivot man makes a half change of direction to the right and the other men make quarter changes in obliquing.

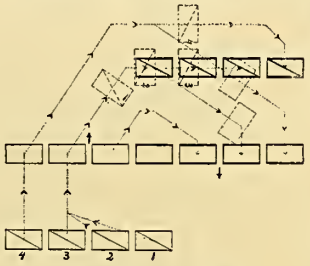


Plate 5. Art. 62.
Squad right about.

(4) *The turn on moving pivot* is used by subdivisions of a column in executing changes of direction.

### The About.

**62.** 1. *Squad right (left) about,* 2. MARCH, 3. *Squad,* 4. HALT; or, 3. *Full step,* 4. MARCH, 5. *Guide (right* or *left).*

(1) At the second command, the front rank twice executes *squad right;* the man on the marching flank moves at full step and without pause to his position; the others mark time in the midway position until the man on the marching flank is abreast



of them, and then execute the second *squad right.* The rear-rank men move to their new positions by twice executing without pause what is prescribed for them in the turn on fixed pivot.

(2) The fourth command is given when the last man is in position.

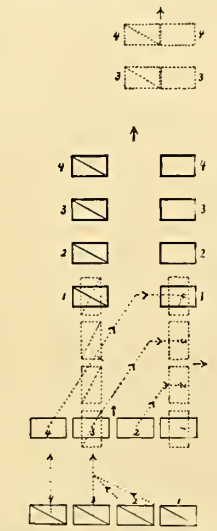


Plate 6. Arts. 63 and 64.
To reduce the front in column of squads.
1. Squads right. Art. 60.
2. By the left flank. Art. 34.
3. Ranks closed. Art. 55.

### Being in Column of Squads, to Reduce the Front.

**63.** These movements are used chiefly when the squad is part of a larger organization, as the company, *to reduce the front in order to pass a defile;* the original formation is resumed *as soon as the defile is passed,* and in such manner as not to invert the numbers of the squad.

**64.** (1) 1. *Squads right (left),* 2. MARCH, 3. *By the left (right) flank,* 4. MARCH.

(2) Line is formed as in Art. **60** and then marched by the flank as in Arts. **34** and **54.**

(3) The front may be still further reduced as in Art. **55,** the rear rank being closed.

### Marching by the Flank in Two Ranks to Change Direction.

**65.** Executed by the same commands and in the same manner as a column of squads, Art. **61** (4).

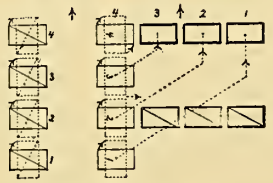


Plate 7. Art. 66.
Marching by the flank in two ranks to form column of squads.
*Right flank, squads left.*

### Marching by the Flank in Two Ranks, to Form Column of Squads.

**66.** (1) 1. *By the right (left) flank, squads left (right),* 2. MARCH, 3. *Full step,* 4. MARCH.

(2) At the command *march,* line is formed as in Art. **54** (1), and then, *without pause,* column of squads is formed as in Art. **60.**

[COMPOSED ON THE LINOTYPE]



*Presente de subjuntivo.*

| | |
|---|---|
| *Yo* ..... huya. | *Nosotros* huyamos. |
| *Tú* ..... huyas. | *Vosotros* huyáis. |
| *Él* ..... huya. | *Ellos* ... huyan. |

Toman también los verbos de esta clase una **y** en vez de la **i** de las terminaciones regulares, en las **terceras personas de singular y plural del pretérito perfecto de indicativo,** y en la **primera y tercera forma del pretérito imperfecto de subjuntivo,** y **en el gerundio**; v. gr.: *huyó, huyeron, huyera, huyeras,* etc., *huyese, huyeses,* etc., *huyendo.*

Los verbos siguientes se conjugan como **huir:**

| | |
|---|---|
| Atribuir. | Destruir. |
| *Argüir. | Distribuir. |
| Concluir. | Excluir. |
| Constituir. | Fluir. |
| Construir. | Incluir. |
| Contribuir. | Instituir. |
| Disminuir. | Restituir. |
| Destituir. | |

*Argüir pierde la crema en las formas irregulares Ej. *arguyo, arguyes,* etc., *arguya, arguyas,* etc., *arguyó, arguyeron,* etc.

## SÉPTIMA CLASE.

I. Verbos irregulares que terminan en **ar.**

### ANDAR.

*Pretérito perfecto de indicativo.*

| | |
|---|---|
| *Yo* ..... anduve. | *Nosotros* anduvimos. |
| *Tú* ..... anduviste. | *Vosotros* anduvisteis. |
| *Él* ..... anduvo. | *Ellos* ... anduvieron. |



## DIVISION.

**192. To divide decimals.**

EXAMPLE.—Divide .26376 by .628.

```
.628).26376(.42
   2512
   ----
   1256
   1256
   ----
```

EXPLANATION.—Divide as in whole numbers, and the product is 42. Now, since the divisor multiplied by the quotient must equal the dividend, the number of decimal places in the dividend equals the sum of the decimal places in divisor and quotient; therefore the number of decimal places in the quotient equals the number in the dividend less the number in the divisor, and the quotient obtained above is .42.

EXAMPLE.—Divide .0306 by 6.8.

```
6.8).03060(.0045
    272
    ---
    340
    340
    ---
```

EXPLANATION.—One cipher was annexed to the dividend so that the division might be continued, and the number of decimal places in the dividend was thus increased from four to five.

EXAMPLE.—Divide 10 by .625.

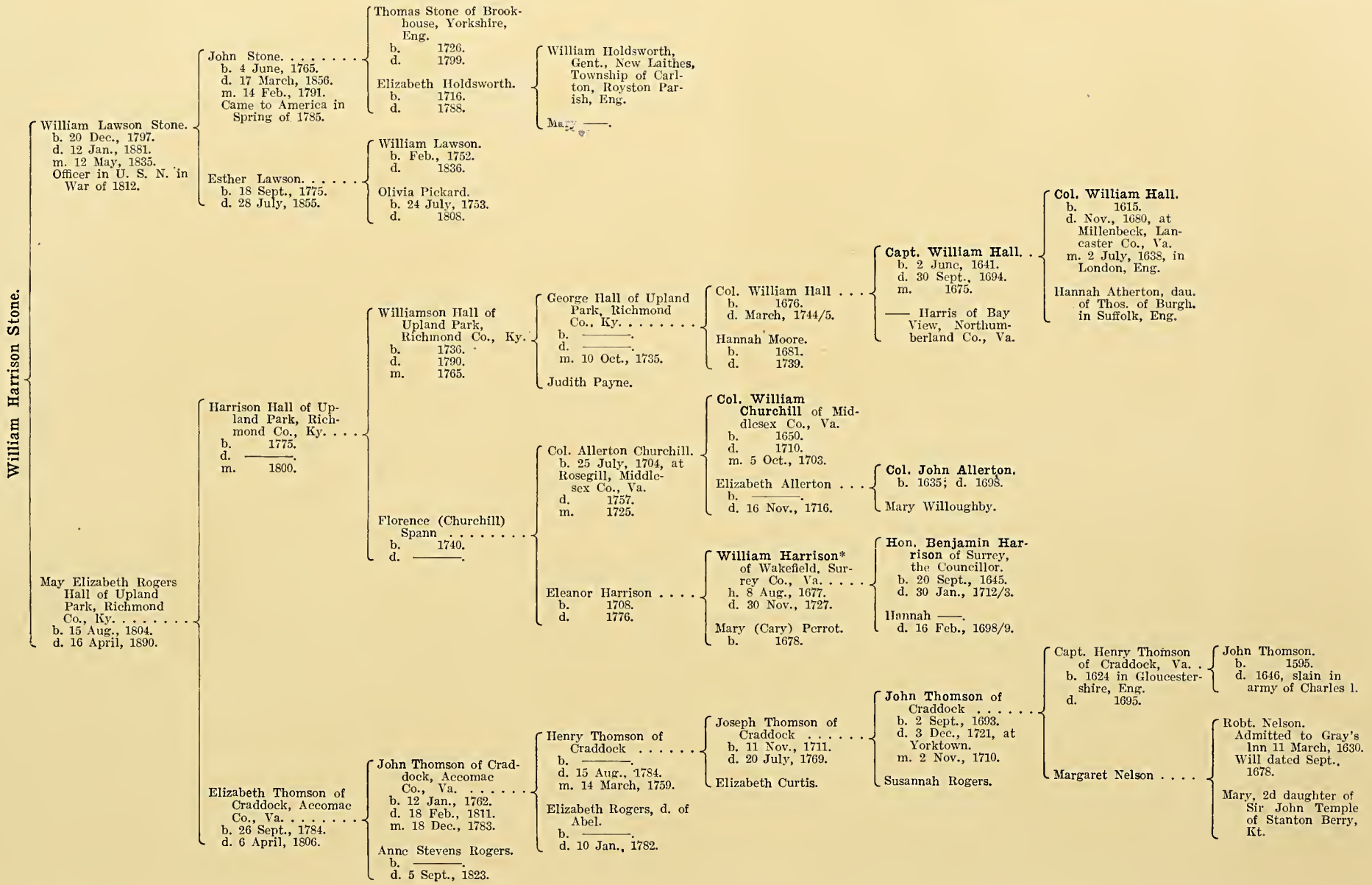
```
.625)10.0000(17.6
    625
    ---
   4750
   4375
   ----
   3750
   3750
   ----
```

EXPLANATION.—We annex three ciphers to the dividend so that the number of decimal places in the dividend shall equal those in the divisor. We divide and obtain the whole number 17. Annexing another cipher to complete the division, our quotient becomes 17.6.

**193.** RULE.—*If necessary annex ciphers to the dividend to make the number of decimal places in the dividend equal to those of the divisor; divide as in whole numbers and point off from the right of the quotient as many decimal places as the number of decimal places in the dividend exceeds those in the divisor.*

[COMPOSED ON THE LINOTYPE]

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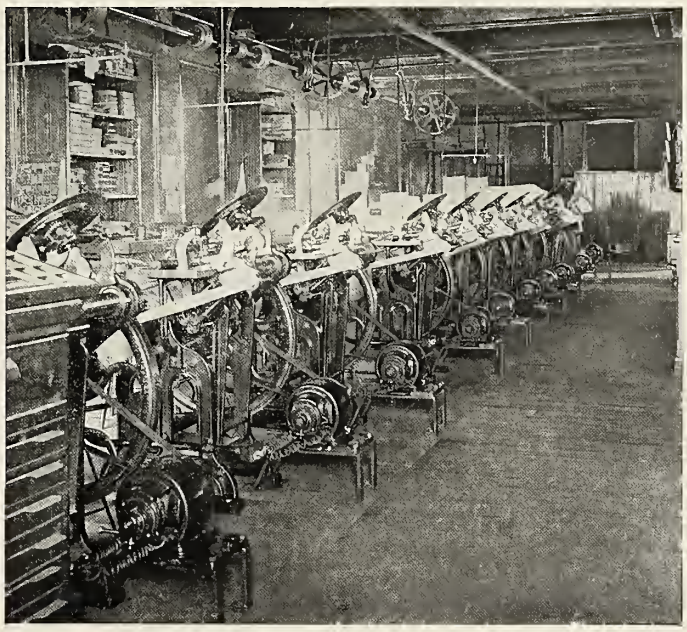
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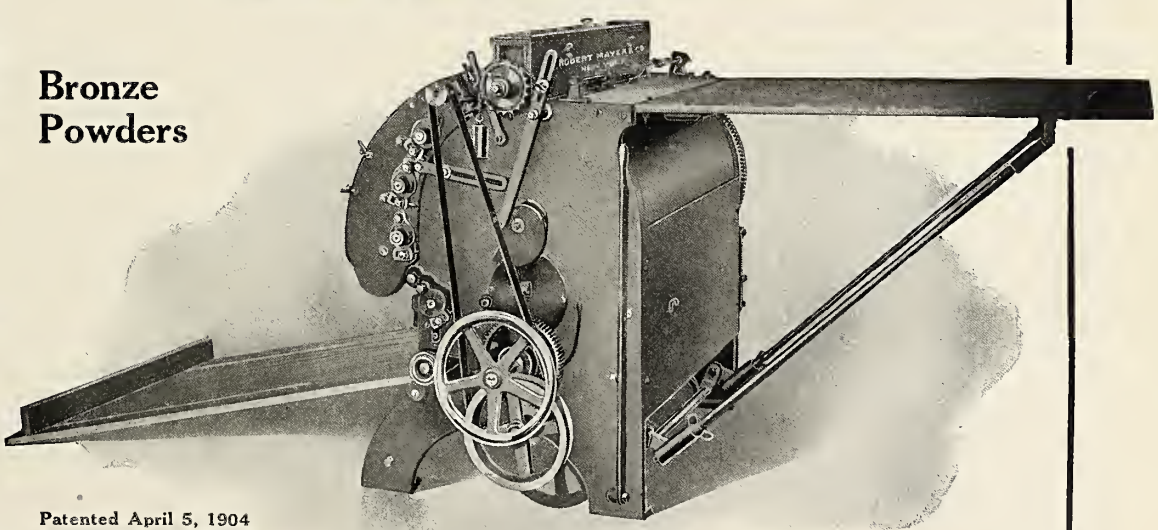
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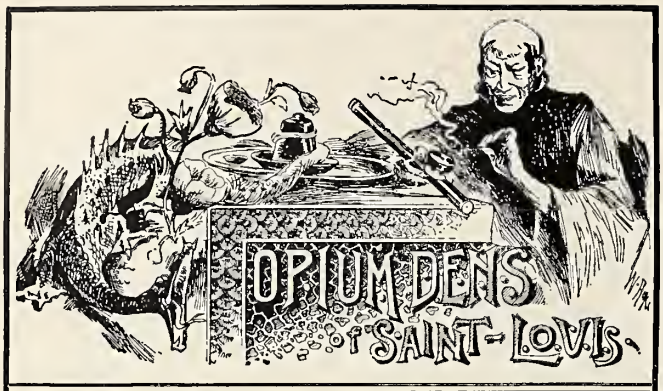


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Patented May 30, 1905
Patented April 7, 1906
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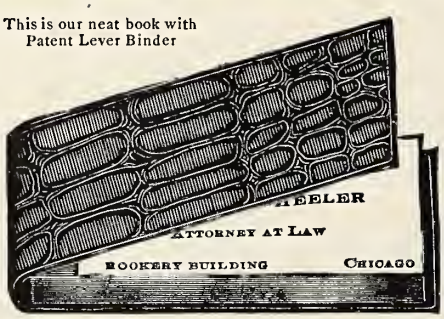
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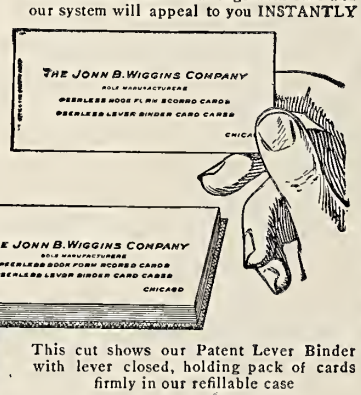

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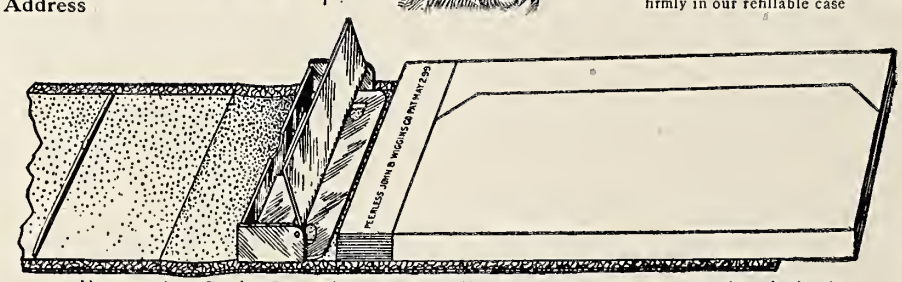

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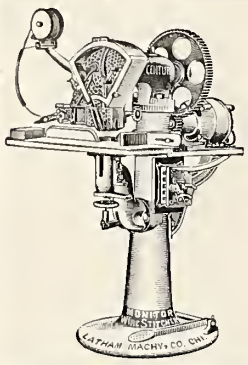
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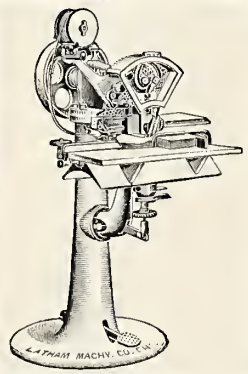


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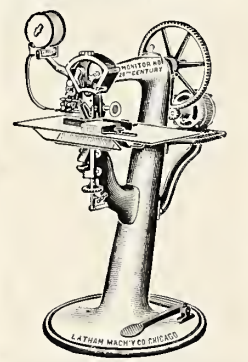
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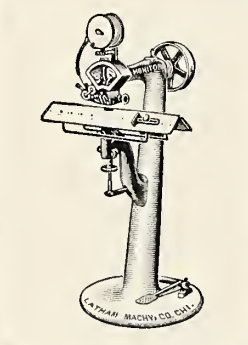
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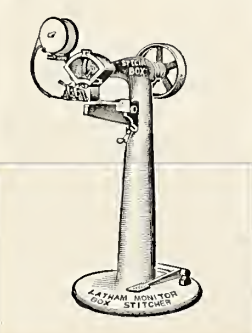
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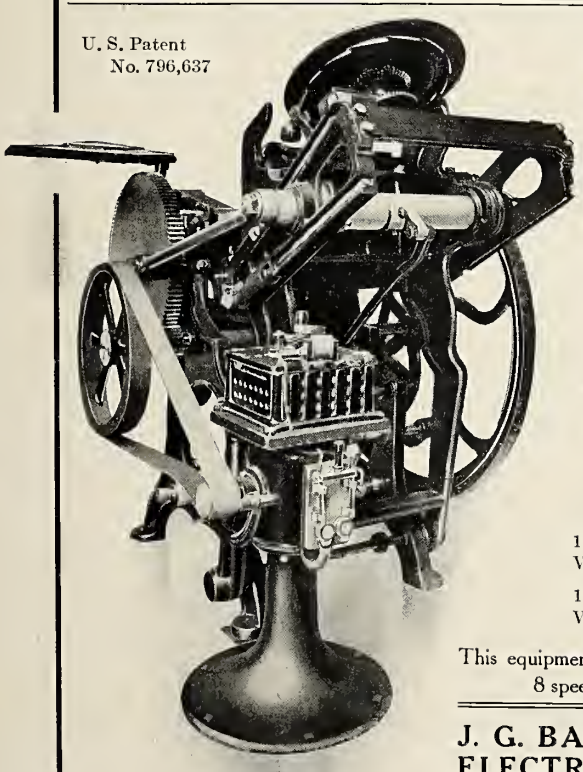
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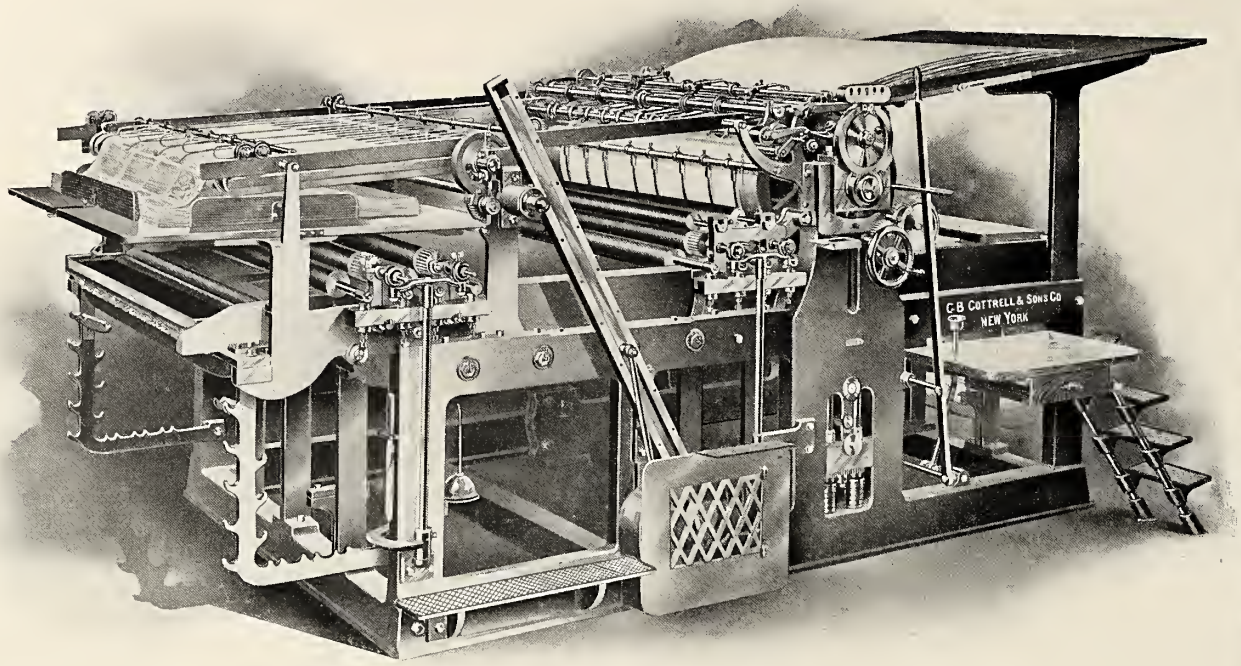
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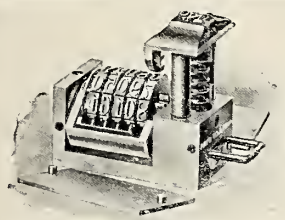
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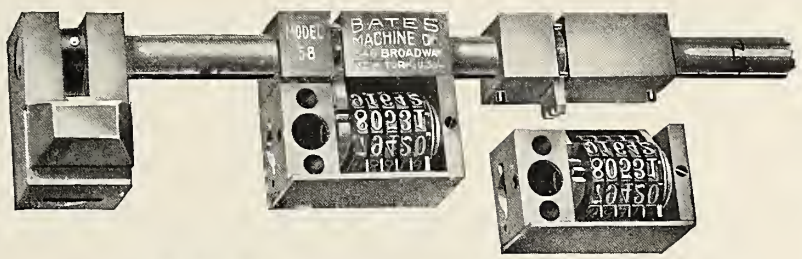
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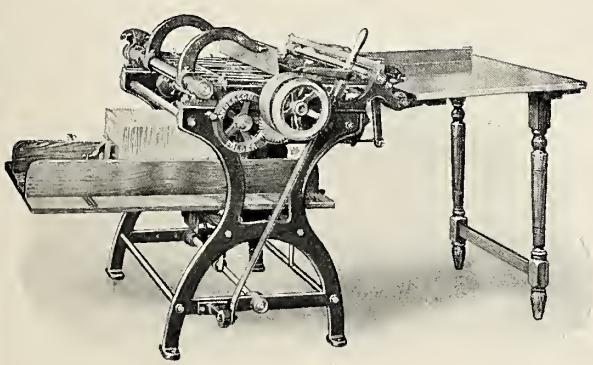
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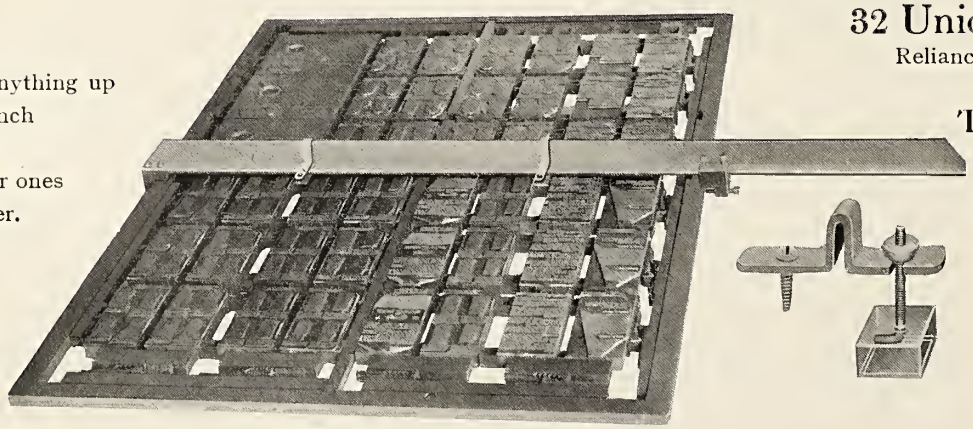
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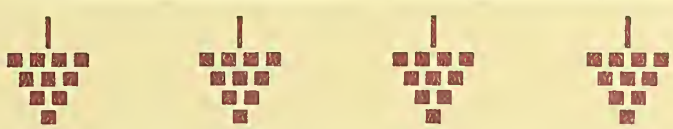


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Fred'k Bertsch

Oswald Cooper

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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVIII. No. 2. **NOVEMBER, 1906** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

## SLUG 6 GOES A'FISHING.

BY LEON IVAN.



SLUG 6 and a trio of other typographical dubs recently agreed that a few days' fishing might reinvigorate their wasted frames, and after several chapel meetings it was resolved that Bass Point, Wisconsin, would be a fine place for the experiment. Slug 5 had spent a vacation there some time before, and, though he had not broken any record, he had pulled out several fine strings of fish. They all put on subs. the Friday before Labor Day and showed up at the hotel they had selected for their union headquarters, after a run on a machine that made such good speed that they were only able to play a few games of euchre before time was called by the conductor. Bass Point was a beautiful place, that vied with the best impressions of a high-grade colortype artist, and the supper that awaited them bore witness to the ability of the machinist-operator in the kitchen. After the repast, they hustled around for a galley boy who had a good boat and knew how to work the hook so as to get the phattest takes in the lake. A long, husky fisherman, called Jake for short, who had the other fellows beat by a pica, for he was an expert on his lino, was hired for the occasion. Having settled these preliminaries, they resumed the game of euchre at the point they left off on the train. By the time a couple of cigarettes were consumed, Slug 4 discovered that he had an amazing poker hand. Slug 2 allowed he would see him and captured the pot. This made euchre look like a back squirt, and a fresh set of mats. were procured to play draw. Just before closing time, the hotel porter brought word that the lunch hamper had been prepared for their fishing trip and was told to bring it up to the room, together with a few samples of bottled bait. Since the boys were all night operators they were not used to going to bed with the chickens, and decided to play cards till they got sleepy. The longer they played the more interesting the game became, until Slug 3 remarked that he was getting hungry, and, looking at his watch, observed that it was about quitting time for the boys at the shop. He fell to wondering what kind of a string his sub. had ground out of the old Merg. that night, and added that he would like to hit a lunch counter about that time for his usual snack. It was then unanimously decided that when the next hand was out the chairman should call "time" and they would see what was in the lunch basket. When they were through with the takes the cook had prepared for them, the basket was cleaned out and the game was resumed till daylight, when the porter rapped at the door and informed them that it was time to get up if they were going fishing. "All right," was the reply, "we'll be down in a few minutes."

After a suitable interval the porter called again, and was then informed that the fish could go to the metal-pot for all they cared, as they were going to have their game out. Again he "skiddooed," only to return in a few minutes with the information that Jake was swearing by all the cams and safety pawls of a type mill he was not going to be made a fool of by a bunch of "bum" operators and would like to talk to them about it.

"Send him up," said Slug 6, who was acting as chairman, "and we'll fix his line-delivery carriage for him."

Jake came up looking as if he were spoiling for a fight, but when his day's pay was handed to him and he was told to help himself out of the big bottle and take a couple of cigars, he grew pleasanter and stood at the table watching the game. He saw two or three easy pots pulled in, and, becoming interested, hinted that he would like to take a hand in it himself. He drew up a chair and the game went on till the breakfast bell rang. By this time Jake had lost the $5 the boys had handed him and a couple of plunks he had in his jeans besides. So he remarked that he would have to go and look after his boat. The boys told him they would not use it that day, but he was to consider himself engaged for the morrow and be on hand bright and early next morning. After breakfast the bunch turned in and slept till near supper time. There was not much to see at Bass Point, and after taking a short stroll and getting the fishing tackle in order, the chapel had a quorum in Slug 4's room and the pasteboards were again disseminated. When it was time for the lobster shift to come on, the contents of the lunch basket were again cleaned out and play resumed. The porter called them at daylight and the scene enacted was a recast of the previous morning's slugs, till Jake came up and told them the bass were biting fine.

"If you let any of your old bass come biting anything around here there'll be trouble," sang out Slug 6, as he handed Jake his five-spot and told him to refresh himself. Jake was unable to resist the fascination of the game and lost about half his day's wages before he recollected that he had business elsewhere. He was ordered to report for duty next morning, and had quite a roll with him when he showed up as usual and took his day's pay and a seat at the table, but between what he lost from his wad and what he gained from the black bottle, he burnt his fuse out and was put into another room for repairs.

The chapel meeting broke up in time to catch the return train to the city and the boys declared they had enjoyed the fishing trip amazingly, for they had met a fisherman who was a dead game sport, because he hadn't charged them a cent for his services, nor for the use of his boat during the three days he had been with them. And they were not a bit sunburned either.

### HE WON'T BE BUSY LONG.

If a man is too busy to read advertisements he will get over it presently and have plenty of spare time to study the methods of his competitor who does read advertisements and takes advantage of the information they contain.—*Bagology.*

Written for The Inland Printer.

## DISCURSIONS OF A RETIRED PRINTER.

NO. V.—BY QUADRAT.

THE EMINENT FIRMS OF MAC KELLAR, SMITHS & JORDAN AND JAMES CONNER'S SONS.—THE INVENTION OF ELECTROTYPED MATRICES.—THE FIRST PRINTER'S JOURNAL.—THE GRAND OLD MAN OF AMERICAN TYPOGRAPHY AND TYPEFOUNDING.—THE INCEPTION OF THE COLORADO PRINTERS' HOME AND ITS LIBRARY.



IN my October Discursion the history of American typefounders was written, down to the period of the Civil War, and the promise was made that this month's narrative would complete the story of ante-bellum typefounding with some account of the two important firms of James Conner's Sons and MacKellar, Smiths & Jordan, both of which now live only in history.

James Conner was born in Dutchess county, New York, in 1798. At the age of fourteen he served in the War of 1812. After leaving the printing trade in New York, he was instructed in stereotyping, and became the foreman of the Boston Stereotype Foundry in Boston. He returned to New York in 1827 and started a stereotype foundry. It may as well be explained here that all the earlier American stereotypers combined composition with platemaking, and their principal work was making plates for book publishers. James Conner's business was of this class, but he also ventured into publishing on his own account, selecting standard works, such as Shakespeare's plays and sonnets, etc. He introduced also stereotyped poster letters, mounted on wood. His adventurous spirit involved him at times in financial difficulties, and at one time his entire plant was destroyed by fire; but by his persistent energy and the aid of two loyal and able sons his business finally became successful and of large extent. He early developed from stereotyping into typefounding, cutting punches with his own hands for a series of light-face modern Roman, which achieved great popularity in its day. His greatest contribution to typefounding was the invention of the electrotyped matrix as a substitute for matrices driven into copper with steel punches. This discovery enables a typefounder to use "punches," or originals, cut in engraver's metal, or to use the type of a competitor as originals from which to create matrices. It is the process commonly used to-day, so that steel punch-cutting is almost a lost art. It is a slow but comparatively inexpensive method and has been a great aid to piracies of letter designs among typefounders — an invention which has benefited the printers at the expense of the typefounders who developed original type-faces. He was one of the

first to practice electrotyping in New York, using, of course, the old, slow battery deposition of copper, and his electrotype foundry survived in use until 1892, when it was abandoned, being the last of its kind used in America — the kind that took twelve hours to deposit a shell as satisfactory as is now produced within one hour by a depositing dynamo.

At one time James Conner was Grand Sachem of Tammany Society, and in 1843 he was elected clerk of the county of New York. He was also a major of the Washington Grays troop, which now survives as the Old Guard, and in other ways was a worthy and conspicuous citizen, dying in 1861, aged seventy-two years. His business, under the style of James Conner's Sons, was continued by two of his sons, William Crawford, born in New York in 1821, and James Madison, born in Boston in 1825. The latter took charge of the foundry and the former of the general management. There was a third son, Charles S., who worked in the mechanical department for twenty-eight years, dying in 1879. James M. Conner was of a kindly and very retiring disposition; but William C. Conner followed in the footsteps of his father. Before he was of age, he joined the old volunteer fire department, the members of which exercised great political influence. He became a Sachem of Tammany Society. In 1857 he was elected supervisor of New York county, and was reëlected for the succeeding term. In 1865 he was elected county clerk. In 1873 he was elected sheriff, and in 1875 the notorious Boss Tweed, while in his custody, made his escape. By great energy and a liberal outlay of his own funds, Sheriff Conner succeeded in capturing the fugitive in Spain, thus erasing a stigma placed on his official conduct by the guilt or the carelessness of a subordinate. In his political office-holding career few men won more good opinions than he for honesty and capacity. Socially, also, he emulated his father, belonging to the Old Guard, the Masonic fraternity, and other organizations, in all of which he had a foremost place. His political and social activities, however, did not prevent him from developing his business. In the earlier golden days of California he was the first representative of a typefoundry to appear on the scene, and I believe that visit resulted in the establishment of the first typefoundry in San Francisco — that of Jerome B. Painter, backed by the Conners. The United States Type Foundry, as it was called by James Conner, was one of the three leading type businesses of America in the sixties and seventies. In 1881, William C. Conner died, aged sixty, and the fortunes of the foundry began to wane. James Madison Conner bought out the interests of his brother's heirs, and he, dying in 1887, was succeeded by two of his sons, Charles S. and Benjamin F., who, in 1892, sold out to the American Typefounders Company, of which Charles S. is a director and also manager of the Baltimore branch, while Benjamin F. is of the firm of Conner, Fendler & Co. of New York city.

I now come, in the last place, to the greatest of those letter foundries which had their origin early in the last century. Lawrence Johnson, born in Hull, England, 1801, was placed so early in life an apprentice to the printing trade that he served seven years before he came to New York with his parents in 1819. In that city he lived with his employer on the same premises in which a printing business was conducted, and in the days when he was wealthy he used to relate that it was his custom to attend so strictly to work that he rarely left the house from Sunday night until the next Saturday night. These men who erected great businesses out of nothing but their own energy, aided by the labor of their own hands, were persistent hard workers, and with many of them a day's work commenced at sunrise and ended at sunset. In a world that knew not kerosene oil, not to speak of gas, and when sperm oil and candles were the sole illuminants, the dependence on sunlight in the printing and type businesses was necessarily great. The earlier letter-founders were all, except Dickinson, of strong physique, robust health, and intellectual-looking countenance; and all were long-lived. In noting the fact that their descendants exhibited a decadence both physically and mentally, with few exceptions, I have formed a theory that the excessive labors of their sires and grandsires was the cause. Johnson, like the Bruces and Conner, all printers, became interested in stereotyping, and established a stereotype foundry in Philadelphia some time in the twenties of last century, which proved so successful that in 1833 he was able to combine with George F. Smith, who had been the mechanical manager for Binny & Ronaldson since the retirement of Binny in 1815 — and who was related by marriage to the Ronaldsons — in the purchase of that letter-foundry. In the same year Thomas MacKellar entered the employ of Johnson & Smith as proofreader, while of the sons of George F. Smith, Richard and Charles worked in the typefoundry, and John F. in the counting-room. Philadelphia was the publishing center in those days, and the production of plates for publishers was then a large business. In 1843 George F. Smith retired, leaving Johnson sole owner until 1845, when he admitted Thomas MacKellar and Richard and John F. Smith as junior partners, under the style of Johnson & Company. Until his death in 1860 Lawrence Johnson, relinquishing the details to his young partners, gave the business a wise

supervision, inspiring them with a zeal for perfection which in after years made them all famous and wealthy. He, himself, gained wealth and also the esteem of the citizens of Philadelphia on account of his philanthropies and his kindly disposition. The junior partners continued to manage the business until 1867, when they finally acquired complete ownership, and in that year added their bookkeeper, Peter A. Jordan, to the new firm of MacKellar, Smiths & Jordan. In 1885, Jordan having died, his son, George Frederick Jordan, was admitted and also William Brasher MacKellar, son of Thomas MacKellar, and the management was delegated to these young men, the older having earned the right to rest. In 1892 the concern was sold to the American Type-



From a daguerreotype taken about 1845.



Copy from a daguerreotype about 1846.



From a daguerreotype taken by Keenan, 1855.

THOMAS MACKELLAR, PH.D.

founders Company, William B. MacKellar remaining as manager, while George F. Jordan became general eastern manager of the consolidation, in which both were directors. John F. Smith died in 1889, aged seventy-four, leaving a daughter and a son, Monroe Smith, who also became a director of the American Type Founders Company, dying this year (1906). John F. Smith devoted the closing years of his life to distributing his fortune among charitable institutions. On any summer day, one may see two large excursion steamboats, named Elizabeth W. Smith and John F. Smith, crowded with the poorer children and overworked mothers and invalids of Philadelphia on their way to a splendid seaside sanitarium on the estuary of the River Delaware, all provided and maintained by the munificence of this typefounder, who was one of the first to appreciate the value of those beneficences now so common under the name of fresh-air societies. This benefactor gave his time as well as his money to a variety of charitable work for many years, and was a constant visitor in the hospitals and benevolent homes which are so numerous in the City of Brotherly Love. One of these is the great Pennsylvania Hospital which was established through the exertions of that great printer, Dr. Benjamin Franklin of glorious memory. Richard Smith was the greatest practical typefounder of his times, and his work will probably never be surpassed. His skill and progressiveness were the foundation upon which the world-wide fame of this great typefoundry was erected, while his partners gave it commanding character as a business enterprise, great in extent and success, unspotted by any suspicion of meanness or unfairness. He had few social and no public activities, and no children. On his retirement he resided in Paris, where he died in 1894, leaving $500,000 to the city of Philadelphia with which to erect a colossal archway and entrance to Fairmount Park, on which statues of Pennsylvania's leading generals were to be placed. He provided also funds for erecting some playhouses for children in the same park, and $5,000 each for the Typographical Union and Typographical Society of Philadelphia.

Of the trio that made the fame of MacKellar, Smiths & Jordan, the greatest was Thomas MacKellar; the grand old man of American typography. This country has produced three great printers — Franklin, MacKellar and De Vinne — all of whom, besides being master craftsmen, became eminent as citizens. It is the attribute of personal greatness to insensibly diffuse among other men uplifting and inspiring ideals and standards. Men may accomplish great specific

achievements without being great themselves. The elder generation or posterity awards the crown to that greatness which influences others greatly and beneficially. These three mentors of our craft would have been equally great in whatever vocation they might have chosen. Others, who as printers equaled them in their day and built up great businesses, have gone to forgotten graves, because their energies were exclusively confined to personal or selfish ends. Service is the basis of nobility. The good knights and belted earls of yore achieved nobility by serving their sovereign lords and kings. In this country and in these times men achieve nobility by serving the public. It is the desire and capacity to serve the public worthily that makes noble men in America



From a painting, about 1864.



Taken 1876.



December 2, 1885 — 1812 — seventy-three years.

THOMAS MACKELLAR, PH.D.

and transmits to posterity a good fame, which is the substitute for the hereditary honors of other countries; and these good works are the insignia of a natural heraldry which proclaims them to belong to the few and select, while their escutcheons are engraved on the hearts of contemporary and succeeding admirers and emulators.

Thomas MacKellar was born in New York city in 1812. His father was Scotch, his mother of Dutch descent. At the age of fourteen he was apprenticed to the printing trade. When he was eighteen he lost both parents, within seven weeks of each other, and became the head of the family, which he guided into adult age with success. At seventeen he was a proofreader for Harper & Brothers, one of the few American printing concerns which insisted on all the fine points of typographical correctness. Whether it is due to the use of machines for typesetting or to the high-pressure speed with which proofreaders are forced to work, it is a noticeable fact that, notwithstanding the multiplication of rules and the elaboration of style which engage the proofreader's attention more to-day than ever before, our books and publications are disgracefully full of literal errors and blunders of grammatical construction so obvious that the blame must be put on proofreaders who pass on them. Time was when distinguished authors frequently expressed in their prefaces their obligations to certain proofreaders for help and suggestions; it was to this class of proofreaders that Thomas MacKellar belonged. In 1833 he was engaged by Johnson & Smith of Philadelphia as head proofreader, and very soon he became foreman of the composing and stereotyping departments. In 1845 the stereotype foundry having become also a typefoundry, he was admitted as a partner, and until 1860, when Lawrence Johnson died, he was the right-hand man of his friend and senior partner. In 1860 he became the senior, and remained the guiding spirit and conscience of his firm until his retirement in 1885. In 1883 all the employees united in the presentation of a superb and costly silver vase in commemoration of the fiftieth anniversary of his connection with the business. He died in 1899, aged eighty-seven years, mourned by all who knew him, beloved by his late employees, and honored as one of the leading and most useful citizens of Philadelphia. It is with a reverent pleasure that I learn that our editor has consented to illustrate this article with portraits of Mr. MacKellar at various ages, taken from photographs pre-

sented to this writer by the venerable master in the last year of his life.*

Thomas MacKellar was intensely proud of his skill as a printer, and the printing department of his typefoundry received his personal supervision down to the last day of his retirement; and after that event he never failed to visit the department and converse with the printers whenever he visited the scene of his life's work. In the days when he was wealthy, and held many responsible positions as a citizen, and was the directing mind of a business world-wide in its scope, it was his delight, as it had been in earlier and less prosperous days, to put into type with his own hands those witty, humorous and wise specimen lines which gave to the specimen books and specimen sheets of the Johnson Typefoundry a unique interest. To us old-timers a MacKellar specimen was something not only to be looked at but to be read with careful interest. Never was there found one bragging sentiment. Nowadays the new types are blazoned to a waiting world with such sentiments as this: "We are the Biggest Foundry on Earth, and Our Metal has as much Brass in it as We Have." Contrast such an interesting (if true) statement with those examples from MacKellar's kindly pen: "Honesty's a seasoned cane we never lean upon in vain, which serveth well in shine or rain, and just Applause is sure to gain," or "Notadime & Emptiwallet, Wit-Sharpeners," or "The sunny Heart of Hope with carking Care will cope, and pitch it headlong down oblivion's Poppied Slope." As I look over those old specimens I see the good man, the wise business director, the considerate employer, the sunny philosopher, the sympathetic poet, and the proud printer, surrounded by his reverent employees, speaking again in these sentiments and witticisms coined by his own brain and put into type by his own hands. In this particular, my wise young readers, things have gone backward, for the typefoundries of to-day can boast of no MacKellar: And when his son came of age to enter business he also was made a printer, and in a later time (1896) in that old but ever new printing department there entered a grandson, now the last of the MacKellars — to learn our honorable craft, working the first day under the eyes of his grandfather, who had journeyed into the city to initiate him into the calling the old man loved so well.



January 2, 1890, seventy-eight years old.



Taken 1891.



1893.

THOMAS MACKELLAR, PH.D.

In 1855 Thomas MacKellar started the first journal devoted exclusively to printing interests in the world. It was antedated only by a German publication, which was mainly devoted to publishing interests, but had a department for typography. It is true the *Typographic Advertiser* was primarily an advertising medium to display new type-designs, but it is equally true that it was the chief factor in stimulating the zeal of American printers to that point where the letterpress printing of America surpassed that of other countries, and set a standard which other countries have emulated. Early in its life, its editor wrote: "Aside from the wish to exhibit our new productions . . . . we desire to aid in cultivating a

* The notations under each portrait are printed as written on the photograph by Doctor MacKellar.— EDITOR INLAND PRINTER.

correct taste in typography, and thus elevate the printer's calling to its true position as one of the fine arts." For a period of over thirty years it recorded the rise and progress of improved machines and methods. It was always beautiful and ever dignified, and each word in it and every line set and every type used in setting, represented the work of heads and hands that aimed at perfection, mindful that its pages would be scanned by all the printers of North America and thousands abroad. I look in vain for one slighted, careless page, for any unworkmanlike detail, for one mean sentiment or inconsiderate or too boastful statement, for every page is a model. Happy the possessor of a complete file of this mirror of refined typography and high business ideals! In it we find many of the verses of its editor, for Thomas MacKellar was a true poet. His poetic works are embodied in two volumes — "Rhymes Atween Times," and "Hymns and Metrical Psalms," both of which have passed through several editions. These poems have a wide range, "from grave to gay, from lively to severe," and a few of them at one time were quoted wherever English is spoken. In 1857 we find the following much-copied lines in a preface to one of his books. Pick up the latest specimen books and you will find that necessary admonition, "Printers are requested not to cut the book." Thomas MacKellar saw the need of a similar caution to your grandsires, but the book was a sacred thing to him, containing his personal loving labor, and so he speaks from his heart:

Printer! spare that book!
Cut not a single leaf.
You know not half the pains we took
Or you'd regard our grief.
For many a thoughtful hour
We cull'd our fruitful brain
To set before you type and flower
All strung on beauty's chain.

Printer! spare that book!
It is our fancy's pet.
Turn gently o'er its leaves and look
How tastefully 'tis set.
There's learning in its page,
There's humor in its lines,
And there the wisdom of the sage,
With poesy combines.

And, old-man-who-reads-these-lines, do not the following verses written in 1859 sound familiar, for when you were young they were household words? A young man from Maine was stricken with cholera among strangers in New Orleans. The North and South were then estranged and on the eve of a bitter war, but southern kindness nursed the young northerner, and an old lady, as he lay in his coffin, exclaimed, "Let me kiss him for his mother." This true incident inspired Mr. MacKellar's verses:

Let me kiss him for his mother,
Ere ye lay him with the dead.
Far away from home another
Sure may kiss him in her stead.
How that mother's lips would kiss him,
Till her heart would nearly break!
How in days to come she'll miss him!
Let me kiss him for her sake.

Let me kiss him for his mother,
Heroes ye, who by his side
Waited on him as a brother,
Till the Northern stranger died.
Heeding not the foul infection,
Breathing in the fever breath,—
Let me of my own election
Give the mother's kiss in death.

Again in 1862 he struck the popular heart-chord in the poem from which these are extracts:

On the field of battle, mother,
All the night alone I lay,
Angels watching o'er me, mother,
Till the breaking of the day.
I lay thinking of you, mother,
And the loving ones at home,
Till to our dear cottage, mother,
Boy again I seemed to come.

* * * * *

In the gray of morning, mother,
Comrades bore me to the town.
From my bosom tender fingers
Washed the blood that trickled down.

* * * * *

Tell to them the story, mother,
When I sleep beneath the sod,
That I died to save my country,
All from love to her and God.

In 1865 we find in the *Typographic Advertiser* also this nobly voiced tribute to our assassinated President Lincoln:

So deep our grief, it may be silence is
The meetest tribute to the father's name.
A secret shrine in every heart is his
Whom death has girt in an immortal fame.

* * * * *

But death is not to such as he, we sigh,
His heart is still — his pulse may beat no more;
Yet men so good and loved do never die,
But while the tide shall flow upon the shore
Of time to come, a presence to the eye
Of nations shall he be, and evermore
Shall freemen treasure in historic page
The martyr-hero of earth's noblest age.

This reminds me of another reminiscence of the Civil War. In the July, 1863, *Typographic Advertiser*, on the eve of glorious Gettysburg, this notice was printed:

The lateness of the present number of the *Advertiser* is due to the interruption of business caused by the rebel invasion of our State. We had previously contributed about a company to the grand army of the Union, and we

felt that we had filled our quota, but when the tramp of hostile footsteps profaned the soil of our good old State, we gave a God's-speed — (as we had before to our only son) — to those of our remaining operatives whose patriotism impelled them to shoulder the musket to meet the new emergency. About a third of our entire force have gone to the battle-field in defense of the Union and Constitution of the Land. . . .

It was the patriotism of this order that justified the poet in deeming those times "earth's noblest age."

In 1866 MacKellar's *American Printer*, a manual of printing, was published, than which no other book has been so helpful to aspiring printers. It passed through eighteen large editions. There was a time, not so long ago, when every printer who was a real printer owned a copy of this book. Now it is out of date and out of print, a thing of the past, by which we can measure the extent of the revolution in printing methods which has marked the past fifteen years.

In 1885, when Dr. Thomas MacKellar retired from business, he resigned the editorship of the *Typographic Advertiser* to his son with sorrowful reluctance. What it was to him is indicated by his farewell, from which I can not resist quoting:

More than half a year ago we let the editor's robe slip gently from our shoulders. . . . During its thirty years of wear it had never become soiled or spotted, and a comfortable garment had it always been. . . . But years still tell on men as they have always told, and thoughtful quietude befits the evening hours of life as naturally as an Indian summer-time becomes the waning year. We do not expect to rest idly, only we want to take our own time in working; our driving and driven days are over,— perhaps. God knows.

On the first of May, 1826, we set our initial stickful of types, followed by three more on the same day, all in brevier, besides laying a font of job type. It was our first day in any printing-office, and a high day it was, for we believe we leaped deerlike over every housestep and cellar door on our way homeward at dark. What happened between that day and this we may not here tell, save that some hours were so bright that earth was almost heavenly; others were not so, but, though very dark, the hereafter may show that they had important uses, nevertheless.

When this notice from the well-beloved employer appeared a great gloom entered the souls of many of his employees, especially among the printers, for they knew him best. What a beautiful thing is mutual respect and affection between master and men, especially when the one is indeed a master-man, sincerely friendly, prone to praise, encouraging the beginner, sustaining the old, and each side practices the true democracy of righteous dealings. But such desirable relations, my reader, are the result of righteous effort and required to be cultivated in spirit and in truth. If instead of this accord the weeds of discord spring up and flourish be sure that no one has cultivated the ground, for nowhere will the flowers of accord refuse to bloom if the effort is made, and the master cultivator should always be the employer. To him belongs the privilege of making the overtures, to proffer first the morning greeting and to make the friendly inquiries. "To whom much is given much is expected." "What ye sow, that shall ye reap." With such an employer as Thomas MacKellar, harmony in labor relations was as natural as harmony from a well-trained and well-conducted orchestra. And how well these wage-earners knew that of all the days of his life, and all the achievements in it, none could, in the master's mind, compare with that first of May when he commenced a worthy career by setting four sticksful of brevier "besides laying a font of job type," for he was a printer from heart to head.

So "the Indian summer-time" of his "waning years" came. There was no idle time in those years, for they were devoted to earnest philanthropy, and his chief task was to achieve each day some good to others. While yet a journeyman he had given his evening hours to teaching in mission schools, and as his own life broadened he devoted more and yet more time to work among the poor and sick and to reclaim the vicious. In 1856, in the *Typographic Advertiser* he wrote:

Asylum for Decayed Printers.— Printers as printers are not very notable for longevity. The intellectual capabilities of not a few transfer them into other relations. . . . But of those who remain "at case" not many attain to length of days. Still there are some whom consumption spares, and who, old, weary, and with trembling fingers, eke out a scanty living in the printing-office. For these venerable few, who need a place wherein they may rest awhile before they die, why should there not be founded a suitable asylum?

In January, 1857, he returns to the subject:

The article on the topic of an asylum for decayed printers having given rise to some inquiry, we feel disposed to call general attention to the subject. . . . A single remark has often been healingly efficient to a bowed and suffering spirit. But for the ailments of the body material itself — material aid is essential, and physical comforts for the old and the penniless can be had only for money. . . . In the hope of provoking a similar avalanche of contributions . . . we offer a subscription of one thousand dollars toward the founding of a national asylum for decayed printers. We trust our brethren of the press will take up this matter, and urge it to a happy consummation.

Although the project was not then successful it is a fact that it always remained close to Mr. MacKellar's heart, and that it was through his advocacy and suggestion that his old friend, George William Childs, was induced to take successful action at a later date which resulted in founding the Printers' Home in Colorado. And it should not be forgotten that the library of the Home, which has just been enlarged so magnificently through the happy thought of a working compositor, was initiated largely through the

personal efforts of Mr. MacKellar, represented by his son, William B. MacKellar. The Printers' Home, maintained by the International Typographical Union, is a credit to that great body. In England and the Continent, where such homes exist, they are all maintained by the contributions of the employers in whose service and to assist in whose prosperity the workmen wear themselves out, but here, from no motive but brotherly kindness and loyalty, unaided by the employers, we find the workmen who have no moral obligation to induce such action, systematically and liberally maintaining an institution which is a sure refuge to the broken-down and the veteran members of the great craft. I say it is a splendid thing, and a striking illustration of the manly independence of American workmen.

Dr. Thomas MacKellar (doctor of philosophy, Wooster University of Ohio) was an elder of the Presbyterian Church for more than half a century, secretary of the Philadelphia Bible Society, president of the Book-Trade Association, member of the Historical Society and Academy of Natural Science (founded by Benjamin Franklin) and a director in many financial institutions; but of all his honors and offices none equals that of being a good man and a good citizen.

This is the lesson of the life of one who loved every true printer, who loved his craft, who loved his country and worked to keep it clean and true politically, and who achieving the greatest measure of success and fame in business, considered that success and that business subordinate to his duties as a man, a Christian and a citizen.



Plate by The Inland-Walton Engraving Company. MADAWASKA RIVER. Grand Trunk Railway System.
Algonquin National Park of Ontario.

None survive of those who were at any time principals in the firm of MacKellar, Smiths & Jordan Company. William Brasher MacKellar, the only surviving son of Thomas MacKellar, died in 1897 aged 53 years, and George Frederick Jordan, the only son of Peter A. Jordan, died in 1903 aged 53 years. The time-honored old foundry, still proud of its fame and keeping its work up to a high standard, although shorn of its individuality, is efficiently serving the needs of the printers contiguous to Philadelphia, while its product is merchanted throughout the world by other branches of the company which now own it.

*(To be continued.)*

Written for THE INLAND PRINTER.

## THE HISTORY OF ORTHOGRAPHY.

BY F. HORACE TEALL.



IN the discussion of English spelling, comparatively little has been said about its history. That history has never been written, and probably could not be written in such form that the average man could fully comprehend it. Our spelling has been, in general, established as it now is for a long time, but it was originally variable according to individual notions or carelessness. T. R. Lounsbury, in "History of the English Language," says: "During the Modern English period the orthography has become fixed. The form of the word remains the same, though it may be pronounced in half a dozen different ways. Originally this was not the case. In the earlier periods of the language the orthography may fairly be described as phonetic, as far, at least, as it could be made such with the imperfect means furnished by the Latin alphabet for the representation of English sounds. It continued to retain this character even after it had been affected by the orthography of the Old French. Accordingly, each one tried to spell as he pronounced; and, as pronunciation varied in different parts of the country, the spelling necessarily varied with it." In fact, spelling varied much more than is indicated by Professor Lounsbury. Even the same person used various spellings of the same word.

These facts, and others that would be recorded in a history, are entitled to recognition in connection with the choice of spellings, or of spelling in general; and for this reason, if for no other, the average man might well be cautious in his expression of opinion. The average man has as much right as any other man to say what he thinks, but of course he can not think as well on such a subject as those can who have studied the subject. One of those who have studied it is Brander Matthews, chairman of the Simplified Spelling Board. He says:

"It is greatly to be regretted that no scholar has yet written a full 'History of English Orthography,' the record of all our ever-shifting spellings. This book would be useful in many ways; and it would reveal to the doubting conservatives that they need feel no veneration for certain of the most flagrant absurdities of our current orthography, as the worst of these are often comparatively recent, having no sanction of antiquity. There are many who instinctively dislike the accepted spelling of *rhyme*, for example, and of *comptroller* — two of the most obviously ridiculous of our current orthographies — but who are too timorous to take the liberty of simplifying either of these spellings, and who would be greatly gratified to be informed that these accepted complexities are only two or three centuries old and that the words were previously spelt as they are pronounced, *rime* and *controller*.

"The publication of a true history of our orthography would also convince the average reader that there is not now any 'standard' spelling for all the words of the language, and that there never has been any standard spelling in the past. There is divergence of usage between writers of distinction to-day — as there always has been. There is disagreement in the recommendations made by the foremost dictionaries — as there always has been. There is no uniformity now — and there never has been any uniformity. And what we need to grasp most firmly is the fact, not only that there is not now a standard of spelling, but also and more emphatically that there never has been any authority to set up a standard. Spelling is like speech; it is the result of a tacit agreement to employ certain symbols; and every one of us reserves the right of individual judgment as to the symbols he will employ.

"If any man insists upon the misleading spelling of *comptroller*, we can assure him that this orthography misrepresents the sound of the word, that it also suggests a false origin, and that there is an absurdity in combining a sturdy old English word with Frenchified complexities which mean nothing. But the culprit may retort that he likes to spell the word in just that way and that he proposes to do so for ever and ever; and what are we going to do about it? To this there is no answer except to admit the right of any individual user of the language to spell as he sees fit. This admission assures to the wilful man the privilege of clinging to *comptroller*, while it also asserts the right of any one else to use the more logical, the simpler, and the older *controller*."

This gives the opinion of an expert, and it is dangerous for the average man to attempt to controvert such opinion; but, in connection with such a subject, some inquiry may be reasonably indulged, even if it does show some weakness. Professor Matthews, in the same writing, calls present English spelling vicious, absurd, barbarous, wasteful. All who favor change agree with him. Yet is it not just here that the greatest difficulty exists that must be overcome in order to secure what they call reform? Undoubtedly the vast majority of English-speaking people do not believe that our spelling is vicious, absurd, etc., though nobody could say with reason that no improvement is possible.

Professor Matthews also says that "strictly phonetic spelling is really impracticable, even if it is wholly desirable;" "even a close approach to

phonetic exactness of orthography would call for so many alterations of the symbols to which our eyes are accustomed that we may dismiss it as impracticable;" "any scientific phonetic reform of our common spelling is absolutely impossible." Notwithstanding such distinct disavowal, practically all who have expressed any opposite opinion, since the Simplified Spelling Board's proposals were first published, have assumed that they meant to promote the use of all sorts of radically bad spellings.

In other circulars the Board says: "The Board does not intend to advocate any modification of English spelling that is not temperate and reasonable. It is not in favor of any freakish orthography of any kind. It does not desire to relax the existing rules and analogies of English spelling. It desires rather to make them more certain, to extend them and enforce them, so as to get rid of needless exceptions and produce a greater regularity than now exists." This is certainly far from the anarchy that has been suggested in previous schemes, and an excellent proposition, except for the fact that it is made by the same men who have previously advocated the worst of the bad radical changes. It is comforting to know that they have modified their views so rationally, and it is worth while for any one interested to ascertain just what is proposed, and to refrain from criticism without such knowledge.

A full history of orthography would show what Professor Matthews says it would; but would it not also show something else? Would it be fully as favorable as he thinks to the proposed changes? We can not take space or time for an extended research to answer the questions, but let us see if the history of one of the words mentioned strongly supports the objection to it.

It is said that comptroller is "one of the most obviously ridiculous of our current orthographies." The history of that spelling is that it was first used, at a time when French influence was strong, instead of the form controller, with no difference of sense, but was afterward confined to one use in which it does not mean simply one who controls in the usual sense, but an officer in charge of accounts. From the time when comptroller was first confined to its special use it has steadily figured as really a different word from controller, and it would be very convenient to keep it so, especially as most people still do so. A much better effort would be one to induce the few innovators to return to the distinction between the two forms. There is little doubt, however, that some of our spellings would not find strong support.



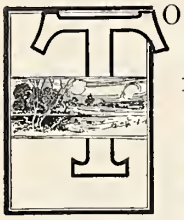
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LOWER JAWS, DELLS OF THE WISCONSIN RIVER.

Written for THE INLAND PRINTER.

## THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

NO. IX.— BY PHILIP ZACE.



TO deliver two signatures of thirty-two pages each, the full sheets of four sixteens are fed into the folder in the usual way and receive the first, second and third folds just the same as they do when they are to be delivered singly. The two signatures nearest the center of the machine or directly over the hoppers, will reach their positions in the hoppers a little in advance of the signatures from the two outside third-fold rollers. The hoppers are V-shaped, or so arranged as to have their sides inclined outwardly at the top, while in the act of receiving signatures.

The first signatures being dropped into the hoppers their natural tendency will be to assume the form of the hoppers. Almost instantly the signatures from the sides will be dropped into the hoppers and inside the preceding signatures of sixteen pages. As soon as one sixteen page signature is dropped into the other, the hoppers will be tilted forward, depositing the thirty-two page signatures into the packing box.

In making the adjustment from four sixteens to two thirty-two's, the tapes are thrown off the tightening pulleys and moved to one side, where a portion of each roll may be turned away to allow room for the tapes to be tied back out of the way. The guide fingers may be left in position at all times, but if desired, they may be easily removed with the friction rollers by unbolting the plates on the carriage 193, partly visible in Fig. 32. If desired, means for lifting the rollers out of operative position may be provided, and springs may be employed to hold the friction roller into operative contact and yet allow it to regulate itself to the thickness of the folded signature as it passes through.

In Fig. 35, pivoted to the frame piece (250) under the calendar rollers (195) are hollow arms (251). The extensible guide rods (253) assist in guiding the folded sheet into the pivoted packing boxes, and may be employed to engage the upper corners of the signatures to assist in supporting them as fast as they are put in place by the packers. The rod is raised and lowered with the set-screw (252) to suit various sizes of the folded sheets.

The packing boxes are numbered 263, 264, 265 and 266 in Fig. 32, formed with grooved guide-flanges (267) which engage the parallel guides (260) to support the boxes and allow them to be adjusted longitudinally. Additional guides are also provided for properly supporting the packing boxes. Two spring flaps or fingers are pivoted to operate in suitable openings in the side of each packing box to allow the folded signatures to pass in one direction under the action of the reciprocating packer and prevent them from moving back. The movable ends of the packing boxes are designated as 269. These have spring arms for holding them in position with a yielding pressure. The ends give as the signatures are packed into the boxes. No. 275 are the reciprocating packers. Detailed mechanism of the hopper is more clearly shown in Fig. 36.

By the action of the cams upon the levers (279, Fig. 32) the hoppers (275, Fig. 36) are

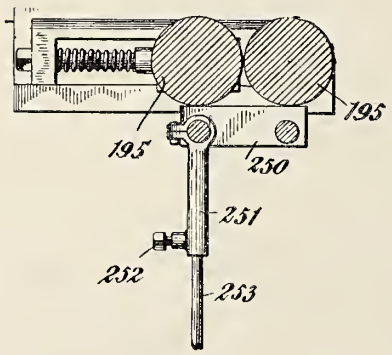



FIG. 35.

rocked upon their supporting shaft (276) and thrown from the position shown in Fig. 32 over into the position shown by dotted lines in Fig. 36. The hopper is adjusted into the last-named position when it is desired to deliver a folded signature into one of the lower boxes. The kicker (280, Fig. 36) is designed to insure the immediate expulsion of the folded sheet from the pivoted hopper. When the hopper is in normal position for receiving a folded sheet, the kicker is held in raised position by the spring-latch (281 *a*). Upon the movement of the hopper into its lower position the chain (281 *b*) withdraws the latch and releases block 281, and allows the gravity of the kicker to throw it down and bring it in contact with the edge of the folded sheet.

When the machine is producing two thirty-two-page signatures, the upper packing boxes are not used, the signatures being delivered to the pivoted hoppers and by them thrown into the lower boxes.

To produce four sixteen-page signatures without inserting, the movement of the hopper may be dispensed with and it may be left in its downwardly inclined position. The two central signatures will then drop from their calender rollers and strike the upper ends of the hoppers and tilt themselves in precisely the same way that they do when falling directly into the upper boxes. In

machines that do not need the inserting devices the expense can be lessened by dispensing with the movement of the hoppers.

The adjustment of the packing boxes and pivoted hoppers into proper relation with the third-fold rollers and calendaring rollers is made as follows:

The rod (290, Fig. 36) is provided with a hand-wheel so that the rotation of the rod will shift the pivoted hoppers closer to or farther away from each other. All of the packing boxes and pivoted hoppers are properly adjusted with it. While the packing boxes of the quadruple folder may seem complicated, the adjustment to receive signatures of various sizes is very simple. There are four cams located on a shaft on the top of the machine which regulate the time of the last four folding knives. The two inside cams must be timed exactly the same to send the two middle signatures through the rollers as soon as they reach the last stop. These sheets assume the shape of the respective hoppers, remaining open

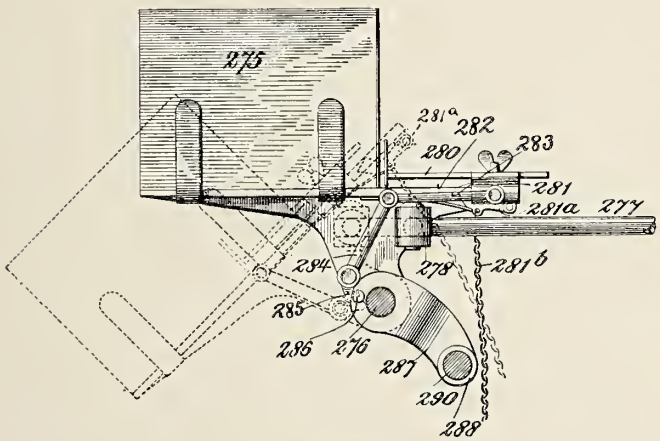



Fig. 36.

to receive the two outside signatures, which follow in immediately after.

Remove the tapes which connect the outside pairs of rollers with the inside calendering rollers when folding continuous signatures. When folding very thin paper, it is very often difficult to cause the inside signatures to open properly to receive the outside signatures. This trouble may be obviated by setting the calender rollers closer at one end. This will tilt the sheets as they drop into the box and cause them to assume the proper position.

In folding thick, spongy paper, the sheet is frequently retarded by the top rods. In such cases the idlers should be set close to the first fold rollers or so the blade will just miss them. They will assist the sheet to the stop.

When the cutters do not cut the paper perfectly straight it will be found almost invariably that the defect results because the bearings of the cutting wheels have not been oiled properly.

One of the first-fold slot bars has a reciprocating motion, timed by a cam. The slot remains open until the edge of the incoming sheet approaches it, when it closes up automatically until the paper passes over. This is to prevent curled sheets from striking against the slot. The operator must be very careful in timing this slot. If it is out of time, the first-fold blade is liable to strike it on its downward stroke.

There are no perforators on the quadruple machine. The outside cutting wheels take up the position occupied by the perforators in double-sixteen folders. The adjustments are made in the same manner in both these devices.

*(To be continued.)*

## HONEST, SINCERE CRAFTSMANSHIP.

The following, taken from "The Principles of Design," contains much of interest to job-printers: "The more one seeks examples of work with which to definitely illustrate a principle of design, the more one becomes impressed with the vital relation of this subject to printing, and the stronger becomes the conviction that few workers have such constant hourly opportunity for the application of the judgment and taste that is developed by an artistic training as the printer. The American public is undergoing a tremendous awakening to the value of honest, sincere craftsmanship. There are numbers of people who stand ready to pay the price demanded by the carefully trained worker. In no way can this portion of the public be reached other than by work that will stand the test of careful criticism. A printer may call his place of business a 'print-shop' and by unique devices proclaim his productions as 'artistic'; but he must never forget that the very ones to whom his appeal is directed — the ones whose approval is worth having — are quick to detect the difference between the thoughtful work of the man who is endeavoring to express the best that is within himself, and the affectation of the man who strives to catch the eye with the sparkle of borrowed finery. Produce something that is in truth artistic, based on that careful study which places a man's mark high above the tide line of fad and fashion; do this and sooner or later your goods will receive recognition, else the experience of other workers in other lines of industry counts for naught."

## THE TROUBLESOME CUSTOMER.

The man who owns a printery, with tact must be endowed;
He deals with cranks of many kinds whose whims should be allowed.
I'd always let them have their way, but charge it to the cost,
And see that not an item of expense was ever lost.
We all have met the man who wants to make his type selection.
He's sure that then the job will be the acme of perfection.
He "was a printer once" he says, and knows just what is right,
But when at last the proof is pulled the job's an awful sight.
A ten-point line for instance, not as big as it should be,
"I think about brevier," he says, "would be the size for me."
Don't tell him he means "pica," change it and all the rest,
And give him all the credit, you'll find it pays the best.
A crank who's pleased will praise your work, his friends will come to you
When they have printing of their own they want to have you do.
Don't mind how cranky they may be provided they will pay,
But charge a profit on each job and let them have their way.

— *Monotypit.*

Written for THE INLAND PRINTER.

## MODERN BOOKBINDING.

NO. XIX.— BY A. HUGHMARK.

FANCY LEATHERWORK.

A PERSON who has learned the bookbinding trade thoroughly should be able to duplicate any article made of leather and binder's board. If he has any originality, he can improve on colors, shapes, etc. A careful look over the stock of fancy leather goods in department stores, stationery and art leather goods stores will convince a trained artisan of the possibilities in that line of work. It is work that is interesting because of the variety. It requires no elaborate tools; in fact, such work can be done at home as well as in a shop. A firm kitchen table makes an excellent workbench, a matcutter's knife and one or two well-kept paring knives, a pair of dividers, scissors, a good stout bone folder and a smaller one with ends cut to points, a pot of paste and a can of fish glue is all that is necessary. Of course, a number of articles should be embellished with decorations either in blind, gold or inlay, or all together. Others can have indented designs known as matting or carving. There is no limit to the worker's fancy except his ability. He can produce modeled articles from boiled plastic leather; he can also combine art metalwork to great advantage. If he goes that far, however, he must be able to design and have considerable artistic ability.

The articles most in demand are music rolls, collar, cuff, handkerchief and glove boxes, or soft traveling cases, desk furnishings, clock cases, photo frames and holders, etc. Any one whose ambition runs further in this line can tackle wastebaskets, umbrella jars, portieres, chair and sofa cushions, table covers and elaborate boxes. A few hints relative to boxmaking of this kind will include the many different styles. The simplest of these is the square or oblong box with detachable telescope cover. It can be made strong and covered with cloth, and will stand a great deal of wear. The next better grade has the cover attached to one side, with a rim overlapping the box on the other three sides. In order to facilitate the description, this will be referred to as style No. 2. Another, made the same as No. 2, except that the front is hinged at the bottom, making a drop front, will be called No. 3. No. 4 will be a box of three sides and a cover to fit over the box on these same three sides, the fourth side of the box being hinged to the bottom of the box and to the top of the cover. This is an attached drop-cover, having no other advantage over No. 3 than that it can be made stronger. Style No. 5 will be one with hinged cover flush with the sides of the box. No. 6 will be the same, except that it will have an inside rim extending above the sides of the box at least one-half inch, over which the cover will fit when closed. A round box can be made with a similar inside collar, over which to fit a detachable cover which will be flush with the box proper.

Box No. 1 is cut in one piece and the cover in one. The size being determined, the board should be as thin as consistent with its requirement. The size of the sheet of board necessary is the length of the box plus twice its height by the width of the box plus twice its height. When this is cut true, measure off on each of the four sides the height. This should be done at both ends of the board. Now score a line straight across with a pointed knife, taking care to maintain an even pressure, so as to avoid cutting through. Each side is scored in the same manner. The sheet as scored presents a geometrical figure having a square at each of the four corners; cut these out exactly on the scored lines. Now bend up each side and fasten the corners together with pieces of glued bond paper. It can be reinforced with strips of cloth on the inside before covering. The cover is made and cut in the same manner, only larger, so as to fit over the box. Supposing the inside measure was to be 8 by 10, bottom size, the top should be 8 plus four thicknesses of the board, and 10 plus the same addition. This allows for the side coverings and lining. Unless otherwise specified, the height of the cover can be one-third the depth of the box. In all other styles of boxes as enumerated, the bottom and sides will have to be cut separately and built up. For extra substantial bodies it is best to use No. 20 Davey tar for the top and bottom and No. 25 for the sides. In addition, an outside wall can be glued on of No. 30 board cut so as to lock the joints. Begin with the bottom as the base to measure from; that is always the inside area. The ends should be cut the same length as the width of the bottom. The sides should be as much longer than the bottom as the thickness of the two ends added. The double wall means simply the building of another box outside the first one to fit snugly, all pieces being well glued together. In this manner each outside piece will cover an inside joint by being laid over it. When cutting stock for Nos. 2, 3 and 4, the top should be cut large enough to cover the built-up box and then have its sides built up outside its edges. For Nos. 5 and 6 the cover and box are cut by the same measures, except for the height. All pieces should be cut larger than needed on the boardcutter, so that they can be trimmed to proper size and be well squared in the cutting machine. A medium thick glue should be used as

a binding agent. It can be applied to the different parts best by using the finger. It is the better plan to glue and join one end and one side at first to the bottom. These will support each other while the other two are being glued and built in. A flat piece of lead or iron placed as a weight on the bottom while joining will aid in keeping it firm. The covering can be any textile or leather. Box No. 2 should have one side and the two ends covered and the cover should have its sides covered before attaching to the box. It has only three sides, as described at the beginning of the article. The top is next laid over the box and the fourth side covering glued on so as to turn over onto the top of the cover and under the bottom of the box. This should be allowed to dry in position. Before opening the cover, put something at the back to support it so that it will lie open in a horizontal position, instead of hanging down. A strip of the same material as the covering should be glued over the joint and rubbed down and allowed to half dry before attempting to close. The cover should be closed gradually and rubbed inside and out over the hinge to prevent blistering or straining. Nos. 3 and 4 are built up with three sides only. When covering No. 3, the loose side piece is covered first and turned in, except on one side, which should be attached to the bottom of the box with allowance of a small space between for a free hinge. The inside covering strip for this hinge is next glued on and rubbed in. The two ends are now covered, after which the drop front is raised up and the cover fitted and attached, as in No. 2. No. 4 is covered, box and top separately. The connecting fourth side is laid in the center of its covering piece, after which the glued laps are attached to the top and bottom of box respectively with a joint between each. The ends are turned in partly on the box and partly on the cover, the balance onto the drop side. Two joint strips are next applied to secure the hinges. On style No. 5 the builder can exercise all his ingenuity. It may be built with as thick walls as is most pleasing. An extra top board may be glued on cover to project a trifle. This may be beveled and padded, or beveled only. Each part is covered completely before putting them together. Niger morocco, calf or cowhide are suitable covering materials. Embellishments as desired. Hinges, corner-pieces, feet and lock or clasps can be cut out of metal and oxidized and fastened on with rivets. Instead of oxidizing, etruscan green or enamel can be applied to the metal parts. Monograms, coats-of-arms, crests or inlaying may be indulged in. Metal ornaments that can not be riveted may be firmly attached by dissolved gutta-percha in carbon dioxide. This must be well covered when dissolved and applied quickly because of its volatile nature. The lining, too, may be as elaborate as one knows how. Silk, satin, brocade or leather can be utilized. Compartments can be made, also extra fittings. The writer has a box made fifteen years ago that has been in constant use, with no better care than any ordinary piece of furniture. The metal trimmings are green-copper. The covering, American light-red cowhide, polished, with some good tooling. The color is as bright and the gold as clear as when new. The surface is as hard and smooth as a piece of polished hard wood. When this was covered the leather was well soaked and pasted and the grain rubbed out with folders. After drying it was washed with thin paste-wash and rubbed some more. It was next sized and polished with warm, not hot, polisher, then glaired and tooled. It then had some more polishing and one application of gum benzoin, very thin, in alcohol; after that, more polishing and one coat of French varnish. In a few days a thorough oil rubbing was given and another low heat polishing and one more coat of French varnish. It had another coat of varnish about six months later.

### APPLYING GOLD LEAF.

The *Keystone,* a publication devoted to the jewelry trade, in a recent issue says that a complete revolution has recently been made in the manner of applying gold leaf to books and other articles. The bookbinder at present is compelled to make use of dies in the shape of type and other forms used for ornamentation. They must be made of brass and are cut by hand, so that they are quite expensive, and a suitable assortment represents a large investment. With the use of these devices the decorative possibilities were limited to a great degree, and the process was a very tedious one. Through a recent patent there is disclosed a process which removes the limitations, and the application of gold or other metal leaf is done through the medium of a pyrographic pencil, such as is at present made use of for burning wood and leather. Some slight changes are made in the point used, so that instead of the latter being maintained at a white heat, it is kept at a much lower temperature, which is necessary for the success of the operation. The leaf is taken from the book in which it is sold by causing it to adhere to a piece of paraffin paper. Then it is transferred to the point of application, with the piece of paraffin paper on top. The heated point is then passed over the latter with a slight pressure, and upon removal of the paper the gold leaf will be found firmly fixed to the article as desired. In this manner it will be possible to make a reproduction of a signature or certain design, which could not be accomplished by the old process.

*(To be continued.)*

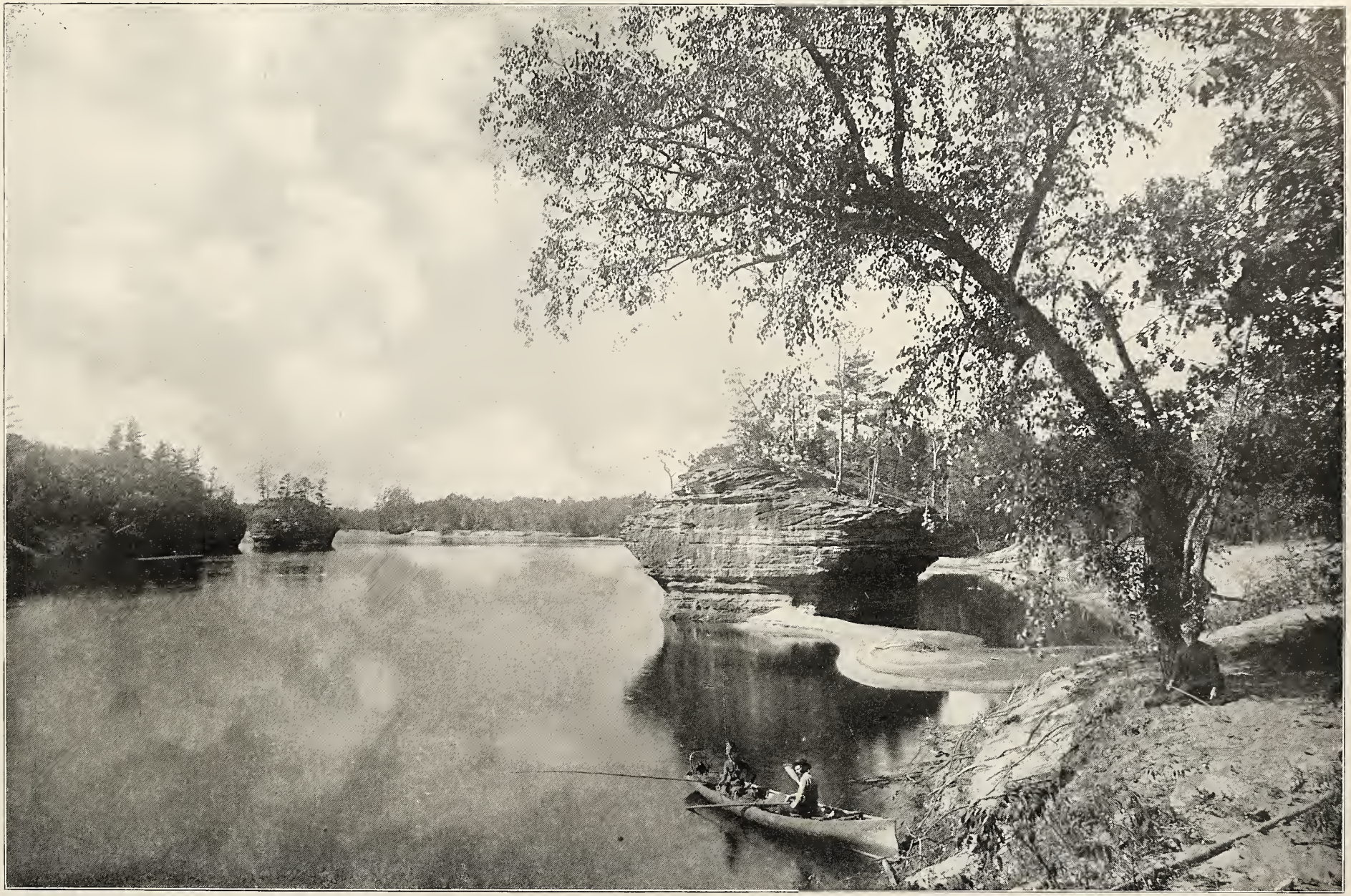


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INKSTAND AND SUGAR BOWL, DELLS OF THE WISCONSIN RIVER.

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

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Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

**FOREIGN AGENTS.**

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.



## EDITORIAL NOTES.

THE spirit of reform goes marching on. An English "tourist" has been sent to jail for "panhandling" $1.50 by and with the aid of a spurious traveling card. Thus does the majesty of the law protect the legitimate "panhandler" and the good-hearted and open-handed craftsman.

IF the rage for regulation and inspection does not subside, we may yet have inspectors of printing, on the theory that poorly executed work is injurious to eye health, and carelessness in grammar and spelling tend to corrupt the language. To furnish a plausible reason for the appointment of inspectors and regulators is almost as easy as finding fault.

YOUR average belligerent is an irreconcilable. A year ago the opponents of the Hon. James Madison Lynch taunted him by saying his organization had neither money nor the ability to raise it. Now the gentlemen who knew assessments were never paid, and all that, marvel at the audacity of the union in financing a little $2,500,000 affair.

THE sprightly *Printers' Ink* avers that the payment of commissions to advertising agents in New York is productive of such results "as to make the grape-vine graft of Tammany Hall statesmen sweet in comparison." Our contemporary suggests as a remedy the placing of agents on salary, but is not hopeful that that will come soon, though positive a change would be profitable all around. There is little difficulty in believing this, for in every sphere of activity legitimacy pays dearly for illegitimate spawn of every description.

THERE is no longer excuse for questioning the depth and breadth of prosperity when members of the comparatively small Bloomington (Ill.) Typographical Union find it possible to contribute $625 to the Young Men's Christian Association's building fund. The shades of the worthies who have crossed the Styx must have asked for confirmatory evidence when they first heard the report. For who that has not seen the change of a decade or so could give credence to so emphatic an answer to the trite jibe that printers were merely fitted to furnish thirst parlors and swell the bank rolls of gay and festive bookmakers?

IT gets on a person's nerves to pick up an otherwise fairly well printed paper and find a line here and there of, say, six-point in an article set in eight-point, and sometimes in a different face. This offense to the eye is caused by corrections,

but it is preferable to pass errors of a minor character than commit what in hand-composition days would have constituted high treason. Better still, those in authority should insist on affairs being so managed that corrections be made in the proper way. Such blemishes are conspicuous to the uninitiated eye, and a page marred by several of them repels rather than attracts customers. It may be a temporary convenience to so botch a job, but in the end it is a penny-wise, pound-foolish trick.

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AMONG the many elements which have brought grist to the newspaper man's mill, the rural free delivery system is not the least. There are about thirty-six thousand of these routes, and the urbanite is hardly capable of realizing what a change they have wrought in the social aspect of country life. Volumes might be written about this, but the report of one carrier shows what is being done in the way of bringing the world to the farmers' door and doing it quickly. "Four years ago," he writes, "fifty-one of the 120 patrons took no daily paper. To-day all but three take dailies. When I started I tried to get every man on my route to take a daily; now I should like to see every one take two or more dailies, and, indeed, thirty-three of my patrons do so. I predict that inside of three years nearly all farmers (reached by a rural route) will read two or more dailies." The city man can get some conception of what a wonder-worker the rural delivery is if he will picture himself being deprived of his daily paper. The basic industry is and will continue to be agriculture, and every one is bound to be benefited by that which truly uplifts the farmer. It is obvious that the postoffice department has opened up a wide field for newspaper publishers, and yet there were newspapers which opposed the innovation on the theory that it was a device to provide employment for needy henchmen, and nothing more. The lesson from this is that there are no citizens who should be more careful of how they array themselves relative to postal legislation than those connected with the graphic arts. Any law which will prove beneficial to them will be of great worth to the country. This is assuredly a case where self-interest and the highest ideals of citizenship go hand in hand.

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### TRADE EXPOSITIONS.

THERE is something alluring about a trade exposition, and in some lines such functions are a boundless success, but not so in the printing trades. There was not a great showing at either the Chicago and St. Louis World's fairs, which the promoters were not slow to attribute to lack of enterprise or parsimony on the part of those who should have come to the front. For your thorough-going promoter always has in mind that systems, trades and businesses were started and developed for the purpose of catering to the object he happens to be booming, and to say him nay is a base perversion and unpatriotic to the last degree. But the printing trades have been such poor soil for the maker of expositions that of the hundreds of trade-show eggs put in the incubator, few have produced more than a sickly "cheep," which of itself presaged early death. Across the water this species of promoter has fared better. In Britain, the compact field and the wonderful preponderance of London as a printing center obviates one of the great obstacles with which Americans have to contend. But with this favoring circumstance and the prestige of satisfactory successful ones having been held at intervals during the past thirty years, those most interested — the exhibitors — are showing signs of unrest and a disposition to take a fall out of the promoter. At the close of the recent display at London, the management exulted about unprecedented success and announced its intention to arrange for another one two years hence. This roused the men who buy space at such affairs, who used cruel terms, like fiasco and frost, when speaking of the exhibitions. It is said that once in five years is a sufficiency, even in the tight little island with its abnormally developed printing metropolis. According to the *Printers' Register*, exhibitors were not merely put to the trouble and expense of exhibiting, but from the time the show was mooted, printers "stood off" salesmen with the plea that they would defer buying until they saw what was to be seen at the show. Of course this induced manufacturers to get in the game and to do their best to land the prospective customers. The majority failed to put in an appearance, the long-distance half-promise of a visit having been forgotten or relegated by something of more importance; while those who did come were not on business bent, being content to look around in a day-like sort of way, with nothing farther from their minds than the placing of an important order.

That it is not a fanciful picture is evidenced by the statement that the promoters have decided to slacken their pace, having promised that nothing will be done toward holding another exposition until the exhibitors at the last show have been called together. Judging by the experience of the trade in Britain, where natural conditions are not so unfriendly to such affairs as with us — something more substantial than lack of enterprise or want of patriotism is responsible for the absence of the exposition habit. Shows of this

kind may be instructive and entertaining to a large element of the craft and to the public at large, but they are not profitable to those who pay the freight. If these exhibitors were catering to the general public, or intending purchasers were assured there would be price-cutting competition, then the advertising element and the hope of securing a bargain would be injected into the problem. But the machinery manufacturer addressed himself to another manufacturer, who has an all-covering and all-pervading trade press, to keep him informed as to what is new and what is doing. The machinery man who would rely on exhibitions to introduce his novelties would be hopelessly lost in the race. True, the machinery can be seen in operation, but men do not buy machinery on the spur of the moment; nor do they base their judgment of the adaptability and desirability of a tool when it is in the hands of the finest of experts and worked under the most advantageous conditions. The wise man is more chary; he wants to know what it will accomplish with the work he has to do and the setting he can give it. An hour in another shop, using the appliance, will tell him more than he could learn in gazing for a week at the same machine in the merry surroundings of an exposition, where there is an effort to mix business with fun-making. There is a vast difference between selling printing machinery and disposing of curios at a Turkish bazaar, and for which latter nothing is more stimulating than the atmosphere that clings to an exhibition. Meantime, the best way to display wares to craftsmen of all degrees is by printers' ink of good quality through a fine medium.

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### SPECIALIZING AND EXPANSION.

AN eastern company is establishing a plant near New York for the purpose of doing composition for the trade. The plan is to establish a technical school, develop the workers along highly specialized lines, have a labor-saving office in the country and seek only business from the trade. As we are assured there is no stock for sale, there are many reasons for believing the management is truthful when it declares "it is no part of our plan to run a pressroom or a bindery; all we want is composition, and particularly that kind that taxes the resources of an ordinary office." Though not questioning the probity of those responsible for this statement, it is the one that raises doubt in the minds of observers of events. There have been and are concerns which devote themselves to specialties in the trade, but they are small establishments with limited capital or con-



Photo by H. H. Bennett, Kilbourn, Wis. Engraved by Inland-Walton Engraving Co.

THE NARROWS, DELLS OF THE WISCONSIN RIVER.

trolled by men who are satisfied with modest business accomplishments. This eastern project is an ambitious venture, which aims to do things on a large scale and apparently has abundant financial backing. This is the parent of our doubts. From the most humble of stores to the steel corporation and kindred organizations, as success danced attendance it shouted but one command: "Expand, expand!" Stern necessity, rather than choice, has compelled dry goods merchants to add line on line to their stocks, until they found themselves compelled to furnish the capital to float full-fledged department stores. Self-protection, if not self-preservation, has constrained many manufacturing or productive enterprises to go into the common carrier, or distributive field, and on the other hand, railroads have been forced to make arrangements whereby they could dominate the productive functions in certain industries. Laws and publicists to the contrary, the buying public is insistent in its demand for a cheap, quick and convenient supply of what it wants. The company reminds us of the wealthy young Hoosier, who returned from a German university saturated with socialist philosophy. To show his scorn for capitalist production and assist an expatriated Austrian, who was an artist working in iron, he established an ornamental-iron works. This was not conducted for profit, but for art's sake and the purpose of providing work for congenial souls under pleasant conditions. The product was of the first class, likewise the demand, and in time considerable capital was invested in order to keep pace with the call for ornamental work. Customers began to ask that structural iron be supplied with the ornaments. The young socialist resisted the call for steel beams, for he had no heart to go into production on such a large scale. Finally he was confronted with the alternative of supplying all the iron work for a job or not securing any portion of the contract. As a business proposition there was but one thing for him to do, and as he had the capital and did not wish to lose what had been won, he did it — extended the scope of his business, and became the employer of hundreds of coarse, rough-and-ready mill men and a handful of artists. Unless the composition company be the exception to prove the rule, it must needs heed the commercial demand to expand. If it can annihilate distance between its country office and the cities and then produce matter in as good shape and more cheaply than a city office — which it must do to succeed — then all that will be due to its system and methods. The application of similar ideas to pressroom and bindery will produce like results with possibly greater profit. The public will be keen to urge that the cheapening system be applied to its press-work and binding. Is it among the possibilities for poor, weak, profit-hungry human nature — to say nothing of a company which is not human, but an organized appetite for profit — to resist such a flattering appeal? There is not a successful, ambitious printer to-day who has not an ear to the ground hoping he will hear a mandate to expand. And so with the composition concern; if it is a success it will go marching on in the way that humbler and less pretentious printeries have done — by adding pressroom and bindery facilities. If it lives up to the announcement quoted above, a competitor will arise who will meet the demand, for managerial ideas can not be patented or copyrighted.

### LABOR IN POLITICS.

PROBABLY the most portentous incident of the campaign in progress as this is written is the talk of political independence among the workers of the printing crafts. We take it this is symptomatic of what is permeating the wage-earning class, for workers at the printing trades have been proverbially conservative in such matters. We do not pretend to know whether this will be particularly noticeable when the ballots are counted; in fact, it would be miraculous if it were. But that the ferment is working is ominous, for it presages that law-making and executive activities will take on a character that is bound to affect the relationship between employer and employee and otherwise affect industrial conditions. For obvious reasons the politicians and daily press will belittle the actual effects of and scoff at the potentialities that lie hidden in this mental unrest. They will point to the mutterings that have been heard since time out of mind and declare that they have been barren of great results. In reaching such a conclusion an important fact is overlooked. Heretofore, the man who advocated that unionists "go into politics" was an ugly duckling, and at labor conventions he spoke his piece and was put to sleep under an avalanche of adverse votes — if he were not ruled out of order on the mere mention of his fad. Not a great trade union but tabooed politics in its constitution or by reason of the wonder-working power of custom and precedent. Under the banner of "no politics in the union" stood a solid phalanx of the paid officials, and the most valiant St. George in the fight against the political dragon was Samuel Gompers.

This is changing with wonderful rapidity. Constitutions are being amended and precedents are given short shrift. The man who wants labor to do its fighting on election day not only has the floor, but is given a respectful hearing and applauded as he tears to tatters old-time notions

as to the duty of unionists. He points to resolutions of national labor conventions in favor of political action and repeats the urgings of the national officers that a new policy be adopted. This sort of erstwhile crank is happy, for he is sure he is about to come into his own.

From superficial observation many reason it is a "leaders'" fight. A look below the surface will demonstrate that, while they are prominent in and managing the movement, it had its inception with the masses. The so-called labor "leaders" are not leaders in any true sense. Mr. Gompers has stated time and again in his discussions with the apparently total disregard for good tactics, he was inveigled into going into the skirmish in Maine, where labor is poorly organized. How this was regarded by his fellow-officers in the Federation may be gathered from the fact that he could not induce one of them to go into battle with him, his assistants being drawn from the ranks of minor officials and employees in his office. But Mr. Gompers did not waver; he was hearing from the rank and file, and is said to have been astounded at the warmth of the reception given his new policy. It is of no moment to us whether he failed or made good in the Maine campaign. The




Photo by H. H. Bennett, Kilbourn, Wis. Engraved by Inland-Walton Engraving Co.

LONE ROCK, DELLS OF THE WISCONSIN RIVER.

radicals that it was not an officer's duty to do more than execute the will of the members. In saying this he was voicing the view of the regiment of high labor officials. When Congress adjourned last summer and showed its contempt for "labor," Mr. Gompers was "up against it," so to speak. He had to admit the failure of his plan of campaign; it had broken down completely. He did not go over to the other faction in the labor army, but devised a political action scheme of his own. Gompers was working in a new field and his confreres, as well as the statesmen of the nation and the press, made merry, for not a few have alleged that Gompers' conservatism was due to the fact that he was conscious he lacked what is called "political sense." With significant thing is that the dues-payers evidently felt pleased and wanted a little more of the same. They also let their officers know their temper, for there was a quick alignment behind Mr. Gompers of those who viewed the battle in Maine from afar off; this despite offers of labor legislation and in some cases personal preferment by the powers that be.

The point is not that these men are taking a part in politics, but that they are doing so in obedience to the wishes of their millions of constituents. We may be sure they think they hear the message clearly and correctly, for men of their caliber do not change policies lightly, and especially when the change carries with it an admission that their old and cherished gospel was

not sufficient for the salvation of their flocks. That the hodgepodge political program born of such necessities and expounded and advocated by such tyros in the political game as Mr. Gompers and his fellows may not set the world afire, we readily understand. Indeed, we shall be surprised if election day does not bring much grief and disappointment to the sponsors of the new movement. New policies demand a new type of men in high places, and the best testimony possible that the unrest in the labor camp is deep-seated is that the leaders are trying to show their fitness for the new rôle, as they evidently feel a change is imminent. Some event of the moment may prove a diversion in this campaign, but the indications are that labor is trying on new armor and going into the political field "officially" and with some determination behind a definite purpose.

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### EQUITABLE PRICES FOR PRINTING.

UPON what principle, if indeed there be discoverable therein any fixed principle, does the lowness of price in the printing industry depend? Is it upon location — as to whether in small village or in great city? Is it upon volume of business — as to whether one boy or a score of men be employed? Is it upon executive ability in the person of the manager — as to whether unproductive and unprofitable men and means and methods are tolerated or otherwise? Is it upon the class of trade or custom catered to — as to whether of the quick and cheap sort or otherwise? Is it indeed upon the desires of the buyer — as to whether he will pay the tariff demanded or insist upon fixing for himself the price to be paid? Or is it not rather upon the quality of the work itself and upon the backbone of the producer and seller of the printing?

Is it upon location? But there are no factors determinable upon which to predicate a working hypothesis of this sort. Wages differ by degrees in places separated by boundaries neither wide nor natural; orders for work of many kinds flow freely from country cities to New York, and, contra, from metropolitan consumers to suburban printing-offices. The quoted price of a designated job sent out for estimates may not vary ten dollars as between New England and New York, the South or the West or the coast. There are in cities of fifty thousand inhabitants many offices capable of producing the very finest grades of printing; producing it as well though not perhaps as speedily as their compeers in the great centers of population and activity. And their prices may not vary ten dollars from those of other offices in cities of same size or importance or of equal shipping facilities, nor from offices in the metropolis.

To all practical purposes, the cost of raw materials for this designated job and for all other jobs of similar nature is the same in all of these cities. The same relative amount of supervision must be given the work as it progresses. The same proportionate profit should be added to the net costs as these are shown by time and tally sheets. This being so, the price of the finished product would seem ascertainable as an advance by given percentage upon the fixed charges of rent, depreciation and up-keep, power and minor expenditures, added to this net cost of material and labor and the proportionate profit. And this plan is very generally followed. Yet — the results show a marked difference, a remarkable variation. An office where rent and similar fixed charges are for instance ten dollars to a man, may charge a thousand dollars for this designated job. Another, where these fixed expenses are fifteen dollars to a man, may not ask more than a thousand dollars for this same printing. Another, with such fixed charges barely nine dollars, may fully justify itself in a bill of eleven hundred or even twelve hundred dollars for this same thousand-dollar order.

Hence, location — and by that is meant consideration of the varying factors of quick and easy transportation of raw materials and of finished product, and as well the lowness or highness of rents and wages as adjusted in supposed reference to cost of living — can count for but little in the determination of the question of lowness of price in printing.

Is it upon volume of business, the number and extent of orders filled? I think not. Whether the printer do all his work with his own hands, or whether he be at the head of an establishment controlling batteries of machines and floors of presses and scores of workmen, he must conform to, he can not escape from, certain manifest essentials of the process and cost of manufacture. Among these is the necessity, often set forth but none too strongly urged, of obtaining upon the labor of each workman a sufficient advance to compensate for all the incidental and fixed expenses that are properly chargeable to his share of the total output. This holds true in the case of the one shop as in the other. And the personal oversight which the one-man shop allows its proprietor to give to every detail of his business must come under the eyes of others as that business expands. For these additional helpers, whether on productive or non-productive time, there must always be a corresponding charge, equitably adjusted to the work in hand, taxed as part of the fixed expense upon each piece of work requiring any part of such assistance or supervision. And of course, rental and interest and pay-roll must increase with each additional piece of machinery

purchased or square foot of floor space occupied or employee hired. Proportionately, therefore, the expense of raw material and labor and office or fixed charge to be placed upon the same piece of printing should be the same on the one hand as on the other; the same whether John Smith takes the order and sets the type and locks the form and cuts the stock and does the presswork and delivers the job and charges and finally collects the price, or whether it goes through a dozen hands and is but one of a hundred jobs so going in quick succession in the big shop of John Brown. And there's nothing here to show that the volume of work turned out has decided bearing upon the price justly to be asked for that work. It will appear hereafter that advantage lies with that printer who is able to make best use of the varied qualities of his various men and machines, but that has no real weight in the fixing of price.

Is it upon the executive ability of the manager? Somewhat, I think; to a greater extent than is necessary or wise, in some instances. There is always a moot question as to whether the customer should be given benefit, full or partial, of improved or enlarged facilities for the quick or cheap production of commodities, or whether the increased profits thus arising should be considered as legitimate funds to be applied to the further betterment of the plant, to the creation or enlargement of a sinking fund, or to the payment of increased dividends. Without now pausing to discuss this matter, it may be said in passing that sound judgment would seem to require that the greater portion of this additional profit — every cent of which has been earned by labor and by skill — should remain in the hands of those creating it. A small portion, perhaps, may be given to the customer in the form of a lower price on the goods thus produced. And if it be the fact that profits are increased through the skill of the manager of a plant of any description — if he can by better employment of the time or the talents of his men secure greater results — this additional profit is a matter to be added to the dividend account in precisely the same manner as if the increase were by means of special or exclusive machinery.

But exactly as there are those who give to their patrons all the benefit of decrease in manufacturing costs, in the fond but fallacious hope that by the increase in orders due to lower quoted prices there may be recoupment for installation or maintenance of this special or exclusive machinery, just so are there printers who virtually place to the credit of their customers instead of to their own account the saving effected by the employment of a more than usually capable and competent manager. This is it which sometimes causes a printing-house to affirm that it can quote lower prices than its rivals because it has a manager or superintendent who can get more out of his men than could his predecessor, or can those with whom he has competition. Granting that this may be so, it is a circumstance of which no one is so much entitled to reap reward as those by whom this exceptionally able man is employed. True, they may choose to give to others that which of right belongs to them; and in this case it is conceded that theirs is the privilege so to do. But why in the name of common sense should they do it? Profits are low enough, in all conscience, in the printing business; if there come about circumstances, fortuitous or carefully wrought, whereby these meager percentages may be enlarged, what argument can be framed for the promiscuous distribution of the enlargement among those having no real or even pretended claim thereto?

Perhaps it will be said that by this means a larger volume of trade will be attracted, and that the ordinary profit on this increase will be sufficient to compensate for that which it is thus acknowledged is being given away. But it has been shown that mere volume of business has comparatively little to do with the fixing of prices; that because one is doing twice as much business to-day as he was doing a year ago he is not thereby justified in cutting prices in half, nor even in cutting in half the percentage he adds for handling stock, nor indeed can he cut in half or in quarter the percentage he adds for profit.

It may be considered that the advertising thus received will be of great benefit. But advertising that cuts into profits and brings only such additional business as will cut further and deeper into profits, is of all forms of advertising the most foolish and costly. Again, it may be held that as the price of the finished product is fixed by the cost of its production, and as this cost is lessened through the unusually effective labors of this manager, it is but right that the cost as thus determined is the price at which the product should be billed to consumers. This also, as it seems, is fallacious. It will hardly be seriously held that in the event of the hiring of a superintendent who is of less than average ability, the consequent increase in productive cost is rightly to be charged to and collected from the customer. This is not good business, nor is it indeed possible. If the manager is not obtaining from the men and material at his command the results which are reasonably to be expected, the natural remedy, the only feasible remedy, is the discharge of the manager and the securing of one more competent.

But it may be objected that this whole matter is one which can not be so cavalierly dismissed. Upon what basis is it to be said that this man is

incompetent and that one competent? Upon the testimony of other printers who are selling their product at a price lower, or even possibly higher, than that asked by the employer of the inefficient manager? Nay, for that were unwise and injudicious, not to say unjust. But there are in every office records or averages that form bases of computation; records that show ability as well as production. From these must be drawn comparisons as to the satisfaction given and the profit earned by this man and by that man. If these averages are exceeded in cost, there is fault with the man or with his methods; if they are, on the contrary, found higher than the cost records now being made, there is somewhat to be passed to the credit of him who is responsible for them. And further, there is a certain intangible and unexplainable psychic knowledge which will tell within reasonable degrees whether matters are progressing properly. This can not, truly, be carried so far as to point out the particular cause of the fault should there be one; but it will, supplementing or even in extreme cases controverting figures, indicate with considerable force the existence of that fault.

So then it would appear that while it is true in many cases that the price at which printing is billed to customers is fixed by the productive capacity of the manager rather than by that of the workmen or machinery, there are good reasons for stating that this is but one of the factors that should enter into the consideration of price-fixing.

But upon what considerations should the price be fixed? Should it be upon the class of trade or custom, as to whether cheap work or that which is better is in demand? Assuredly! This has much more to do with the price than has aught else. Those there be who sell inferior printing at higher prices, and those there be, alas! who sell superior printing at lower prices. But Solomon had these in mind when he said, thirty-five hundred years ago, "There is that scattereth and yet increaseth, and there is that withholdeth more than is meet; but it tendeth to poverty." Any piece of printing is worth to the producer the cost of its raw materials plus the profit thereon, and the cost of its labor plus the profit thereon, and a proportionate share of the general or office expense; and to this must be added such percentage of profit as has been shown by experience to be conservative and safe. A rate higher than that is not just to the purchaser; a rate less than that is certainly not just to the producer; and in either case "it tendeth to poverty." But it is not meant that whenever fortuitous circumstances place within the grasp of the printer opportunity for unusual profit on a job, he should not grasp it; he ought on the contrary to seize both the opportunity and the profit. This phase of the situation has been set forth with some detail already. Still, this does not determine the question as to variations between offices or groups of offices, where conditions of great similarity prevail, in the cost of the production of the same piece of work. And to the solution of this question, which is acknowledged to be one of the most difficult confronting either the working printer or the talking printer, the suggestions herein are offered.

There are now to be considered but two of the questions advanced in the first paragraph: Is it indeed upon the desires of the customer — as to whether he will pay the tariff demanded, or will insist upon fixing for himself the price to be paid; or is it not rather upon the quality and desert of the work itself and the backbone of the producer and seller of this printing?

The two may be considered together. The quality of the printing, its worth, its desert, together form that which determines the price that shall be paid. A customer may on occasion succeed in obtaining a rebate. But rebates are as unmixed evils in printing as in railroad circles, and printers rarely give rebates twice. A printer, on the other hand, may obtain for a job twice its value. But purchasers of printing are fairly conversant with the limits between which may swing the pendulum of reasonable charge, and he seldom does this twice. The printer capable of producing work that is deserving, and actually putting forth such work, knows well that if A. will not buy it at a proper price B. will; and this knowledge has much tendency to stiffen the vertebræ of the printer of quality. There will always exist the combination of a printer who lacks confidence in himself or in his wares, or who is lacking in tact and ability to handle his customers, and the purchaser who is possessed of a masterful manner and a desire to buy at less than market prices; and the terms of the contract are in such cases practically settled by the purchaser. But aside from this, the buying and selling of printing is coming to its own again, the right to be considered on a plane similar to that whereon are placed other needs of daily business transactions.

Advantage there is in the hands of the printer employing many men and much machinery, for he can so distribute his work among them as to give to each that form of labor for which he is best fitted by nature and training, and thus secure the completion of the task with least possible cost, and at least expenditure of unprofitable time or non-productive time. And the same is true of machinery. Of two machines, as nearly alike as it is possible to make them, one will do certain work better than the other. Every workman familiar with machinery knows this. It can not

be fully understood, nor entirely overcome. But it can be borne in mind, and so utilized that profits shall be increased rather than diminished thereby.

It has been said that certain printers are able to sell their product at a lower price than that of other establishments because they have no extensive and expensive outer offices to maintain; in other words, because the proportion of overhead expense to be added to each job is less than that of a neighbor who has something more than a corner of his composing-room as an office for the transaction of business and the reception of his transacting business there; pleasure in the reflection that it is but an indication of the attention to detail which characterizes the establishment to which he has brought his order for printing. There is to the proprietor pleasure in the mere appearance of the office; in the comfort it gives his customers; in the ability for increased work on his part and on the part of those who are there with him.

No; in so far as it is possible to place the finger with definiteness upon certain things and say of these "Prices are fixed upon consideration



Photo by H. H. Bennett, Kilbourn, Wisconsin. Engraved by The Inland-Walton Engraving Company.

CHIMNEY ROCK AND ROMANCE CLIFF, DELLS OF THE WISCONSIN RIVER.

customers. But here again is something scarcely worthy of serious consideration. It is never alleged that the palatial offices of bankers or manufacturers or successful professional men are factors in the fixing of price, or if they are so considered the fact is acquiesced in without argument or comment. Indeed, the failure to equip and maintain such an office would be ample cause for comment plentiful and unfavorable. A handsome office; spacious, well-arranged, well-lighted, commodious, accessible, not a part of nor opening directly upon the workrooms — such an office and the cost of its maintenance as well as its equipment is a prime necessity in every well-ordered printing establishment. There is to the customer pleasure in entering it; pleasure in hereof," and of those, "Prices are fixed without consideration hereto," it may be safely asserted that prices in the printing industry are settled largely with regard to the quality of workmanship, and largely with regard to the ability of managers to produce work cheaply in competition. They are settled without much regard to location; without much regard to the number of workmen employed; without regard to the elegance of business offices or the total lack of these.

Does the presence or absence of competition have weight in the balance when the establishing of a price for printing is under consideration? Ask me not; consider the ways of the Standard Oil Company, and refrain from speech!

R. C. M.

### TRADE SCHOOLS.

THE question of trade schools, or technical education, is now to the fore, and there are school buildings being erected and schools in the making galore. Over night, as it were, there has been an awakening as to the possibilities and limitations of what is by courtesy called the apprenticeship system. In the most unexpected quarters — quarters where the institution of technical schools was scouted a year or so ago — there has arisen a cry for this modern adjunct of industrialism. In its sphere, THE INLAND PRINTER has been a sturdy champion of the new order, and rejoices that an



"GOOD-MORNING!"
Courtesy J. B. Mabry, Houston, Texas.

idea to which it has given much thought and space is being better understood and becoming recognized as a necessity. We care not a whit what it was that exposed to the eyes of the new-found friends of technical education the inadequacy of the apprenticeship system; it is enough that they have seen the light.

But it is of concern to all that such plans as are projected and schools as are established shall be upon a sound and proper basis. So far as the graphic arts are involved, the prospectuses issued are so vague that one, to drop into the vernacular, has "several guesses coming" as to what are the methods and purposes of the proposed school. This is surprising, because there is hardly any phase of trade education that has not passed beyond the experimental stage. Furthermore, almost every promoter has something to say about the wonderful results in Germany and what has been accomplished in Great Britain, where the forward move in the printing trades is being accredited in no small degree to the influence of trade schools. In the face of this experience in other lands and our knowledge of it, the vagueness and indirectness of some of our promoters are, as has been remarked, somewhat surprising.

The United States Government has at great expense sent commissioners to Europe to investigate and report on this subject and the result can be found in two volumes of over one thousand pages each. Supplementary to this, our consular agents are from time to time touching on technical education in their reports to the Department of Labor and Commerce. Broadly speaking, the information gathered from these reliable sources compels the conclusion that the benefit derived from industrial education in those countries has been due to its facility for imparting increased efficiency to those who have taken up their life-work. Indeed, in the testimony thus adduced, there is justification for the assertion that where technical education has been used for other purposes, it has not been a success.

Inevitably, it will be some time before we shall be able to reach the high standard attained in Germany, but there is no need for us to repeat its mistakes. Differences in system of government and temperament of the people have little to do with the issue. The Germans "made good" when their technical educational program became "Efficiency and greater efficiency!" and not before. The British found it true also; so did the young and flourishing Australian nation, and so shall we. The proof of this is right before us. There is no dearth of craftsmen — what is wanted is more highly skilled workers. Some of the incapables are hopeless misfits, more to be pitied than censured; but far the greater number are incompetent because of lack of opportunity. This is what true technical education aims to give. When a school proposes to flood the market with alleged craftsmen, then it must add to the number of incompetents, thereby lowering the craft standard, and thus becomes a curse rather than a blessing.

The subject is one of immediate interest to the industrial world, and we invite discussion by our readers. It is important that we get started in the right way. If under the guise of technical education some scheme of mere exploitation is developed which — though bound to be short-lived — will let loose droves of incompetents, it would prove disastrous to craft standards. In an educational scheme the possibility of such a result should be avoided. We must never forget that where technical education has proved successful it has been by decreasing — not by increasing — the army of the inefficient.

Written for THE INLAND PRINTER.

## PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. IX.— BY N. S. AMSTUTZ.*

AFTER having considered the law of compensation in the October number, as it relates to the finished negative, the enamel print, copper etching and page print, the physical value of the developed image on the negative with its value after the dots have been intensified and "cut" should logically follow, but as there is much research involved in this phase of half-toning, it has been thought expedient at this time to show the actual effects of different exposures in the camera with varying shaped stops in use. All of the exposures for the shadows or "flash" were of the same duration; those for the middle tones were also the same in each case and the high-light or joining-up exposures were all given the same time. To insure that the conditions should remain as uniform as possible no "cutting" was done in any case on any of the negatives. They were printed on the metal at one operation, and the flat etching of all the prints on one piece of copper was made as though the group of tests was but a single one. These precautions have eliminated much, if not all, of the element of variability and uncertainty.

There has been much theorizing going on as to the effects produced when various stops were used and the effect of special shapes on the joining up in the "highs." Round apertures seem to be more commonly used in America than in Europe. The reason for their preference in America is found in the fact that they are so easily made, compared to the rather difficult procedure of producing accurate square or other shaped apertures. As many operators make their own diaphragms out of sheet zinc, or even thick cardboard, and this latter has but little to recommend it but stress of circumstances, they should note that these stops must be painted dead black so as to avoid optical disturbances.

A set of three round stops is made the basis of comparison. A one-eighth inch diameter opening is used for the "flash"; five-sixteenth inch diameter for the "straight," and nine-sixteenths for the "high." The time of the three-staged exposure, camera extension, screen separation, ratio of reduction from "copy," etching time, etc., is given in connection with each illustration. The same subject is copied in each case. It is a solio print toned to a normal photo brown, three and three-quarter inches wide; its distance from two "Violet Ray" enclosed arcs, their current consumption, volts across the arc, the amperes, and the distance copy was from the diaphragm, are also noted under the engravings. The subject was photographed by the author while in Switzerland; it is an "Oberland" Hostelry at Sigriswyl, Lac Thun.

The second set of stops comprises three square-shaped openings with the sides displaced forty-five degrees from the screen lines and of equivalent area to the round apertures. The same exposures were given and the camera conditions were kept the same as with the round stops. A fourth special stop comprises four small openings coinciding with the corners of the largest square stop, just mentioned.

The third set is composed of three different stops, also having the same area as the round ones. The only difference between them and the second set lies in the position of the square openings. In the last instance the sides are placed parallel to the screen lines.

The areas of succeeding stops belonging to one set do not increase at a stated rate or conform to a fixed increment, but they are taken as a fair representation of the general usage in half-tone plants to-day where the standardized Penrose (Gamble-Branfill) system is not in vogue.

In view of the conditions not being in full harmony with standard practice, and because of the prevalence of variable conditions, all the data are given. To advanced workers some of the data will seem quite superfluous. Those who find themselves so fortunately situated will surely not begrudge a less fortunate, but probably just as conscientious, craftsman the opportunity to sooner or later reach approximately the same exalted position that they themselves have attained.

The stop data may be summarized as follows: Round openings at one-eighth inch diameter have an area of .0123 square inch; five-sixteenth inch diameter .0767 square inch, and a nine-sixteenth inch diameter aperture has an area of .2485 square inch. The middle-sized opening is 6.23 times larger in area than the smallest stop, and the nine-sixteenth inch opening is also larger to the extent of 20.20 times the area, and it is 3.23 times the area of the five-sixteenth inch stop. These data when taken in connection with the relative exposures and the camera extension, screen separation, reduction and illumination factors, scheduled beneath the illustrations, will show the actual working conditions existing during these tests. It should be stated that the tests are not laboratory displays, but were carried through in the ordinary course of business, interpolated with their own order numbers among the general run of photoengraving requirements, the idea being to

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ROUND-STOP HALF-TONE.

This figure was produced with the stops shown in Fig. 66 under the following conditions: THE COPY was 3¾ inches wide; 23 inches from two nominal 110-volt enclosed arc lamps, actual 105 volts, 60 volts across the arc, nominal 12½ amperes each, actual 10½ amperes; 630 watts in each ¼-inch arc with solid ½-inch carbons on direct current. THE CAMERA had an extension of 33 inches; screen opening .00333 inch at 150 lines; diaphragm 40 inches from copy; round apertures ⅛ inch 1 min. "flash"; 5-16 inch 7 min. "straight" and 9-16 inch 1¾ min. "high-light" exposure. The negative was only blackened and not "cut." THE ETCHING: Enamel print was made 12 inches from a standard Bogue lamp at 8 min. exposure; 13½ min. flat etch in 38° Baumé perchlorid of iron. SCREEN DISTANCE was nominally 3-16 inch, actual .3018 inch.

remove them from the realm of specially favorable conditions.

In order that they may be duplicated by any operator and etcher, the data are given in greater detail than would ordinarily be presented if the tests were only intended as an exposition of the change in interpreting power of the different stop systems. The same subject is also reproduced in four engravings, showing the effect of using each size of the second set of stops, known as "45 squares," in contradistinction to the third set




"DIAGONAL" SQUARE-STOP HALF-TONE.

This engraving was made with the stops shown in Fig. 67, standing in the camera in the same position as illustrated. The other conditions were the *same* as for Fig. 58. Sides of stops 45° from the screen lines.

which comprises "parallel squares," for the same time as it was used in the composite exposure, but alone, so as to disclose the effect produced by each aperture. A comparison of these with the first figure will prove interesting and profitable. The listing of the figures is placed at the end of the article so as to save the reader's time in looking through the text for any specific result, and the notes accompanying each engraving will also assist in making them more intelligible.

The sides of the square stops of equivalent area to the round openings is found by taking the square root of the round stop area, and the round aperture area is found by multiplying the diameter by itself and this product by .7854. From these formulæ the sides of the equivalent square



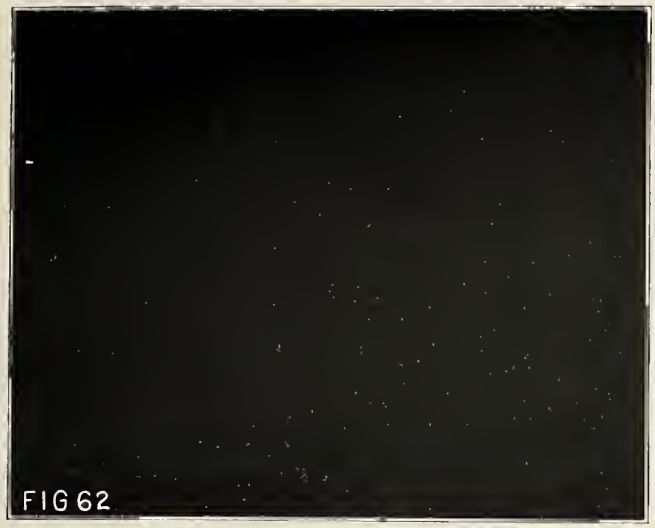

"PARALLEL" SQUARE-STOP HALF-TONE.

Reproduction with stops shown in Fig. 68, standing in the camera as seen in that figure, with sides of square parallel to the screen lines. Other conditions the *same* as for Fig. 58.




SQUARE AND MULTIPLE APERTURE HALF-TONE.

This engraving was made with stops illustrated in Fig. 67, with exposures as listed under Fig. 58 and 1 sec. high-light white-paper flash in addition, with stop shown in Fig. 69. Other conditions remained the *same* as for Fig. 58.




"SHADOW FLASH" — SMALLEST SQUARE EXPOSURE.

This shows the effect of the smallest stop of Fig. 67 under a 1 minute exposure. The other conditions were the *same* as for Fig. 58.




"STRAIGHT" EXPOSURE, WITH MEDIUM-SIZED SQUARE STOP.

Made with the middle stop of Fig. 67 under a 7-minute exposure. The conditions of Fig. 58 prevailed in this case in their entirety, excepting that but one stop was used.

stops have been calculated, and they are found to be .111 inch for the one-eighth inch round; .276 inch for the five-sixteenth, and .498 inch for the nine-sixteenth inch diameter opening. The special stop, comprising four small apertures, was made arbitrarily on the assumption of an opaque high-light negative square dot having the same width as the transparent squares adjoining. Based on these premises, the "joining-up" apertures were made so that their centers coincide with the extreme corners of the largest sized square stops, whose sides were parallel to the camera base and forty-five degrees removed from the screen lines, which, of course, are also the same angle from both vertical and horizontal planes. These openings are .111 inch in diameter, having an area of .0097 inch, and their combined area is .0388 square inch. The area of a single opening is about three-fourths of the shadow flashing stop. A high-light flash of about one-half the shadow flash should materially assist in causing the opaque dots of the high lights to close or join up and thus assist in giving additional gradation in this region, when the proper separation or camera extension coördinate with the square formed by the centers of the four openings. With square stops the smallest opaque negative dots start as square shadow dots, that gradually increase in size through the middle tone region until they are as wide as one-half of the screen pitch (in the case of these tests with a 150-line screen .0066 inch divided by two, or .0033 inch). Then the corners of contiguous and parallel bordered opaque dots will just meet, but the intensity of light action along the borders of a dot is not so




"HIGH-LIGHT" SQUARE-STOP EXPOSURE.

Made with the largest stop of Fig. 67 only, retaining all the other conditions the *same* as listed under Fig. 58.




"FREAK" MULTIPLE-APERTURE EXPOSURE.

Result produced by using the stop shown in Fig. 69 alone for only 1¾ minutes, the other conditions remaining the *same* as for Fig. 58.

great as at its center, hence the density will be appreciably less than where the luminosity was greatest. When a negative is placed on an optical enlarging lantern having a microscopic attachment and a one-sixth objective is used without an amplifier, the projected image is seen to have each dot fringed with a granular border that appears very much like ink and brush splatter work. The points or particles of developed silver are shown as distinctly visible, irregular grained dots, which continue across the corners and join two opaque squares who have their sides parallel, but whose corners meet each other at forty-five degrees from their sides. These observations relate to inspections of negative characteristics which were produced by means of round stops, and, paradoxical as it may seem, the initial round images formed on the sensitive plate, conforming to the shape of the diaphragm opening, on increasing in size will reach a point in the vicinity of the three-quarter whites, where four opaque dots will meet and form a "crescent" shaped transparent dot between them. In intensifying, the tendency is to fill up the "horns" of a pair of crescents and produce a square transparent high-light dot. If the square form is not approached by intensification, then the "cutting" will produce it by removing the curving portion of the opaque areas which project into the transparent squares.

The transformation of round stop images into square opaque negative dots, even before the three-quarter white region is reached is somewhat mystifying, just as the production of a truly round etched depression on the copper produced from a square enamel clear area is a seeming anomaly. The negative phenomenon occurs as soon as intensification and cutting are made use of, so an explanation is ventured which must be applied to the negative phenomenon by inference from the assumed causes that are thought to govern the acid action on the copper.

When a square negative dot is printed on the copper (white dot of the print at about the region of the middle tones) there is produced a square area of clear copper which the acid can attack. The first action of the acid would seem to be uniformly progressive in *all* directions where there is copper to be eaten away, until the work of removing particles of copper causes the first acid to become spent and its place must be taken by a new or stronger mordant. Then it is that a differential action starts and the effects produced seem to indicate a radial progression of acid circulation from a point central to the enamel-free-square. On this supposition the acid has farther to travel when circulating diagonally of the square than when advancing to "side action" attacks in lines parallel to the borders of the enamel standing unattacked above the molecular fray taking place beneath the projecting "enamel shell."

The acid proceeding along the longer course to its attack will not reach the copper as quickly as that which needs to travel a shorter distance, hence as the attack is made the spent acid must be replaced by that which is unspent, and an exchange in position must be made. This change can be made in a shorter time the less distant such point of exchange is located from the center of the square. Hence, if this assumption is correct, the shorter distances assist in producing more rapid acting transference and a greater removal of copper, until an equilibrium is reached, when all the points of attack are radially the same distance from the center when the action proceeds uniformly and a truly circular depression is etched. It also seems likely that this explanation will, in a modified sense, apply to the reason for the formation of the curved depression produced in a vertical plane — the depth — as shown at the left-hand side of Fig. 55, on page 60, of the October INLAND PRINTER. There are

TABLE No. V.— Showing the different interrelated factors of lens aperture, camera extension, screen opening and screen distance.

| The different factors are ..... | Screen distance. | Screen opening.* | Camera extension. | Lens aperture |
|---|---|---|---|---|
| The symbols are..... | $c$ | $a$ | $b$ | $d$ |
| The assumed values are..... | .1″ | .005″ | 20″ | 1″ |

| No. | Unknown factors. | Formulæ. | NUMERICAL SOLUTIONS. |
|---|---|---|---|
| 1 | Screen distance ($c$) ..... | $c = ab \div d$ | .1″ = .005″ × 20″ ÷ 1″ |
| 2 | Screen opening ($a$) ..... | $a = cd \div b$ | .005″ = .1″×1″÷20″ |
| 3 | Camera extension ($b$).... | $b = cd \div a$ | 20″ = .1″×1″÷.005″ |
| 4 | Lens aperture ($d$) ..... | $d = ab \div c$ | .005 × 20″ ÷ .1″ = 1″ |

The screen distance is also known as "separation"; screen opening as "screen transparency"; camera extension as "extension"; and lens aperture as "stop opening," "diaphragm aperture," "stop," and "diaphragm"; also, sometimes called "lens opening."

In all of these factors the measurements are to be in inches.

The formulæ are usually written (1) $\frac{ab}{d}$ which means the same as $a \times b \div d$.

*These values are always one-half of the screen pitch. For a 100-line screen it is ½ of $\frac{1}{100}$″ = $\frac{1}{200}$″, and the decimal equivalent of this is .005″.

certain phases of the negative action which the "explanation does not explain," but if it will be sufficient to lead others to form their own conception of the cause and its effects, it will have served its intended purpose.

The tests, exposures and etchings made for this number will be analyzed in detail in a future issue, when enlargements of the various tonalities



⅛ inch. Area, .0122 sq. in. | 5/16 inch. Area, .077 sq. in. | 8/16 inch. Area, .248 sq. in.

FIG. 66.—Showing three round stops used for Fig. 58.

arranged so as to facilitate comparative study will also be given.

The relation of aperture dimension to screen distance is expressed in the following manner: The size of the screen opening (a) is to the distance the screen lines are removed from the face of the sensitive plate (c) as the diaphragm opening (d) is to the distance from the stop to the face of the sensitive plate (b). In short, c:a::b:d. Substituting numerical values, 1-10″ :1-200″::20″ :d or d = a × b ÷ c = .005″ × 20″ ÷ .1″ = 1″ as the size of the lens opening or diaphragm aperture. Summarizing the formulæ for all of the factors, there is found the following: If one has the screen set at a certain distance from the ground glass and has the camera extended a given number of inches to accommodate a specific reduction in size of the copy and desires to know what size of diaphragm opening to use, he proceeds as already pointed out, by multiplying the camera extension by the size of the transparent portion of the screen (easily found by dividing the screen pitch by 2; see Table No. G on pages 384 and 385 of the June INLAND PRINTER, or Table No. W) and dividing this product by the screen distance or separation — all dimensions in inches — and the quotient will be the size of the stop opening. As a second supposition, imagine that the operator knows the size of stop, the separation and the screen opening, how is he to determine the proper camera extension to coöperate harmoniously with these conditions? The solution is found by multiplying the screen separation by the stop size, and dividing by the screen opening, thus c × d ÷ a = b. The third supposition premises the photographer to know the size of stop, camera extension and screen separation, but he does not know the screen opening which will best serve in conjunction with the other conditions. How shall he proceed to ascertain the missing value? He again multiplies the screen separation by the diaphragm opening and divides by the camera extension, thus: c × d ÷ b = a. A fourth and last assumption implies the processman to know the size of stop, camera extension and screen opening, but he does not know how far away to move the screen. What procedure will enlighten him? Multiplying the screen opening by the camera extension and dividing by the stop size will give the desired information; thus, a × b ÷ d = c.

These factors are brought together in Table No. V, and a list of screen openings for various lines per inch is given in Table No. W.

The formulæ used in Table No. V give what is known as the "Normal" screen distance that will produce an optical dot with the greatest intensity at its center, which is graded from this point, radially, in all directions.

Reverting to the multi-aperture stop, it should be stated again that the dimensional distance between the centers of the openings is arbitrarily the same as the sides of the largest square diaphragm aperture used. The different phases of multi-aperture stops has received extended notice at the hands of several investigators, among whom are Messrs. Turati and Ray.

The Turati reports date from 1897, and the Ray article on "The Theory of the Half-tone



NOMINAL SIZES.

.11″x.11″ | .28″x.28″ | .5″x.5″

NOMINAL AREAS.

.012 sq. in. | .077 sq. in. | .25 sq. in.

FIG. 67.— Showing three square stops used for Fig. 59 in the camera in the position shown. Also used for Figs. 61, 62, 63 and 64.

Dot," appeared in 1898. Both reports appeared in that pioneer of process technology, *Penrose's Year Book*, under the assiduous care of its editor, Mr. William Gamble.

Turati preceded the *Year Book* report by an article in *Process Work* for September, 1896, in which he pointed out the principles involved in "finder stops" having a plurality of holes and their use in connection with screen distances.

Mr. Ray, in his 1898 article, when referring to the joining up of the opaque negative dots of the high lights, says:

"We know that the dot is an image of the lens aperture. This image is not sharp (which after

all need not be an evil), but it is absolutely free from distortion. We shall now try to make use of this fact in half-tone practice. First of all take the case where the dots do not easily join up. Extension of the corners of the square stop is the first remedy that suggests itself. This will give images, with extended corners, and thus increase the chances of joining up. But it must be borne in mind that such extension alters the dimensions of the stop, and upsets the screen adjustment. This of course does not matter in the case of artificial gradation, but it may matter in single-stop exposures. A better way is to bore two or more tiny extra holes in one of the diaphragms."



NOMINAL SIZES.

| .11″ x .11″ | .28″ x .28″ | .5″ x .5″ |
|---|---|---|
| NOMINAL AREAS. | | |
| .012 sq. in. | .077 sq. in. | .25 sq. in. |

FIG. 68.—Showing three square stops used for Fig. 60 in the same position as shown.

In reference to the now almost universal custom of using a plurality of exposures, he anticipates the white paper "flash" and succeeding exposures in the following language:

"At Turati's distance the dots overlap a little. Each dot covers a third of its neighbor. If we want to get rid of this overlapping we must place the screen at half of this distance, that is to say, at the normal (Penrose's) distance. This need not call for calculation of any kind. All that is necessary is to use a finder, the distance of whose two apertures is twice the diagonal of the stop intended to be used. Thus if the diagonal of the stop is half an inch, bore the finder holes an inch apart."

He also explains the transformation of square image dots into round ones of the negative by a footnote, as follows:

"The apparent rounding off of the angles of a square stop may at first sight seem to refute the statement made above. We shall, therefore, investigate the matter and satisfy ourselves that the rounding off is merely owing to want of sharpness in the image, and not to any defect in its rectilinearity. It results from the fact that the screen hole, instead of being a point, has a perceptible size. Every point in the lens aperture throws a projection of the screen hole on the sensitive plate; so that the image of said point, instead of being a point, is an image of the screen hole. The resulting image of the lens aperture is the aggregate of these screen-hole projections." He says the "screen-hole images tend to round off the corners of the square stop image, and at the same time their centers exactly maintain the square shape. The figure constituted by the centers of the screen-hole projections is the real image, and the only portion to be taken into account in calculations relating to the pinhole image proper as considered apart from its penumbra."

In this 1898 article he also predicates the use of multiple aperture stops having openings of various sizes so as to combine in one stop the effects of a plurality of separate stops having changes in size of opening. His deductions, according to the statement made in the following words, show the relation between round and square stops as disclosed by the researches made up to that time. "All that has been said of the square stop will apply also to a circular stop, if the diameter of the circle is equal to the diagonal of the square."

In referring to the compound or multi-aperture stop, he says: "All these perforations are to be made within the area of the full aperture of the lens, and care must be taken to select the principal stop of such a size as to allow of this."

"It is not difficult to prepare a diaphragm of this kind to suit the normal distance. In this case the distance of coalescence will be twice the diagonal of the largest stop. Consequently, only a small number of holes can be bored, and the diaphragm will be proportionately less powerful. But this diaphragm ought to give somewhat clearer results."

"No special finders of any kind are needed for these diaphragms, as they adjust themselves. The projections coalesce only at the proper distance, and the manner of adjustment is very much like ordinary focusing.

"The gradation obtained by the use of these compound stops is very powerful. So much so, that the operator armed with a stop of this kind may fairly consider himself independent of the screen spacing. Still it is well to remember that a 1:1 screen will give the best results in this case also.

"These diaphragms will eventually settle the question of 'the all-round screen.' There need be only one screen, and that the 1:1. Particular cases can be easily met by cutting the diaphragms to suit them."



.5″ x .5″ centers. Holes = .111″ diameter and .0097 sq. in. area each.

FIG. 69.—Showing small sized holes of multiple aperture stop used for Fig. 61 in addition to the square stops used in Fig. 59 and alone for Fig. 65.

The formulæ given, respecting the changes of camera adjustments, etc., demand a theoretical change of screen distance with each change of stop dimensions, camera extension and screen remaining the same. Then for the ⅛″ stop used with a camera extension of 33 inches and a 150-line screen opening of .00333 inch, the screen distance would be, using formula 1 of Table No. V, $c = ab \div d$ wherein $a = .00333$ inch, $b = 33$ inches and $d = ⅛$ inch (.125″); substituting the values for the symbols, the formula stands $.00333″ \times 33″ \div .125″ = .1099 \div .125 = .879$ inch, which, if the thick side of a standard screen was used, would make a distance between the faces of the screen and sensitive plate .879 inch, less .1143 inch, or .7647 inch (about 25-32 inch). The thin side of such a screen is .059 inch in thickness, making the whole screen .1737 inch thick. This is the mean of measurements made at each corner. The maximum was .179 inch and the minimum .1646 inch on a 11.5 by 14.5-inch screen. Intermediate measurements were .1762 and .1750 inch. For the 5-16 inch stop the separation would work out to, using the same formula and substituting 5-16 inch for ⅛ inch (.3125 for .125), $.00333″ \times 33″ \div .3125 = .352$ inch. In the case of the 9-16 inch stop the screen distance would need to be $.00333″ \times 33″ \div .5625$ (9-16 inch) $= .195$ inch.

In the tests shown, the screen separation was left at the same distance, .3018 inch actual, for all the stop changes, not to controvert the theory involved, but to show the latitude that there is in actual practice. On the Penrose basis, using a 150-line screen, the separation under a camera extension of 33 inches and a stop, No. 7, the nearest to the 9-16 inch one used in these tests (.46″ × .46″) works out at 4-32 inch between faces and 7-32 inch (approx. .22″) between the screen lines and the sensitive plate. The middle-sized stop comes, with a No. 10 opening (.25 × .25) to 10-32 inch, which, added to 3-32 inch, the allowance for half screen thickness, makes 13-32 inch as the actual screen separation (approx. .41″). The shadow stop, No. 11 (.205 × .205) demands a nominal separation of 27-64 inch from face to face, and adding the allowance of 3-32 inch brings the actual separation to 33-64 inch (approx. .5156″).

The basis of comparison is one of equivalent areas. The 1-8, 5-16 and 9-16 inch stops mentioned have round apertures and the nearest *areas* among the square stops have been used.

The seeming discrepancy between the different values for similar conditions arises from the fact that the stop openings are not the same in two cases. For instance, the calculations for the smallest stop used, ⅛ inch, show an equivalent square stop of .111″ × .111″, and the smallest tabulated stop on the Penrose basis mentioned, is a No. 11 (.205″ — .205″) about twice the linear dimension and four times the area.

Zinc etchings have been made showing the actual stop sizes used, so as to give all the conditions under which the tests were made.

Even though there seems to be so large a latitude, yet obviously there must be a standard of practice which will take the mean of any set of conditions and make this very latitude more effective than if the selection of stops be left purely to "chance" or trial and error methods.

Figures 58 to 65 show the results with a reduction of copy from 3.75 to 3.25 inch; a camera extension of 33 inches, screen distance of .3018 inch, copy 40 inches from diaphragm, 12.5 ampere enclosed arc lamp 23 inches from copy, under plural exposures; 1 minute for the "flash" on white paper, 7 minutes straight and 1.75 minutes for the high lights.

Fig. 58 shows the result produced with round diaphragms of 1-8, 5-16 and 9-16 inch diameters.

Fig. 59 illustrates the effect when square openings of equivalent area placed 45° to the screen lines are used.

Fig. 60 shows what change takes place when the square stops are set parallel to the screen lines.

Fig. 61 shows the same conditions as Fig. 59, with a high-light "flash" on white paper of 1 second with the four-aperture stop, in addition to the previous exposures.

Fig. 62 discloses the shadow "flashing" effect only, at the same exposure and conditions of Fig. 59.

Fig. 63 shows what is produced by the straight exposure and middle-sized square stop of Fig. 59 alone.

TABLE No. W.— Showing the screen openings, or the width of the transparent portion of screens at various lines per inch.

| DATA. | LINES PER INCH. | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 50 | 65 | 85 | 100 | 110 | 120 | 133 | 150 | 175 | 200 | 250 | 300 | |
| Screen pitch, decimals* | .0200″ | .01538″ | .01176″ | .01000″ | .00910″ | .00833″ | .00752″ | .00666″ | .00571″ | .00500″ | .00400″ | .00333″ | From Table G. |
| Screen opening | .0100″ | .00769″ | .00588″ | .00500″ | .00455″ | .00416″ | .00376″ | .00333″ | .00285″ | .00250″ | .00200″ | .00166″ | |
| Screen pitch fractions | 1/50″ | 1/65″ | 1/85″ | 1/100″ | 1/110″ | 1/120″ | 1/133″ | 1/150″ | 1/175″ | 1/200″ | 1/250″ | 1/300″ | |

*The decimal equivalent is found by dividing number representing the lines per inch into unity or 1.

Fig. 64 shows similar conditions to Fig. 63, with the largest square top substituted and used alone.

Fig. 65 illustrates a "freak" effect by using the four-aperture stop only for 1.75 minutes' exposure at the same separation as used for all the other figures.

Figures 66 to 69 inclusive show the actual sizes and shapes of the stops used.

The results are presented just as produced, without special comment, for the reason that their characteristics must be further studied and analyzed. To this end three tonal positions have been marked at "H" for the high lights, "M" for the midddle tones and "S" for the shadows.

It has been the impression of many workers that the leeway found in actual practice is greater than is generally supposed, and the results seem to substantiate it; but, as stated, it is of the greatest importance to work around the middle position of even a large leeway, because if the efforts are put forth under conditions that approach the critical, the chances for instability and lack of uniformity are increased.

The use of the "shadow flash," if not done carefully, will produce too large a starting dot which, by the time the "straight" exposure is given, will have grown to a size that will lose color in the shadows. This will be made worse in the etching, because the etcher can not reduce the size of white dots, which are already too large, but must, if a flat etching is the procedure, etch far enough to carry the "whites" to their proper size, and by this time the shadows are invaded too far by the further enlargement of the white dots. Figures 58, 59, 60 and 61 show this effect. The contrast is gone and brilliancy is sacrificed. Staging or painting out these shadows after a printing depth of etch is secured would modify the results so as to hold more "color," but even with this procedure the color can not be held if the white dots in this tonal region are too large, for a *printing depth* must be secured before they can be painted or stopped with asphaltum varnish; hence the desirability of keeping within and near the middle ground of any conditions encountered. Theory thus becomes the guidepost to localize this position. The leeway referred to exists more in the region covered by the grays of the "straight" exposure than at either end of the tonal scale, and for this reason greater care must be used in the treatment accorded these tone values.

*(To be continued.)*

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## IDEAS ON SPELLING.

President Roosevelt in a letter to Public Printer Stillings, made public on September 1, states that the alleged reforms in spelling authorized by him in the public documents will not be made permanent unless they meet with popular approval. The President's letter is as follows:

Hon. Charles A. Stillings, Public Printer, Washington, D. C.— My Dear Mr. Stillings: I enclose herewith copies of certain circulars of the simplified spelling board, which can be obtained free from the board at No. 1 Madison avenue, New York city. Please hereafter direct that in all Government publications of the executive departments the three hundred words enumerated in Circular No. 5 shall be spelled as therein set forth. If any one asks the reason for the action, refer him to Circulars 3, 4 and 6, as issued by the simplified spelling board.

Most of the criticism of the proposed step is evidently made in entire ignorance of the very moderate and common-sense views as to the purposes to be achieved, which views are so excellently set forth in the circulars to which I have referred.

There is not the slightest intention to do anything revolutionary or initiate any far-reaching policy. The purpose simply is for the Government, instead of lagging behind popular sentiment, to advance abreast of it and at the same time abreast of the views of the ablest and most practical educators of our time as well as of the most profound scholars — men of the stamp of Professor Lounsbury and Professor Skeat.

If the slight changes in the spelling of the 300 words proposed wholly or partially meet popular approval, then the changes will become permanent without any reference to what public officials or individual private citizens may feel; if they do not ultimately meet with popular approval they will be dropped, and that is all there is about it.

They represent nothing in the world but a very slight extension of the unconscious movement which has made agricultural implement makers and farmers write "plow" instead of "plough," which has made most Americans write "honor" without the somewhat superfluous "u," and which is even now making people write "program" without the "me," just as all people who speak English now write "bat," "set," "dim," "sum" and "fish," instead of the Elizabethan "batte," "sette," "dimme," "summe" and "fyshe"; which makes us write "public," "almanac," "era," "fantasy" and "wagon," instead of "publick," "almanack," "aera," "phantasy" and "waggon" of our great-grandfathers.

It is not an attack on the language of Shakespeare and Milton, because it is in some instances a going back to the forms they used, and in others merely the extension of changes which, as regards other words, have taken place since their time.

It is not an attempt to do anything far-reaching or sudden or violent, or, indeed, anything very great at all. It is merely an attempt to cast what slight weight can properly be cast on the side of the popular forces which are endeavoring to make our spelling a little less foolish and fantastic.

Sincerely yours,

THEODORE ROOSEVELT.

The *Chicago Record* states that Mr. Edward B. Shallow, acting superintendent of schools, New York city, "has figured it out that New York city could gain $120,000,000 in eight years by adopting simple spelling in the schools. His argument is that spelling as taught at present consumes two years of the time spent by every pupil in the schools. This, he says, is wasted, and might be done away with if the reform were adopted. It costs the city $42.44 to keep a child in school a year, or $84.88 for the two years which Mr. Shallow thinks might be dropped. With about five hundred thousand pupils in attendance, the saving in eight years would be $42,000,000. If the children should spend this time in earning money, putting the average wage at $3 a week, they would earn $78,000,000. Adding these totals, Mr. Shallow shows how the reform would net $120,000,000 in eight years."

It is regrettable that Mr. Shallow neglected to furnish the reporter with a table of percentages showing the savings to be effected by spelling reform in its various stages of advancement. We are left in doubt as to the basis on which Mr. Shallow makes his figures — on the changes ordered by the President or on the style established by Mr. Josh Billings.

The Chicago *Dial* gives as its leading article on September 1, the following under the heading "The Edict of Oyster Bay":

The amusing antics of the spelling reformers have sporadically occupied the attention of the public for a good many years, but there has been no

particular reason to take them seriously. They were displayed by a coterie of zealots, and although they found an occasional imitator whose defection from the cause of good taste was a matter for regret, it was fairly evident that the walls of conservatism had not suffered a serious breach. But Mr. Carnegie's mischievous subsidy of the movement considerably changed the situation, since money will gain adherents for the most pernicious sort of propaganda, and now that the President of the United States has given his official sanction to the assault upon orthography, it is time to sit up and take notice. Certainly, no one who resents this ill-considered meddling — this attempted use of a monkey-wrench upon the delicate mechanism of a watch — can be justified in holding his peace.

It is unfortunate that money should be put to such uses as this; it is also unfortunate that the word of an individual, because he happens to hold exalted public office, should for that reason alone (since no other is in this case thinkable) exert a widespread influence. But these facts, however unfortunate, must be reckoned with, and we apprehend no little harm from the recent edict of Oyster Bay. The mere fact that the President's messages will hereafter be couched in mutilated English does not in itself count for much, for frequent and voluminous as those messages are, they will be chiefly circulated through the agency of newspapers that will spell them in orthodox fashion. Nor do we anticipate any headlong rush on the part of publishers to adopt the new spellings, for to do so would rather seriously jeopardize their practical interests. A few — a very few — among respectable periodicals have for several years been printing such weird symbols as "thru" and "program" and "catalog," but they have not been flattered by imitation, and have only succeeded in making themselves rather ridiculous.

The chief practical menace of this new official pronouncement is directed toward our public school systems. These are often under the control of men who are only too prone to favor any change that is tagged as a reform, and who are only too often incapable of understanding that this particular "reform" has any other aspect than that of a time-saver. The mischief that could be done by a city board of school trustees, or even by a single school superintendent, is enormous, and we counsel the friends of English undefiled to be everywhere watchful on behalf of their children, lest these be made the innocent victims of a policy of false educational economy. The impetus given by the recent presidential ukase to this demoralizing movement will be at once felt at many points, and some of them will be those points of least resistance that in any such case yield to comparatively slight pressure. Now is the time for defenders of standard English to be everywhere on the alert, for, lacking due vigilance, some of their strategic positions will surely be lost by default.

There is little use in presenting again the old array of arguments for and against spelling reform. The only plea that is or can be urged in its behalf is the narrow utilitarian plea of an economy of time — for children learning the use of their mother-tongue and for foreigners making their acquaintance with English. There are so many causes of waste in our elementary education that this particular economy is suggestive of saving at the spigot while the bunghole remains wide open. Besides, the economy is largely illusory. A child learns spelling either by visualization of the word-symbol as a whole, or by an arbitrary memorizing of the literal series. He does not learn to spell by the application of phonetic rules. We have in mind a high-school girl who the other day was asked to write the sentence: "My uncle sprained his ankle." She wrote it as follows: "My unckel sprained his ankle." She was the perfect type of the constitutionally bad speller, and the most logical system of orthography imaginable would not help her case.

Having made the most of their plea for time-saving, the spelling reformers devote the rest of their energy to a series of disingenuous attempts to weaken the considerations urged against their hobby. For example, they discover that some erratic writer of the past occasionally used a certain spelling which happens to fit in with their notions, and present this sporadic instance as a sufficient warrant for our setting established custom at defiance. Or they parade a few stock words, such as "island" and "rhyme," which happen to be misleading as regards their origin, and then triumphantly declare the entire argument from etymology to be overthrown. To such childish tactics are the reformers reduced in their effort to make a display of logic, and to make the worse appear the better reason.

But argument upon any subject is futile unless based upon some sort of agreement concerning the meaning of terms and the desirability of ideals. The case against arbitrary spelling reform is emphatically a case in which a common understanding between conservatives and radicals is impossible. They do not speak the same tongue. How can a man to whom words are mere counters, having no more character than Arabic numerals, enter into the feelings of a man to whom they are æsthetic and emotional symbols, having physiognomy and life, consecrated by associations, and appealing in countless subtle and undefinable ways to faculties deeper than the logical intelligence? Let us take an example, the first that occurs to us, the words of Kent at the moment of Lear's supreme agony.

> "Vex not his gost: O, let him pass: he hates him
> That would upon the rack of this tuf world
> Stretch him out longer."

To the spelling reformer, our resentment at this desecration is nothing more than a display of unreasoning prejudice in behalf of an artificial convention. How much deeper the feeling really is we shall not attempt to explain, for he would not understand our language.

The particular list of three hundred "simplified spellings" which are hereafter to grace the literature that proceeds from the White House doubtless represents, in the eyes of the reformers, a very moderate step toward the realization of their dull pedantic ideal. They have enough of the wisdom of the serpent to know that the dear public must be led by degrees to take their medicine, and that the dose must be well sugared by sophistry and smooth palaver. But they make it quite evident that the bottle is capacious, and may be trusted in the future to provide longer and more nauseous draughts. Hamlet's words are clearly to the point: "Thus bad begins and worse remains behind." Since a principle is at stake, and not a few forms of special usage, the list in question need not be examined in much detail, although certain features may be worth a brief consideration.

A large proportion of the recommended spellings give the forms now generally accepted in this country. To some of these, such as "judgment," "license," "synonym," and "antitoxin," there is no serious objection. Of others, such as the words terminating in "or," "ize," and "er," it must be said that American adherence to these forms has become so general that there is little use in trying to escape them. The preterite terminations in "t" must be held objectionable, although they have a legitimate use in poetry, where they help to a more immediate consciousness of the rhyme. The termination "gram," while perfectly proper in such trisyllabic words as "epigram" and "monogram," becomes highly mischievous in "programme," for the simple reason that for most people it at once changes the word to "prŏgram," transforming a mouth-filling spondee into an insignificant trochee. As for the terminations in "log," they are utterly abominable. This miserable truncation may satisfy the ear, but to the eye, looking for the equivalent of the Greek *logos,* it is an unpardonable offence. Something similar must be said of the terminations in "gog." To sacrifice the good old English guttural in such words as "though," "thorough," and "through" is asking too much of our linguistic conscience, and we must reject the atrocious "thru" for the additional reason that it does not spell "through," even phonetically. The distinction between the vowel sounds "u" and "ou" is evident to any delicate ear, but the spelling reformers do not care much for delicate susceptibilities of any sort. Nor can we be reconciled to the suppression of the diphthong "æ" in such words as "æsthetic" and "archæology." On the other hand, the chemists are welcome to their "glycerin" and "gelatin," and they may even have their "sulfate" and "sulfur" if they will put themselves under bonds to keep the latter spelling out of literature, for we shall still insist upon writing

> "A fiery Deluge, fed
> With ever-burning Sulphur unconsum'd."

We must take no chances with Milton!

Let us not forget, in our zeal for progress, that England is still the mother-country of our speech, that sacred heritage which it is our solemn duty to transmit to our descendants in unimpaired richness of expressive quality. Let us remember also that to teach our children an orthography that is likely, in the slightest degree, to make difficult their access to English books, would be a grave dereliction from our duty toward them. The doctrine of the spelling reformers will never be acceptable to the cultivated English intelligence, and the attempt to ignore this fact, to create a distinctive American form of our common speech at the cost of an estrangement from the major part of our common literature, argues something dangerously close to depravity. Rather should it be our aim to do everything possible for the preservation of the threatened solidarity of intellectual interests among all the English-speaking peoples, to make concessions, even if they seem made to irrational prejudice, and to hold fast to the determination that no clique of doctrinaires shall be permitted to weaken our sense of the historical development of our language or of the unity of our literature.

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ON THE GOLDEN CIRCLE, COLORADO.



Photo by H. H. Bennett, Kilbourn, Wis.

Engraved by Inland-Walton Engraving Co.

STEAMBOAT ROCK, DELLS OF THE WISCONSIN RIVER.

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

## E. W. KRACKOWIZER ON THE INQUIRY REGARDING SECOND CLASS MATTER.

*To the Editor:* NEW YORK, N. Y., October 11, 1906.

The report, or if you please, review, herewith submitted, of the Postal Commission's "Inquiry regarding Second-Class Mail Matter" as developed in its hearing held October 1-5, is written from the standpoint of the *general public*, from the point of view of the *reader* and *advertiser;* the writer being concerned primarily with the RIGHTS of the CONSUMER rather than with the PRIVILEGES of the PRODUCER, let alone the PREDICAMENT of THE DEPARTMENT.

The writer has no reverence whatsoever for "benevolent" bureaucracy intent on "interpreting" and "regulating" the people's use of the mail, whether for correspondence or commerce, and no more does he respect the unenlightened selfishness of publishers, who, while insisting upon protective and pecuniary privileges for themselves, are, some of them at any rate, quite willing to have "the other" fellows barred or taxed out of existence as allegedly "illegitimate" competitors.

It follows that this report will not concern itself with the mere enumeration of facts and figures, protests and pleadings as successively presented by men officially concerned or personally interested either in the alleged abuse or in the legitimate utilization of the law as it is or should be; but, rather, the writer is determined to brush aside all pretexts and pretenses, even at the risk of stepping on the pet corns of some publishers and of rubbing all bureaucrats the wrong way of the back.

Here, for instance, is one fact that the reader would do well to stick as big a pin into as happens to be handy: from the outset a strong, not to say impatient bias, was in evidence against publishers as alleged beneficiaries of governmental subsidy and statutory privilege. So marked was this prejudiced prejudgment of the subject matter under inquiry that Vice-Chairman Overstreet at least, especially during the earlier sessions of the Commission, acted in the very spirit of his predecessor, Congressman Loud. So much so that in my judgment Mr. Overstreet would be sure of defeat in his ordinarily "safe" district if the Sunday-school editors, for instance, were to circulate among his safe and sane constituents, without any comment whatsoever, a verbatim transcript of the bullyragging cross-examination to which he saw fit to subject the Rev. Dr. Rowland, who represented the religious press at the hearing.

This obvious bias and unfair animus shortly became so aggressive, that numerous indignant protests were brought home to members of the Commission personally, so that Mr. Overstreet himself felt constrained to enter a disclaimer on behalf of himself and of the Commission. Nevertheless, it remains true that the Commission was hedged in personally and officially prompted from start to finish by the Third Assistant Postmaster-General and his special attorney; the latter, of all men, having been chosen secretary of the commission though holding a brief *against the publishers.*

Naturally Mr. Madden's attorney had no compunctions about putting the commission officially on record in solid type as basing its inquiry on these allegedly authenticated figures and authoritative facts:

> . . . The postal revenue has suffered by the undue expansion of this (second) class of matter as compared with other classes; the report of the Postmaster-General for the fiscal year ended June 30, 1905, showing that the cost of maintaining the entire postal service for that year was approximately $167,000,000, and that the revenue from all sources was approximately $153,000,000. Of all the mail matter handled for the public during that year by this costly service, second-class matter constituted approximately two-thirds, while it yielded on the other hand but $6,186,647.54, or about one-twenty-fourth of the revenue derived from postage.

Now this is the very crux of the matter, though it is not denied that there have grown up "grave abuses" under the law as well as under its administration. Yet this very assumption for which Secretary Glassie thus made the commission stand sponsor was unanimously denied and circumstantially refuted by every man heard; while the official who was expected, had, in fact, been specifically instructed by Congress to demonstrate the correctness or worse of the Postmaster-General's figures — Second Assistant Postmaster-General Shallenbarger — though present, was excused from testifying, because, as Attorney-Secretary Glassie put it, he was "unprepared *as yet* to submit the tabulation and computations of the official weighings."

In these circumstances Mr. Overstreet's claim that there had been no prejudgment of the case will not hold water, at least in so far as he himself and his personal appointee, Secretary Glassie, as well as the respectively aggressive and dodging Third and Second Assistant Postmasters-General are concerned.

Senator Penrose was present only at the opening and closing sessions, while Senator Clay and Representative Gardner were continuously absent. Senator Carter and Judge Moony, it should in fairness be added, though at the outset evidently under the Maddenesque obsession that the postal "deficit" is attributable to the publishers' "subsidy" and under conviction that an increase of the rate of anywhere from one-half to seven cents is not only "necessary" to make the department "self-sustaining," but could be "easily" borne by the publishing interests as the alleged "beneficiaries" — despite these preconceptions Messrs. Carter and Moon ultimately seemed to recognize the force of the destructive criticism presented cumulatively by each succeeding speaker.

At any rate the questions put by these two commissioners, however misguided in several particulars, were evidently prompted by a desire to establish the actual facts.

It should also be noted — and that without circumlocution — that the tip had gone out semi-officially to "newspaper" as distinguished from "periodical" publishers, that if their editors would be "good" and advocate "reasonable" amendments to the law "calculated" to curtail its evasion by the wicked "Mail Order" journals, and selfish "Trade" press, and aggressive "Magazine" publishers — that then the rate would not be raised on newspapers, whether "Metropolitan" or "Inland" dailies or "Country" weeklies. This on the pretext that these publications are the only real, bona fide, O. K. and Kosher purveyors of "intelligence" and "literature" close to and representative of "public opinion"; while all other "periodicals" are essentially money-making fakes, "house organs" in disguise.

No one, therefore, need be surprised at the ensuing and current conspiracy of silence among New York's "great metropolitan dailies" which deliberately kept their readers in ignorance of the commission's hearings except in so far

as it seemed desirable to feature up the case under such head-lines — introducing a full abstract of the American Newspaper Publishers' Association's Brief — as these:

NEWSPAPERS NOT CAUSE
OF THE POSTAL DEFICIT.

Cheap and Doubtful Publications Responsible, Publishers Say.

LAW IS LOOSELY CONSTRUED.

Commission Told That Thousands of Bulky Issues Ought Not to Get Cheap Rate.

And the "Inland" dailies followed suit, only they lacked the Machiavellian subtlety of their "Metropolitan" confreres. Not content with selfishly "plugging" their own game they went out of their way to "knock" the mail-order papers because of growing inability to compete with them as general and even as local advertising mediums. Indeed these "Inland" publishers went so far as "to go for" the "Country" weeklies' free circulation in the county of issue as an "unfair" advantage over them; and this in face of the admission that the rural free delivery system was hurting the weeklies and helping the dailies.

It was to laugh, especially in view of the alliance, offensive and defensive, of the "Mail Order" publishers with their President, Cyrus Curtis, continuously present and referendum association.

Nor were the "Magazine" men caught napping. With their President, Cyrus Curtis, continuously present and many other leading lights among the magazine publishers frequently in evidence, they nevertheless all patiently held their peace, putting forward as their representative Philadelphia's Special West Virginia Trust-Busting Graft Investigator, Glasco; who succeeded without much effort in tying up the Meddlesome Madden and the Hopeful Hubbard tight and fast into double bowknots of their own contriving; while diplomatically steering the commission into granting an adjourned hearing on the 26th of next month for the purpose of matching Shallenbarger's brand-new departmental "weighing" figures with a batch of copper-riveted nickel-plated "periodical" statistics warranted to wash without running even in hot water.

Obviously it will be a cold day when the "newspaper" publishers get away with their "periodical" colleagues, whether of the high-toned "Magazine" or of the low-down "Mail Order" variety — not to mention their confreres of the Trade, Agricultural and Religious press.

Any number of "funny" incidents might properly be mentioned. Let two suffice. For instance, the näive attempt of Messrs. Carter and Moon to figure out a net profit of hundreds of thousands of dollars for Brother Root out of the advertising in his *Drygoods Economist;* and also the persistent insistence of Mr. Overstreet that "periodicals," because published monthly, or at worst weekly, might as well be transported by freight as by mail. In these episodes the senator and the judge intent upon showing how small a diminution of the publishers' "enormous" profits even six hundred per cent increase of the postal rate would involve, — actually and conclusively demonstrated that even the proposed "flat" 4-cent rate would in all probability put at least half of the publishers out of business with no pecuniary gain to the government whatsoever, but with great educational damage to the public at large.

In the same manner Mr. Overstreet involuntarily established not only the fact that rapidity of transportation and promptness of delivery are as essential to up-to-date weeklies and monthlies, and even to Sunday-school quarterlies as to dailies; but he also demonstrated that any increase of postal rates, whether "flat" or on advertising matter only — including the newspaper columns and magazine pages devoted thereto — that this would only result in a corresponding increase of express rates; it being clearly shown that the government's cent-a-pound "subsidy" rate serves as a competitive pace-maker for the express companies, while Shallenbarger's sliding scale weighing scheme rate for postal transportation does not affect railroad rates a particle.

Most briefs submitted were able and convincing documents, notably the general argument presented for the National Editorial Association by Papa Herbert; Brother Boyce's shrewd résumé of the Mail Order and Country Weekly publishers' referendum; Hamilton's aggressively broad plea on behalf of the Agricultural press; Root's polished and persuasive argument for the Trade press, little and big; Myrick's trenchant and uncompromising analysis of facts and figures, which, by the way, contained the most eloquent eulogy of advertising it has yet been my privilege either to hear or to read, a veritable apotheosis of the educative value of profitable publicity; "Job Jobson" Atkinson's comprehensive review of the entire field; and finally Editor Platt's novel and convincing reductio ad. of postoffice statistics.

But it would be unfair not also to acknowledge the shrewd, if not altogether candid, presentation of his own case by the Third Assistant Postmaster-General. Mr. Madden is doubtless a sincere man; but he seems to be officially a meddler by nature and a bureaucratic official from choice. To his mind man was made for the Sabbath, and by the same token publishers for the "Department," not vice versa. Finding after much tribulation that his "interpretations" require constant reinterpretation and even then are easily circumvented by the foxy publishers — Mr. Madden has evidently become sick and tired of the whole self-created mess; and now, hopeless of getting order out of chaos, knowing that his successor can and therefore may reverse him absolutely and arbitrarily, he cries aloud to be relieved — not of his job, mind you, but of his self-inflicted inconsistent official burden. Accordingly Mr. Madden submitted his argument under this queer caption:

CASE OF THE POSTOFFICE DEPARTMENT AGAINST
EXISTING STATUTES IN RELATION TO THE
SECOND CLASS OF MAIL MATTER.

claiming that the law is neither automatically nor administratively capable of efficient, let alone effective or equitable execution; that neither amendment nor interpretation can make it so; that in any case quasi-judicial administrative censorship is to say the least undesirable for publishers and department alike; and that therefore the only practicable, even if not wholly satisfactory, way out of the jungle is to levy a "flat" rate say of 4 cents per pound, more or less, for all "printed" in contradistinction to "sealed" matter — thus including not only "newspapers" and "periodicals" as such, but circulars, catalogues, "house organs," booklets and even books — irrespective of what is more or less indefinitely known as circulation and subscription, whatever the purpose, pretext, form or any other of the accepted or disputed indices of "Second-class Matter" are at present or may happen to be to-morrow.

This would, of course, with one blow cut the Gordian knot of administrative red tape; and would, in my judgment, prove not only perfectly equitable to all printing and publishing interests, but necessarily would prove a great relief to the department itself, the latter being a matter of secondary importance, but not for that reason alone to be set aside. It is doubtful, however, if periodical and newspaper publishers would be willing to stand for this simple solution of the problem, even though the rate were left at a cent a pound. All of them seem blindly to fear the com-

petition of the seductive "house organ" and comprehensive catalogue as direct means of self-advertising. A series of interviews with almost a score of representative newspaper and periodical publishers has, however, developed the fact that none of them have thought, let alone figured, this matter out to the bitter end to see whether this body of "unfair" competition is not rather a creature of their own uninformed imagination. In my humble opinion this matter will bear careful and minute investigation with the chances all in favor of "free trade" in postal rates rather than "protection" by postal subsidies.

As to any "flat" rate in excess of 1 cent a pound — it is no more to be thought of than the proposed separate classification of "pure reading" matter and of space "primarily devoted to advertising." For if there is anything certain it is that any increase of the current second-class rate or any attempted "strengthening" of the present postal laws would not only arouse the bitter and united opposition of all classes of publishers, because practically ruinous to the trade, but it would inevitably awaken popular agitation against Congressional interference with the established ways and means, or if you please mean ways, of commerce and industry in their delicate economic adjustments. Any agitation along these lines would be sure to result in as great a clash of interests as would a radical revision of the tariff.

In either case political safety rests for the time being in "standing pat." And for this reason, if for no other, it seems highly improbable that the commission will feel called upon either to raise the rates or to change the law in any essential particular. But by the same token it does not seem at all improbable that the commission may be tempted into recommending the appointment of a permanent Classification Commission consisting as proposed of seven members, three appointed by the "publishing interests," three by the Postmaster-General and the seventh by these six; such commission to codify *and* interpret all postal laws, rules and regulations subject to the right of appeal to the Federal Courts in the agreed publisher's own district.

If one may venture yet another opinion, it would seem to be pretty nearly a cinch that whatever the Congressional Commission may recommend, Congress itself will refuse, as it has heretofore consistently refused, to change the basic statute. In such case it seems not unlikely that Mr. Madden may resign in a bureaucratic huff, thus making way for the appointment of some opportunist latitudinarian who will take ghoulish glee in promptly reversing the present Third Assistant Postmaster-General's policy of strict construction and arbitrary penalization.

I, for one, would rather trust my chances to one removable Bureaucrat than to seven immovable Autocrats. Better far a well-meaning Madden, who, in the course of events, will either get out of his own motion or be superseded, than a know-it-all commission, which, once established, is sure to become a political Old Man of the Sea.

Finally, — there is one thing at least that is absolutely certain and universally admitted: anything like a comprehensive, judicially acceptable, legally binding, mutually equitable, automatically applicable "dictionary" definition of such terms as the following:

"Nominal Subscription Rates."
"Bona fide Subscription List."
"Primarily for Advertising Purposes."
"Dissemination of Useful Information."
"News" and "Literature," etc.

upon which the "admissibility" of a "newspaper" and of a "periodical" is statutorily based — this is humanly impossible, whether by law or by interpretation or by judgment.

E. W. KRACKOWIZER.

## PRINTERS IN CONGRESS.

*To the Editor:* WASHINGTON, D. C., Sept. 11, 1906.

Investigation demonstrates the fact that there have been more printers in the two Houses of Congress than members of any other trade or profession except lawyers. Their occupation teaches them politics; they acquire a wide acquaintance among the people as editors, to which position they naturally climb from the composing-room; and associations make them, early in life, "men of the world." Of course it is country printers that are under consideration, for the city printer rarely rises from the case or becomes other than a cog in the great wheel.

There is something peculiarly educating in the country printer's life, and especially in things that are useful in public life. He may not know anything about false syntax, may not know the difference between cube root and Greek roots, may not know a noun from a proverb, but he knows everybody in his county at the end of his first year's apprenticeship, and everybody in his Congressional district before he graduates, and knows his politics. When, a year or so later, he assumes editorial control or establishes a paper of his own, he is invited into party councils, and from there to nomination and office is by no means a far cry.

Some of the ablest statesmen the country has ever known began life in country printing-offices, and usually all the education they ever got, except the merest rudiments, is such as they received during apprenticeship and after life as a printer. Let us look them over.

David Atwood, born at Bedford, New Hampshire, December 15, 1815, learned printing at Hamilton, New York; later edited the Madison (Wis.) *State Journal;* after holding a number of State and county offices, was elected to the Forty-first Congress from Wisconsin.

Goldsmith F. Bailey, born at Westmoreland, New Hampshire, July 17, 1823, learned printing, became the editor of his county paper, elected to the legislature, and later elected a Representative from Massachusetts in the Thirty-seventh Congress.

Richard Bartholdt was born in Germany, November 2, 1855; came to this country and learned printing; editor of the St. Louis *Tribune;* Congressman from Missouri from the Fifty-third Congress until this good day.

J. Adam Bede, of Minnesota, after learning printing became an editor, for a time was a reporter in Washington, then a United States marshal; is at present one of the Representatives from his State in Congress.

William Bigler was born at Shermansburg, Pennsylvania, December, 1813, and served an apprenticeship with his brother; established the Clearfield *Democrat;* after holding a number of offices, including governor, was elected Senator in 1855.

John A. Bingham was born at Mercer, Pennsylvania, in 1815; after serving two years of his apprenticeship studied law at Franklin College, Ohio; Congressman from Ohio in the Thirty-fourth to the Thirty-seventh Congress.

Simon Cameron learned his trade in the office of the Harrisburg *Republican;* worked in Washington, D. C., as a printer; edited the Doylestown *Democrat;* Secretary of War in 1861; Minister to Russia in 1862; Senator from Pennsylvania 1845-49, 1857-61, and 1867-77.

Jacob Miller Campbell learned his trade in the office of the Somerset (Pa.) *Whig;* was a Representative in the Forty-fifth and Forty-seventh to the Forty-ninth Congress.

Lewis D. Campbell learned his trade at Franklin, Ohio; published a Clay Whig newspaper at Hamilton, Ohio; elected to the Thirty-first, Thirty-second and Thirty-fourth Congresses.

Timothy J. Campbell, born in Ireland, learned his trade in New York city and worked on all the principal news-

papers there; a member of the Forty-ninth, Fiftieth, Fifty-second and Fifty-third Congresses.

Frank J. Cannon, of Utah, was a printer and newspaper writer; elected a Delegate to Congress in 1894 and served as Senator from 1896 to 1899.

David Chambers learned his trade at Allentown, Pennsylvania; later established a newspaper at Zanesville, Ohio, and was elected State printer; represented Ohio in the Seventeenth Congress.

Reader Wright Clarke served his apprenticeship at Bethel, Ohio; was a Representative from his State in the Thirty-ninth and Fortieth Congresses.

Charles F. Cochran, of Missouri, was a practical printer and newspaper man; was foreman and afterward editor of the Atchison (Kan.) *Patriot;* later edited the St. Joseph (Mo.) *Gazette;* always kept up his membership in the Typographical Union; represented the St. Joe district in the Fifty-fifth to the Fifty-eighth Congress.

Martin F. Conway learned printing in Baltimore and joined the Typographical Union; moved to Kansas and, after holding a number of offices, was elected a Representative to the Thirty-seventh Congress.

George C. Crowther became an apprentice when he was ten years old; worked as a printer until the war, when he became a soldier; resumed printing, later establishing a paper in Kansas; afterward removed to St. Joseph, Missouri, and was elected to the Fifty-fourth Congress.



Photo by Count I. F. S. Von Rome.

REFLECTION AT "OTTAWAY'S DAM," PORT MOLYNEAUX, NEW ZEALAND.

Amos J. Cummings was apprenticed when twelve years old; afterward worked in twenty-seven States of the Union; filled a number of editorial positions on newspapers in New York city; retained his membership in "Big 6" (New York) union until his death; was a Representative from New York in the Fiftieth to the Fifty-seventh Congress.

William S. Damrell learned his trade in Portsmouth, New Hampshire; afterward proprietor of a large printing-office in Boston; was a Representative from Massachusetts in the Thirty-fourth and Thirty-fifth Congresses.

Jacob H. Ela learned printing at Rochester, New Hampshire; held several offices; elected Representative to the Fortieth and Forty-first Congresses from New Hampshire.

John M. Farquhar, of Scotch birth, was for thirty-three years printer, editor, or publisher; was president of the National Typographical Union, 1860-61; represented the Buffalo (N. Y.) district in the Forty-ninth, Fiftieth and Fifty-first Congresses.

Benjamin Franklin — but who does not know the history of Benjamin Franklin? He was a delegate to the Continental Congress in 1775-76.

John R. French learned the trade at Gilmanton, New Hampshire; afterward edited papers at Concord, New Hampshire; Biddeford, Maine; Cleveland, Ohio, and elsewhere; elected a Representative from North Carolina in the Fortieth Congress; afterward editor of the Boise City (Idaho) *Sun.*

Henry Frick learned his trade in Philadelphia; later edited a paper at Milton, Pennsylvania; elected a member of the Twenty-eighth Congress.

Jacob H. Gallinger, "printer in early life," being a delegate to the National Typographical Union in 1858; studied medicine and became a famous physician; was a Representative from New Hampshire in the Forty-ninth and Fiftieth Congresses and has been a Senator since 1891.

Carter Glass served his apprenticeship in Lynchburg, Virginia, and later was reporter and editor, afterward owning a number of papers. He was a member of the Fifty-seventh and Fifty-eighth Congresses from Virginia.

Adam J. Glossbrenner learned his trade in Hagerstown, Maryland; became the publisher of the Hamilton (Ohio) *Western Telegraph;* later published the York (Pa.) *Gazette;* Representative from Pennsylvania in the Thirty-ninth and Fortieth Congresses.

Horace Greeley served his apprenticeship at Poultney, Vermont; worked as a journeyman at Erie, Pennsylvania, and afterward in New York city, where he spent the remainder of his life; first president of New York Typographical Union; established several papers; founded the *New York Tribune;* Representative in Congress 1847-48; candidate for President of the United States in 1872.

Salma Hale became a printer at Alstead, New Hampshire, and later edited the Walpole *Political Observatory;* elected to the Fifteenth Congress, declining a reëlection.

Hannibal Hamlin served a year as an apprentice at Paris, Maine; was a Representative from Maine in the Twenty-eighth and Twenty-ninth Congresses; Senator

from 1848 to 1857, and, after a term as governor, until 1861, when he became vice-president.

Henry Clay Hansbrough learned the trade in Illinois; engaged in journalism in California, Wisconsin, and Dakota Territory; served one term as Representative from North Dakota and as Senator from 1891 until the present time.

John B. Hay learned the art of printing at Belleville, Illinois; afterward studied law and served as State attorney for eight years; elected to the Forty-first and Forty-second Congresses.

Martin A. Haynes served his apprenticeship at Manchester, New Hampshire; after serving as a soldier in the war of 1861-65 he established the Lake Village (N. H.) *Times;* elected to the Forty-eighth and Forty-ninth Congresses.

William E. Haynes was "a printer in early life," afterward becoming a merchant; he was elected to the Fifty-first and Fifty-second Congresses.

Anson Herrick served his apprenticeship at Lewiston, Maine, later establishing the Wiscasset *Citizen;* afterward established the New York *Atlas,* which he published until his death; he was a Representative from New York in the Thirty-eighth Congress.

David P. Holloway learned the trade in Cincinnati and worked for four years on the *Gazette;* later established the Richmond (Ind.) *Palladium;* he served as Representative in the Thirty-fourth Congress; was Commissioner of Patents, 1861-65.

James N. Kehoe served his apprenticeship at Maysville, Kentucky, and worked for several years at the trade; studied law and held several different offices; elected to the Fifty-seventh, Fifty-eighth and Fifty-ninth Congresses.

Chauncey L. Knapp's apprenticeship was served at Berlin, Vermont, and for years he was engaged in newspaper work; removed to Massachusetts and was elected a Representative from that State in the Thirty-fourth and Thirty-fifth Congresses.

Joseph J. Little, born in England, learned the trade at Morris, New York, entering a New York city book office to complete it; later established a business of his own; he was elected to the Fifty-second Congress.

Edward J. Livernash, of California, began printing when fifteen years old, and at sixteen founded a county newspaper; studied law; has been on the editorial force of the San Francisco *Examiner* for several years; he was elected to the Fifty-eighth Congress.

Allan L. McDermott, of New Jersey, learned printing and worked at it in many States; became a lawyer and a capitalist; he was elected to the Fifty-sixth to Fifty-ninth Congresses.

Alexander McDowell served his apprenticeship at Franklin, Pennsylvania; later became a banker; was elected to the Fifty-third Congress and has since served as clerk of the House of Representatives.

David Meekison, of Scotch birth, learned the trade at Napoleon, Ohio; studied law, and later established the Meekison Bank; he was elected to the Fifty-fifth and Fifty-sixth Congresses.

David B. Mellish served an apprenticeship at Worcester, Massachusetts, and afterward was a proofreader in New York city, then a reporter on the New York *Tribune.* After holding a number of political offices he was elected to the Fifty-third Congress.

Ely Moore learned the trade in New Jersey and afterward edited a labor paper in New York city. He was a Representative from New York in the Twenty-fourth and Twenty-fifth Congresses.

Orren C. Moore served his apprenticeship in New Hampshire; established the Nashua *Daily Telegraph* in 1869; was elected to the Fifty-first Congress.

Victor Murdock learned the trade on his father's paper, the Wichita (Kan.) *Eagle;* later a reporter at Wichita and in Chicago; then managing editor of the *Eagle;* Representative in the Fifty-eighth and Fifty-ninth Congresses.

John Nichols served an apprenticeship of six years at Raleigh, North Carolina; for a number of years engaged in the book and job printing business and newspaper publishing; held several important positions before and after his service in the Fiftieth Congress.

Matthias H. Nichols learned the trade at Sharpstown, New Jersey; removed to Ohio, studied law, and was elected prosecuting attorney; elected to the Thirty-third, Thirty-fourth and Thirty-fifth Congresses.

John Norvell became a printer in Philadelphia; removed to Michigan; postmaster of Detroit; Senator from 1837 to 1841.

James O'Donnell learned the trade in Michigan; served in the war of 1861-65; held several offices; established the Jackson (Mich.) *Daily Citizen;* was elected to the Forty-ninth, Fiftieth, Fifty-first and Fifty-second Congresses.

Frank W. Palmer served an apprenticeship in Indiana; became editor of the Dubuque (Iowa) *Daily Times;* elected State printer; edited the *Iowa State Register;* elected to the Forty-first and Forty-second Congresses from Iowa; removed to Chicago and became editor of the *Inter Ocean;* postmaster of Chicago; public printer at Washington from 1889 to 1894 and from 1897 to 1905.

Thomas M. Patterson, born in Ireland, learned the trade at Crawfordsville, Indiana; removed to Colorado; was the last Delegate and first Representative in Congress from Colorado, from which State he is now a Senator; is the publisher of the Denver *Rocky Mountain News* and the *Evening Times.*

Ebenezer J. Penniman served his apprenticeship in the State of New York; afterward removed to Michigan, whence he was elected as a Representative in the Thirty-second Congress.

Preston B. Plumb learned printing in Ohio and aided in establishing the Xenia *News;* removed to Kansas and established the Emporia *News;* held several offices; served as a Senator from 1877 to 1891.

John H. Prentiss served an apprenticeship at Worcester, Massachusetts; published the *Freeman's Journal* at Cooperstown, New York; elected to the Twenty-fifth and Twenty-sixth Congresses.

William P. Price learned his trade in South Carolina; had editorial charge of a newspaper; removed to Georgia and was a Representative in the Forty-first and Forty-second Congresses.

Jeter C. Pritchard served his apprenticeship in the office of the Jonesboro (N. C.) *Tribune-Herald;* joint editor and owner of the Roan Mountain *Republican;* after filling several offices was elected Senator in 1894, serving until 1903.

James F. Randolph learned his trade in New Jersey; edited the Brunswick *Freedonian;* served in the Twentieth, Twenty-first and Twenty-second Congresses.

John Ritter learned printing at Exeter, Pennsylvania; was a Representative in the Twenty-eighth and Twenty-ninth Congresses.

Ellis H. Roberts became a printer at Utica, New York; later editor of the Utica *Morning Herald;* served as a Representative in the Forty-second and Forty-third Congresses.

James S. Robinson learned his trade at Mansfield, Ohio; established the Kenton *Republican;* after holding a num-

ber of offices, civil and military, he was elected to the Forty-seventh and Forty-eighth Congresses.

Thomas J. Rogers, born in Ireland, learned printing in Pennsylvania and became an editor; he served as a Representative in the Fifteenth to the Eighteenth Congress.

William F. Rogers served his apprenticeship at Easton, Pennsylvania; later was foreman of the Buffalo (N. Y.) *Courier;* served as a soldier during the rebellion; held various political offices; was elected to the Forty-eighth Congress.

Edmund G. Ross learned his trade at Ashland, Ohio; removed to Kansas and became editor of the Lawrence (Kan.) *Tribune;* was a Senator from 1866 to 1871; afterward was Territorial Governor of New Mexico, and eventually returned to the printing business.

Benjamin E. Russell learned printing at Bainbridge, Georgia, and became editor of the Bainbridge *Democrat;* after holding other offices, was elected to the Fifty-third and Fifty-fourth Congresses, and later again was the editor of the same paper.

Aaron A. Sargent became a printer at Newburyport, Massachusetts, and later removed to California, where he was elected a Representative to the Thirty-seventh, Forty-first and Forty-second Congresses; Senator from 1873 to 1879; later was Minister to Germany.

Daniel E. Sickles served an apprenticeship in New York city; achieved the rank of major-general during the war of 1861-65; was a Representative from New York in the Thirty-sixth, Thirty-seventh and Fifty-third Congresses; Minister to Spain from 1869 to 1875, and held many other offices.

Theodore F. Singiser learned the trade at Churchtown, Pennsylvania; filled editorial positions; later secretary and acting Territorial Governor of Idaho; elected to the Forty-eighth Congress as a Republican.

William J. Smith, born in England, served an apprenticeship in Orange county, New York; removed to Tennessee and was elected to the Forty-first Congress.

William O. Smith learned his trade at Reynoldsville, Pennsylvania, and published a paper there; later worked six years in the Government Printing-office; established the Punxsutawney (Pa.) *Spirit,* which he still publishes; was elected to the Fifty-eighth and Fifty-ninth Congresses.

Thomas L. Thompson learned printing in California and was for thirty-two years a printer, editor and publisher; in 1860 purchased the Sonoma *Democrat* and was its editor; he served as a Representative in the Fiftieth Congress.

Jacob Turney served his apprenticeship at Greensburg, Pennsylvania; afterward graduated in law and held a number of offices; was elected a Representative in the Forty-fourth and Forty-fifth Congresses.

Philadelphia Van Trump learned the trade at Lancaster, Ohio; became editor of the Lancaster *Gazette and Enquirer;* judge of the court of common pleas; served as a Representative in the Fortieth, Forty-first and Forty-second Congresses.

Nelson H. Van Vorhes learned printing in Ohio and published a paper for a number of years; after holding local and State offices was elected to the Forty-fourth and Forty-fifth Congresses.

Ansel T. Walling served his apprenticeship in Pennsylvania; removed to Ohio and engaged in newspaper work; thence to Iowa, where he became editor of the Keokuk *Daily Times;* returned to Ohio and was elected to the Forty-fourth Congress.

Patrick Walsh, born in Ireland, learned the trade in Charleston, South Carolina; later editor of the Augusta (Ga.) *Chronicle* and agent of the New York Associated Press; then manager of the Southern Associated Press; was appointed Senator in 1894 to fill a vacancy.

Ezekiel P. Walton was "apprenticed to a printer" in Montpelier, Vermont; later became a lawyer and served in the Thirty-fifth, Thirty-sixth and Thirty-seventh Congresses.

William Ward learned his trade in the office of the Delaware County (Pa.) *Republican,* at Chester; afterward studied law; held city offices; was elected to the Forty-fifth, Forty-sixth and Forty-seventh Congresses.

Edgar Weeks learned printing at Mount Clemens, Michigan; early in life took up the law; after service in the Civil War he became one of the proprietors of a newspaper; was elected to the Fifty-sixth and Fifty-seventh Congresses.

Charles P. Wickham served his apprenticeship at Norwalk, Ohio; studied law; served in the Civil War; held



OLD-STYLE TYPE.

judicial positions; was elected to the Fiftieth and Fifty-first Congresses.

Edwin R. V. Wright learned printing at Hoboken, New Jersey, and engaged in newspaper work; later became a lawyer; he was elected a Representative in the Thirty-ninth Congress.

Jacob Yost became a printer at Staunton, Virginia, then took up civil engineering, but returned to journalism; was elected to the Fiftieth and Fifty-first Congresses.

Felix K. Zollicoffer served his apprenticeship in Maury county, Tennessee, and engaged in newspaper work; he was afterward elected State printer and held other offices; was elected to the Thirty-third Congress, serving later in the Confederate army.

There may have been some printer Congressmen where mention in their biographies of their connection with the art of printing was neglected, but these instances will be sufficient to convince any young printer that he is in direct line for promotion to Congressional honors if he will take advantage of his opportunities. A legal education is a valuable adjunct to the gratification of such an ambition, but it will be observed that it is not an indispensable one by any means. And it is well to remember that the opportunities are yet as great as they ever were.

ARTHUR F. BLOOMER.

Written for THE INLAND PRINTER.

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



HAT is proclaimed as a new invention is a method of reproducing and printing illustrations for book and magazine work, which, if the first accounts of it be true, will have an important effect on the printing, bookbinding, and papermaking industries. The new method is the joint invention of Sir Joseph Wilson Swan, F.R.S., and his son, Mr. Donald Cameron-Swan, and by it an intaglio or photogravure plate is made in the ordinary way, but with the introduction of a half-tone screen grain. Unlike other photogravure plates, however, the surface is made water-absorbent, and, therefore, ink-repellent, while the hollows (which may be as broad and deep as necessary) take and transfer the ink. Thus all "wiping" and consequent wear of the surface is avoided, and the plates can be, and have been, printed in ordinary lithographic machines running at the speed of several hundred sheets an hour. It is possible to print text (transferred to litho plates) at the same time as the illustrations. For some time the method will be more expensive than half-tone printing, but before long it ought to be possible to produce the average illustrated book or magazine at about the present cost, saving on the cost of paper what is lost by the somewhat slower speed and therefore higher cost of printing. And the book or magazine will be more enduring, pleasanter to the touch, more comforting to the eyes, and will have more vigor, variety, and beauty in its illustrations than that printed on "art" papers. The development of such a method, it is expected, may enable lithography to retake its old high position, as fully the equal, if not the superior, of letterpress printing, a position which it lost largely through the development of half-tone illustration.

THE report of the Factory Inspector for the past year deals at some length with the unhealthy operation of bronzing in the printing-office, and dwells on the importance of fresh milk being supplied to the workers to counteract the effects of the poisonous matters given off by the operation of bronzing. As to the benefit of milk, one of the Lady Inspectors says that she visited a number of factories in Belfast and in London in which the process of bronzing is carried on. She reports: In the large majority of these, bronzing is only done to a limited extent and intermittently. Still, it has been disappointing to find that in only a few cases are the voluntary special rules being observed. Out of the five factories visited in Belfast, I found that only in one was milk being supplied to the workers. In the London factories, however, this necessary precaution was being taken; one manager remarking to me that the workers took good care the milk was provided regularly, as they found they derived great benefit from it. Miss Martindale adds: "In one factory alone have I found that the process was carried on in a separate room, and in no case have I found that the dust given off in bronzing and dusting-off was drawn away by local exhaust ventilation near the point of origin, a system which has been adopted with great success in transfer-making works, where the machine used is often very similar to that used in bronzing. Instead, the dust is allowed to escape into the air of the room, and judging from the amount of dust which is usually found on the machine, (even where a closed machine is in use) and in its vicinity, it is evident that the amount is considerable. Washing conveniences have usually been provided, but overalls, head-coverings, and respirators have, in many instances, not been producible, and a suitable place in which the persons employed may change and leave their clothes has been wanting. In no case has an arrangement been made with the certifying surgeon to examine the workers engaged in bronzing, once in every three months. Bronzing is done chiefly by machines, which dust on as well as dust off the bronze; but in not a few cases, where the amount of bronzing done is not large, hand-bronzing is also carried on, as it is found to be hardly advantageous to set the machine in motion for a small order."

ONE of London's biggest printers, Sir Sydney Waterlow, has passed over to the majority and his death has bereft the trade of a great and interesting personality. Sir Sydney began life as a comparatively poor boy, but such was his industry and energy that when he died he was the head of one of the greatest printing houses in the kingdom. Within a few years of the establishment of the firm he found sufficient leisure to take up public work, and entered the Court of Common Council. Six years later he was elected to the aldermanic gown. During his year of office as one of the Sheriffs in 1867, the Corporation entertained the Sultan of Turkey and the Khedive of Egypt. In recognition of the former reception the Lord Mayor of that day received the honor of a baronetcy, and each of the Sheriffs was knighted. In 1872, Sir Sydney was elected in order of rotation as the Lord Mayor, his year of office at the Mansion House being a conspicuously brilliant one, the Shah of Persia being among those entertained. Sir Sydney was subsequently the recipient of a baronetcy, Mr. Gladstone, in communicating to Sir Sydney the Queen's wishes, expressing on his own behalf the pleasure it afforded him, as the representative of her Majesty, to recognize one who, apart from his civic work, had rendered good suit and service to London, and shown himself deserving of honor. The deceased printer may be said to have been the father of the City and Guilds of London Institute. He was so convinced of the necessity of training the coming generation in manual pursuits that he approached his guild — the Clothworkers' Company — and urged them to initiate a great forward movement on the part of the guilds. The company readily responded with a handsome grant, and in that manner paved the way for the establishment of the institute at South Kensington. His eldest son, Mr. Philip Hickson Waterlow, succeeds to the baronetcy.

LIKE the United States we, too, have had an inquiry into the gross expenditure on our national printing, and the Select Committee on Official Publications has drawn attention to the wasteful system adopted in respect to much of the Government printing. The votes and proceedings have been printed by one firm, it appears, for one hundred and forty years, and the rate of payment has been examined by the Stationery Office, who estimate that after making ample allowance for the irregularity and late hours of the work, the necessity of careful revision of the proofs, and all other special circumstances, the cost is some twenty-five per cent over what it would be if submitted to open contract. The committee, therefore, recommend that the Controller of H. M. Stationery Office be appointed printer of the votes, proceedings, etc., and that he be made responsible for all technical matters of printing. The same committee recommend the Government to have a printing department under its own control, where confidential and urgent work might be undertaken, and if this suggestion is carried out we may have the nucleus of a State Printing Office in England, an institution as to the benefit of which there is much difference of opinion.

THE annual conference of the Institute of Journalists was held last week at Dublin, where the members were received by the Lord-Lieutenant of Ireland and Lady Aberdeen at a garden party at the Viceregal Lodge. There

were about three thousand guests present. A lot of cut and dried business was got through and a good deal of patting each other on the back was done by the big men of the Institute, greatly to the disgust of some of the smaller fry, who object to the inclusion of newspaper proprietors in the Institute. Indeed, the need for an association composed purely of working journalists has become more urgent of late years. The power of the large offices grows apace, and with this growth there comes an all-round worsening of working conditions. Some ominous changes of method have affected the literary staffs of the modern publications in the past seven years. If the average journalist will shed the silly notion that he is a superior sort of special creation and accept the bitter fact that he is just a working man, he will make it easier. There are hundreds of reporters and sub-editors, who work longer hours for far less pay than the linotype operator or even the machineman in the cellar. He can put as much professional "side" on as he chooses, but he will keep going down industrially until he substitutes common sense for vanity, and has an organization that will attend to his needs and look after his interests in a way that the present Institute can not do by reason of the proprietorial element that it contains. The president of the Institute, Major Gratwicke, of Exeter, has just been made a Knight of the First Class of the Royal Order of Wasa, by the King of Sweden.

THE question of the unemployed printer is being taken up by the Typographical Association, and among other suggestions for the remedying of the evil is a further limitation of apprentices. In the current issue of the Association's *Circular*, a writer says: "We must see to it that in future it be first and foremost in our rules, for by limiting the number of apprentices we at once strike a heavy blow at supply. It has fallen to my lot to witness some of the evil effects of the outcome of unlimited apprentices. Boys nowadays are frequently placed at a trade by their parents without paying the slightest regard to their qualifications, and no care is taken to see that the employer faithfully carries out to the letter his part of the contract. In many cases boys are kept at one particular branch, and no all-round knowledge given, so that when at last they become journeymen they are anything but fully qualified craftsmen. Again, apprentices are too often left to gain a knowledge of their trade as best they can, or gather it from their seniors (who are paid for their work as journeymen, and not to act in the capacity of instructors), and if it were not for the good nature of those working with them, the apprentices would be left entirely to their own resources. I am writing from a knowledge of facts which have come under my own observation. At an office at which I was engaged there were three apprentices — the Association rule regulating the number was observed — two of whom were on the point of coming out of their time. During their apprenticeships they were kept solely at case and gained no other knowledge of their craft. They were, in fact, automatic stamp-lifters. With their limited experience they stood very little chance of obtaining work as journeymen, and consequently they were soon to be found in the ranks of the unemployed. These are not isolated cases. At another office there were close on forty apprentices, the majority of whom were under the same system. There are many employers who see eye to eye with us in this matter, and who would welcome strong action on the part of the Association; but, on the other hand, to many others it is matter for little concern how large is the number of unemployed. To the latter it means cheap casual labor when they require it, but to us it means all. Let us therefore be vigilant in seeing that the rule regarding apprentices is strictly enforced, and also that the employers' part of the contract (i. e., 'shall teach or cause to be taught the art and craft of a letterpress printer') is kept to the letter."

LINOTYPE operators in various parts of the country have been agitating for more wages, less hours, or better conditions of employment, and in most cases matters have been settled without resort to the final arbitrament of a strike. The latest agreement arrived at has been at Halifax, Yorkshire, where it has been settled that the rate for operators be $8.88 per week of forty-eight hours. The hours of the offices must be worked between 8:30 A.M. and 7 P.M., allowing one late night for the weekly edition. The employers agree to arrange the hours so that each operator has one complete half-day off. Overtime rates are to commence before or after the defined hours. The original demand of the men was for a working-week commencing at 9 A.M. and concluding at 6 P.M. each day from Monday to Friday, and on Saturday at 1 P.M. This would have meant that the proprietors of both the evening newspapers would have been called upon to pay overtime on Saturdays and also on Fridays for the weekly editions. Both sides are satisfied at the result of the negotiations.

THE Leeds printers have asked for a reduction of their hours from fifty-two and one-half to fifty per week, and have pointed out to the employers that many other towns are now working these hours. The sections of the trade affected by this memorial are the letterpress printers (compositors and machine minders), lithographic printers, bookbinders, rulers, stereotypers, printers' assistants and warehousemen and cutters. In bringing the request before the notice of the employers, the members of the kindred trades hoped they would look upon it without prejudice, and endeavor to recognize the fact that consideration of the question of a reduction of the hours of labor was due to the members employed in the various trades interested. After a considerable amount of correspondence between the representatives of the men and their employers, the latter have now finally intimated that they can not accede to the application, and so the matter at present stands. The Manchester printers are also trying to better their condition by a movement which has for its object the increasing of the wages of both the machine and caseroom employees. The men point out that it is thirty-two years since the wage scale was revised, and that the cost and conditions of living are now much altered. In the composing department the men ask a minimum wage for hand compositors of $9.12 per week, and $10.80 for night work, with overtime pay at the rate of time-and-half for the first three hours, and after that double time. The minimum rate asked for machine operators is $10.80 per week for day work and $12.72 for night work. The men's request is being considered by the Masters' Association.

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### SIGN-PAINTER PUNCTUATION.

The pastor of a leading Boston church announces the subjects of his sermons on a large bulletin-board prepared by the sexton. One Sunday recently the evening sermon was to be on "Hell." Passers-by were a good deal startled to note that the lower part of the bulletin-board had on it these words in large and fiery red letters:

HELL
ALL SEATS FREE
EVERYBODY WELCOME.

— *Lippincott's.*

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A NEW booklet entitled "Specimens of Cards and Tickets, No. 2," is now in press. You will need it. The cost is 25 cents. The Inland Printer Company.

# Job Composition

**Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents. New second edition.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

ALPHABETS, OLD AND NEW.— By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. $1.35.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography.

DECORATIVE DESIGNS.— By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

BERAN: SOME OF HIS WORK.— Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. $3.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

TITLE PAGES.— By Theodore Low De Vinne. Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, $2.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, 50 cents.

THE PRINCIPLES OF DESIGN.— By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, $3.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.— By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. $1, postpaid.

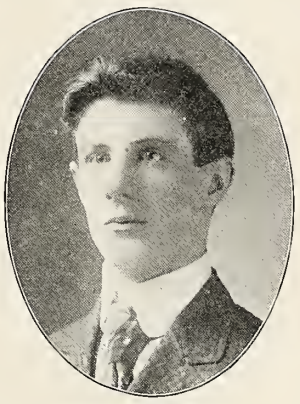
CORRECT COMPOSITION.— By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. $1.

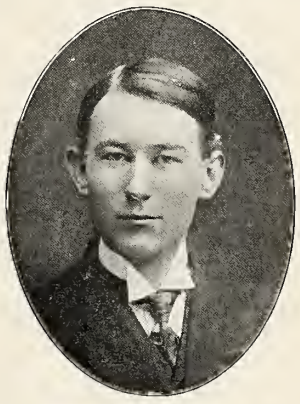
AN exceedingly interesting and instructive exhibit is found in the specimens submitted in the letter-head contest. In all, seventy-six contestants were represented, the entries coming from New Jersey, Massachusetts, Oregon, Kansas, Colorado, Louisiana, Vermont, California, Iowa, Pennsylvania, Georgia, Illinois, Texas, Maryland, Virginia, Michigan, New York, Indiana, Connecticut, South Carolina, Nebraska, Idaho, Missouri, Washington, North Carolina, Minnesota, Ohio, Tennessee, Wisconsin, Mississippi, Canada and England.

Almost every conceivable variety of design is represented in the collection and, considering the amount of copy and the fact that the letter-head was to be in one color, the designs submitted were exceptionally artistic and clever. A pleasing feature noticeable in the specimens is the absence of undue ornamentation, nearly all of the work being simple and dignified in design and containing no freakish and time-consuming attempts at originality. This, of course, is an important consideration in the composition of business stationery, for even though the design contains nothing of the eccentric and is harmonious and conforms to the laws governing typographical design, the practical or time-ticket consideration must be taken into account, and a design which is simple and pleasing, and yet perfect in itself, must be given preference to the elaborate design which is in the end no more perfect or pleasing and represents a much greater consumption of time.

A thorough review of the specimens received, both by practical printers and advertising and other business men with exceptional ability as judges of printed matter, results



JACOB J. BRUESTLE.



RICHARD N. MC ARTHUR.

in the awarding of the first prize to the specimen submitted by Mr. Jacob J. Bruestle, Springfield, Illinois, and the second prize to the one submitted by Mr. Richard N. McArthur, Atlanta, Georgia. Between these specimens there is very little choice. Both are excellent examples of dignified business stationery. In fact, after the specimens were sifted down to the last dozen, it was a rather difficult task to choose two, as the variation was so slight. Reproductions are shown of several different treatments of the heading, among which is a typically English specimen.

Mr. Jacob J. Bruestle, whose specimen was awarded first prize, was born in Springfield, Illinois, November 20, 1882, and has resided there all his life. His education was secured in the public schools of that city and in the German school. At the age of fourteen he entered the employ of E. W. Sholty as an apprentice to the printing business, and has continued at the trade from that date, learning book, job and machine composition, as well as becoming a first-class stone-man. As a linotype operator he has few superiors — not in point of speed, but in cleanliness of proofs, many a day's string having less than a dozen errors. Mr. Bruestle resides with his parents, being unmarried. He is employed at H. W. Rokker Company's plant.

Richard N. McArthur, winner of the second prize, was born at Lumberton, North Carolina, July 18, 1882. His

first experience at the printing trade was in small offices in southern Georgia, about eight years ago. Later held positions with Beall Printing Company, Asheville, North Carolina; Post Publishing Company, Opelika, Alabama; Foote & Davies Co., Atlanta, Georgia. At present in charge of the printing and advertising department of Dodson Printer's Supply Company, Atlanta, Georgia, which position he has held four years. Mr. McArthur was a charter

K. P. Hollandsworth, Corinth, Misssissippi.— The type-faces you have used do not harmonize. There is also an excess of panels.

Arthur Walker, Jeffersonville, Indiana.— The two-point rule and the hair-line rule do not look well together as they do not harmonize in tone. You have also made the addresses too prominent.

E. R. Adamson, Belleville, Wisconsin.— The initial letters in the side panel are too prominent, giving a "spotty" appearance.

John Todd, Martin, Tennessee.— The spacing in the panels and around the initial letters is not carefully done. The heading as a whole is rather heavy.

CHICAGO
112 Johnson Building

ST. LOUIS
386 New Era Building

NEW YORK
842 Manhattan Building

**The Century Store Systems Company**

DISTRIBUTORS OF

**CENTURY AUTOGRAPHIC REGISTERS AND SUPPLIES**

**Sales Registers for Triplicate Bills with Folded Detailed Record or Summary Record. Manifolders for Duplicate, Triplicate or Quadruplicate Copies of Invoices and Bills of Lading. Printed and Plain Rolls for Book Typewriters and all makes of Autographic Registers**

Chicago,_____190___

Winner of first prize. Submitted by Mr. Jacob J. Bruestle, Springfield, Illinois. A very pleasing arrangement, all in one series, and with rules which harmonize in tone with the type.

member of Asheville (N. C.) Pressmen's Union, and is a member of Atlanta Typographical Union No. 48. He has won several prizes in previous contests in the different trade journals.

Following is a criticism — necessarily brief — of each specimen submitted in the contest:

J. W. Alden, Philadelphia, Pennsylvania.— An excellent arrangement and very attractive, but the address is given too much prominence.

S. F. Willey, Kirksville, Missouri.— Uneven spacing around panels is the most noticeable feature for criticism in your specimen.

T. L. Turner, Martin, Tennessee.— The firm name should be more prominently displayed than the business. The panel is weaker in color than the balance of the heading. The firm name should be lowered and not lined up with the top of panel.

H. V. Biery, Bryan, Ohio.— You have used too great a variety of type-faces and your outer rules are too heavy for the balance of the specimen.

Phineas Liberman, New York.— The type-faces you have used do not harmonize either in shape or tone. Too much space separates "and supplies" from "Century Autographic Registers."

Richard Garland, Jeffersonville, Indiana.— Too much prominence is given to the addresses.

SALES REGISTERS FOR TRIPLICATE BILLS WITH FOLDED DETAILED RECORD OR SUMMARY RECORD

MANIFOLDERS FOR DUPLICATE, TRIPLICATE OR QUADRUPLICATE COPIES OF INVOICES AND BILLS OF LADING

PRINTED AND PLAIN ROLLS FOR BOOK TYPEWRITERS AND ALL MAKES OF AUTOGRAPHIC REGISTERS

**THE CENTURY STORE SYSTEMS COMPANY**

DISTRIBUTERS OF

CENTURY AUTOGRAPHIC REGISTERS

AND SUPPLIES

CHICAGO
112 JOHNSON BUILDING

SAINT LOUIS
386 NEW ERA BUILDING

NEW YORK
842 MANHATTAN BUILDING

DATED AT CHICAGO [ ]

Winner of second prize. Submitted by Mr. Richard N. McArthur, Atlanta, Georgia. An example of dignified business stationery. Although more than one series of type is used, harmony of shapes is preserved.

Harry Hillman, Chicago.— The outer rule does not harmonize in tone with the inner rules and type faces.

H. I. Harvey, Grand Rapids, Michigan.— Branch addresses much more prominently displayed than the business of the firm. The rules are rather heavy for the reading matter in panel and the unfinished ends do not present a good appearance.

Iden Flint, Everett, Washington.— The addresses in the side panel are altogether too large, giving them nearly as much prominence as the firm name.

F. M. Morawetz, Racine, Wisconsin.— The use of roman lower-case for the words "Century Autographic Registers" and italic capitals for "and supplies" is not pleasing. Otherwise the arrangement and display are very good.

H. Clifton Hosick, Elyria, Ohio.— The words "and supplies" should be set in the same kind of type as the line above, even though you use a smaller size. The parallel rules do not add anything to the appearance.

Joseph Baron, Brooklyn, New York.— The firm name is in a rather small size of type, the "distributers of" line is accorded too much prominence and the rules are a trifle heavy.

Howard C. Hill, Asheville, North Carolina.— The rule around the upper panel is too heavy for the type it contains. The breaking up of the matter in the lower group is not satisfactory. The words "Century Autographic" should be given fully as much prominence as "registers and supplies."

Burt May, Albert Lea, Minnesota.— Your arrangement is neat, but you have accorded too much prominence to the addresses.

L. E. Springer, Ocean Park, California.— There is too much space between words in the text line, and the addresses are too prominent. Text letters do not look well when widely spaced.

H. H. Marshall, Lebanon, Missouri.— The firm name crowds the top of the panel too closely. The ornaments should have been omitted.

H. Milton Butler, Denver, Colorado.— A more simple arrangement would have been preferable. Using too many panels and then resorting to ornaments to properly fill them does not give satisfactory results.

D. C. Silve, New Orleans, Louisiana.— The ornament at the end of the last line is entirely too heavy and should have been omitted.

George Fisher, Albert Lea, Minnesota.— The inner rule of the panel is too light to harmonize with the type-face, while the ornament is rather heavy.

Harry Emerson, Jeffersonville, Indiana.— You have spaced too widely between words in the firm name and given too much prominence to the branch addresses in proportion to that given the business.

Arthur Peck, Jeffersonville, Indiana.— Undue prominence has been given the words "distributers of." The ornament is rather heavy, detracting from the firm name.

H. W. Leggett, Ottawa, Canada.— The setting of the words "distributers of" in a smaller size of type would have given more room in the large panel. At present it is rather crowded.

CHICAGO, 112 Johnson Building :: ST. LOUIS, 386 New Era Building :: NEW YORK, 842 Manhattan Building

**The Century Store Systems Company**

DISTRIBUTERS OF CENTURY AUTOGRAPHIC
**Registers and Supplies**

MANIFOLDERS FOR DUPLICATE TRIPLICATE or QUADRUPLE COPIES OF INVOICES and BILLS OF LADING

SALES REGISTERS FOR TRIPLICATE BILLS WITH FOLDED DETACHED RECORD OR SUMMARY RECORD

PRINTED AND PLAIN ROLLS FOR BOOK TYPEWRITERS and ALL MAKES OF AUTOGRAPHIC REGISTERS

Dated at Chicago, Ill. [ ] 1906

An attractive arrangement by H. Clay Earle, Dallas, Texas. The use of two series for the words "Century Autographic Registers and Supplies" and the placing of the words "distributers of" at one side should have been avoided.

Jeremiah W. Willett, Burlington, Vermont.— The rules are altogether too light in tone for the type used. In order to even up the two groups of reading matter you have spaced the one at the left too much.

James Hunter, Albany, New York.— The outer rule is too heavy in comparison with the other rules and the type. Keeping the inner right-hand panel of the same height as the other panel would be an improvement.

E. B. Ault, Caldwell, Idaho.— Your specimen is good in design, but heavy and rather crowded.

Hermann P. Richter, Philadelphia, Pennsylvania.— The ornamentation at the bottom of your heading is entirely inappropriate, and you have used too many type-faces.

D. N. Davis, Portland, Oregon.— The rules are a trifle light for use with this type-face. As a whole, the heading is heavy and bold.

J. H. Macadam, Anderson, Indiana.— The branch addresses would present a more pleasing appearance if but one series were used. The names of the cities are large.

W. A. Nicholson, Alameda, Canada.— More space above the firm name and a closer grouping of the matter underneath would be a great improvement.

Robert C. McCracken, Washington, Pennsylvania.— Setting the matter between the rules in three lines of equal length would have done away with the unsightly periods and made them of equal length with the firm name.

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The
**CENTURY STORE SYSTEMS COMPANY**

DISTRIBUTORS OF
CENTURY AUTOGRAPHIC REGISTERS AND SUPPLIES

MANIFOLDERS for duplicate, triplicate or quadruplicate copies of invoices and bills of lading ∴ ∴

SALES REGISTERS FOR TRIPLICATE BILLS WITH FOLDED DETAILED OR SUMMARY RECORD

PRINTED AND PLAIN ROLLS for book typewriters and all makes of autographic registers ∴

CHICAGO, ILL., _____ 190___

An artistic arrangement, submitted by Mr. A. W. Metz, Scranton, Pennsylvania. A trifle more white space around the matter in the panels and the omission of the periods would be an improvement.

Leo S. Considine, Buffalo, New York.— The matter in the large panel should have been grouped more closely. The words "distributers of" should be closer to the line following.

R. E. St. Clair, Carthage, Missouri.— You have used an excess of florets in the panel. The date line would have been better in one of the series already used, rather than introducing another type-face.

C. R. Davis, Sussex, Canada.— The spacing both in and between the lines directly underneath the firm name is too great, weakening them very much. The periods in the small panel detract from rather than add to the general appearance.

Charles S. Ross, Emporia, Kansas.— The rules are too heavy for the type-faces used. The arrangement is very good.

R. W. Jackson, Red Oak, Iowa.— The contrast between the heavy text in which the firm name is set and the six-point old-style caps in the group underneath is too pronounced. The addresses are rather large.

Philip W. Fawley, Norfolk, Virginia.— The decoration is too prominent for dignified business stationery.

Fred W. Yarroll, New Britain, Connecticut.— A very neat arrangement, the only criticism being that the condensed letter does not harmonize with the balance of the specimen.

Gilbert F. Oliver, Williamsport, Pennsylvania.— Had the matter between the rules been placed in two lines instead of three, thus

carrying out the square effect, the result would have been more pleasing. The addresses are rather large.

A. A. McIntosh, Toronto, Canada.— The reading matter to the right of the panel should be lowered about two picas. Otherwise an attractive arrangement.

Thomas H. Little, Jr., Norfolk, Virginia.— In attempting to fill the panel with the addresses you have made them too prominent — in fact, more prominent than the business of the firm.

Norman P. Eby, Waterloo, Iowa.— A little more space above the firm name would improve your specimen, as would also the use of the

C. F. Holden, Ocean Park, California.— You have accorded altogether too much prominence to the addresses.

Edward M. Shauinger, New York.— Your specimen is very clever in design, but a trifle overdone in ornamentation for work of this class.

H. E. Green, Iola, Kansas.— The date line is more prominently displayed than the business of the firm. A very neat arrangement otherwise.

E. B. Woolsey, Red Oak, Iowa.— You have used too great a variety of type-faces and given too much prominence to the date line.

A. K. Ness, Cheboygan, Michigan.— Original in design and very attractive, but rather ornamental.

Sales Registers for Triplicate Bills with Folded Detailed Record or Summary Record. Manifolders for Duplicate, Triplicate or Quadruplicate Copies of Invoices and Bills of Lading. Printed and Plain Rolls for Book Typewriters and all makes of Autographic Registers

The Century Store Systems Co.

DISTRIBUTORS OF

Century Autographic Registers and Supplies

Chicago, 112 Johnson Bldg. St Louis, 386 New Era Bldg. New York, 842 Manhattan Bldg.

Chicago, Ill.,

An excellent treatment by W. J. Hundley, Clinton, Iowa. The line " distributors of " in letter-spaced italic is a rather weak spot. Roman would have proved more satisfactory.

roman in the place of the italic for the addresses and words " distributers of."

William Finkelstein, Chicago.— The matter in the small panel should have been centered and not placed nearer the lower rule as you have done. Otherwise a very creditable specimen.

S. H. White, Rock Hill, South Carolina.— The ornaments are a trifle heavy for the type matter. The words " distributers of " should be placed nearer the line which follows them.

J. H. McCaughan, Albany, New York.— The decoration is entirely too prominent.

George M. Mackay, Alameda, Canada.— You have used too great a variety of type-faces. The words " distributers of " are too prominent.

W. L. Richardson, Red Oak, Iowa.— A very good arrangement, but the matter in the center panel is spaced too much. The one-point and hair-line rules do not harmonize in color.

Arthur B. Rager, Frederick, Maryland.— A pleasing and symmetrical design, but the type-face is rather hard to read when closely grouped, the italic adding to this confusing appearance.

W. T. Enoch, Washington, Pennsylvania.— The use of the periods to fill out the line gives a ragged appearance to an otherwise good specimen.

Milton R. Worley, Norfolk, Virginia.— The paragraph mark forms a heavy spot in an otherwise light panel. The spacing of the lines " Distributers of Century Autographic Registers and Supplies " is not pleasing.

Sales Registers for Triplicate Bills with Folded Detailed Record or Summary Record

Manifolders for Duplicate, Triplicate or Quadruplicate Copies of Invoices and Bills of Lading

Printed and Plain Rolls for Book Typewriters and All Makes of Autographic Registers

The Century Store Systems Company

Distributers of

Century Autographic Registers and Supplies

CHICAGO
112 Johnson Building

ST. LOUIS
386 New Era Building

NEW YORK
842 Manhattan Building

Chicago,——————————190—

Submitted by O. Grigutsch, Los Angeles, California. A very pleasing arrangement of panels. The panel at the right, however, is weak in color as compared to the other.

Andrew McBeath, Belton, Texas.— There is too much contrast between type-faces you have used. The addresses are too prominent.

J. C. Voline, Auburn, Nebraska.— Four series of type are too many to be represented in a letter-head. The display should be confined to one or two faces.

Ernest F. Brenninger, Reading, Pennsylvania.— Your division of the matter for the end panels is unfortunate. It not only gives undue prominence to one of the items, but makes one panel much darker in tone than the other. The ornament is rather heavy.

Albert L. Wallick, Washington, Pennsylvania.— The arrangement is original and unique, but breaks rather unpleasantly and gives too much weight to the display of the business of the firm.

George L. Selby, Gloucester, New Jersey.— The addresses at the top of the specimen are entirely too large.

O. L. Lilliston, Philadelphia, Pennsylvania.— While the date line is placed in a position to add balance to the design, it would hardly appeal to the business man as a good arrangement.

James H. Cotton, Elizabeth, New Jersey.— The reading matter in the end panels is too widely spaced, making them weak in color. The initials are too heavy for the balance of the matter.

George M. Graham, Freeport, Illinois.— You have given undue prominence to the branch addresses. Otherwise a very pleasing specimen.

Winfred Arthur Woodis, Worcester, Massachusetts.— An excess of rules and ornaments results in a rather confusing appearance. The rules are also a trifle light in weight to harmonize with the type-face used.

HAPPINESS is a habit — contract it.— *Elbert Hubbard.*

### INGENIOUS APPARATUS FOR SCIENTIFIC CALCULATIONS.

United States Consul Mahin writes from Nottingham, England, that, after five years' labor, Dr. P. E. Shaw, of the University College there, has completed an apparatus making it possible to measure the one seventy-millionth part of an inch, and which will prove of great use to scientists in their researches.

The invention consists of a very fine micrometer screw and a series of six levers acting in conjunction with it, which must be suspended by rubber bands from a specially made frame and inclosed in a box. The frame is placed in a vault under the university and surrounded with every safeguard against friction and vibration, "but even then," says Doctor Shaw, "it is impossible to carry out experiments to be successful while there is traffic in the streets. Every factory, too, where motive power is employed, must be closed, even if it is some distance away." Even a draft is said to be fatal to the successful measurement of such minute quantities as one seventy-millionth part of an inch. Dust must also be kept from the vault, and it is said that even the buzzing of an ordinary fly has made it necessary to suspend experiments till the insect has been disposed of.

The apparatus, it is claimed, could be made specially serviceable in measuring engineering gages. It is broadly asserted that all scientists recognize that Doctor Shaw has succeeded in surpassing every other form of measurement on gages in delicacy and accuracy. There are said to be many other uses for it — for instance, that it will act as a most delicate coherer for wireless telegraphy, and will promote the study of nature and possibly of the movements of the molecules of matter. Doctor Shaw is still improving his apparatus in the hope of measuring quantities still more minute. The general principle of the method is electric touch. This explanation is given: "If two surfaces, clean and polished, come in contact the current can at once be made to pass through them and excite a telephone or other sensitive recorder. Previously it has been impossible to measure the sparking gap of an electric current of less than thirty-eight volts, but with Doctor Shaw's apparatus a sparking gap of half a volt can be measured. If physicists desire to understand and explain nature's happenings it is imperative that there should be exact measurements of very small lengths and of extremely minute particles. Seeing that nature deals in such small quantities it is useless to attempt to unravel her secrets without the finest instruments."

SALES REGISTERS FOR TRIPLICATE BILLS WITH FOLDED DETAILED RECORD OR SUMMARY RECORD. ¶ MANIFOLDERS FOR DUPLICATE, TRIPLICATE OR QUADRUPLICATE COPIES OF INVOICES AND BILLS OF LADING. ¶ PRINTED AND PLAIN ROLLS FOR BOOK TYPEWRITERS AND ALL MAKES OF AUTOGRAPHIC REGISTERS.

The Century Store Systems Company

Distributors of

Century Autographic Registers and Supplies

CHICAGO, 112 Johnson Bldg. NEW YORK, 842 Manhattan Bldg. ST. LOUIS, 386 New Era Bldg

Chicago, Ill., [ ]

An unusually simple and pleasing letter-head, requiring very little time for composition, but giving proper display and excellent arrangement. A trifle more space on either side of the words "distributors of" and more space above the firm name would improve it slightly. Submitted by Miss N. M. Suydam, Glendora, California.

**Sales Registers**
for triplicate bills with folded detail record or summary record.

**Manifolders**
for duplicate, triplicate or quadruplicate copies of invoices and bills of lading.

**Printed & Plain Rolls**
for book typewriters and all makes of autographic registers.

THE

**Century Store Systems Co.**

DISTRIBUTORS OF

*Century Autographic Registers & Supplies.*

CHICAGO: 112 Johnstone Building. ST. LOUIS: 386 New Era Building.
NEW YORK: 842 Manhattan Building.

*Chicago,* ..... *190*

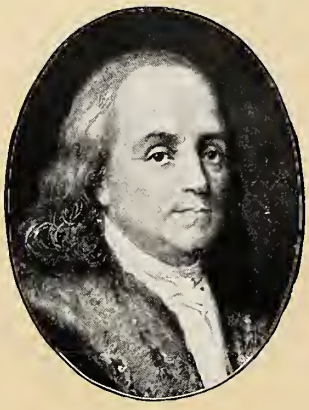
A typically English specimen, submitted by Robert W. Harle, Newcastle-on-Tyne. The four series used do not harmonize well, and there is an excess of decoration for dignified commercial stationery.

### SOMETHING NEW.

"Anything new this morning?" said the engine dispatcher, as he leaned his back against the cylinder and steam chest for the purpose of warming his vertebral column. "Nothing," said the roundhouse foreman, "except that fresh paint that you're leaning up against."— *Automobile Magazine.*

# Life of Benjamin Franklin

In Two Beautiful Volumes :: :: By James R. Brandom



In this, the latest and most complete biography of Franklin, Mr. Brandom has presented many new and hitherto unpublished reminiscences and stories concerning the life of this great printer-statesman.

Of the beauty of the two volumes of which this superb set is composed much could be said. They are exquisitely printed on the finest hand-made paper, illustrated by reproductions from the work of some of the world's greatest artists, and bound in full morocco in the best manner known to modern craftsmen.

## The Great Western Publishing Co.

Chicago :: St. Louis :: Denver :: San Francisco

# MACHINE COMPOSITION

BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE, 1897. By Frank Evans, 100 pages. $3, postpaid.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

THALER KEYBOARD.— An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, $4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $3; cloth, $2; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

MR. JOHN NORRIS, business manager of the New York *Times*, keeps an accurate record of operating expenses of the *Times* plant in every department. He calculates that the cost of power per one thousand ems for the *Times*' Linotypes is one-seventh of a cent and the cost of gas for heating the metal is one-half of a cent per one thousand ems.

ASSEMBLER SLIDE.— Frank J. McCay, who recently graduated from the Inland Printer Technical School, writes: "In a recent issue of the *Linotype Bulletin* I noticed a digest giving all the adjustments for overcoming that annoyance of matrices jumping out of assembler. I experienced this trouble recently. All adjustments were apparently O. K., but I found the finger on the assembler slide out of plumb. On dressing down inside of finger square and then setting same solid and square on assembler slide, I find this has eliminated that trouble of matrix jumping out of assembler."

A SWIFT GRADUATE OPERATOR.— D. D. Nuckolls, Monroe, Louisiana, who graduated from the Inland Printer Technical School some three years ago, has developed phenomenal speed since, and writes an appreciative letter. The following is an extract: "Since leaving your school I have made as high as nine thousand nonpareil per hour off the hook, but do not guarantee that all the time, and have worked in some of the best job offices and newspaper plants in the South." This is only one of several similar letters received recently and goes to show that with the foundation properly laid, the speed which operators can attain is limited only by the capacity of the machine.

NICHOLS VERIFIES SPEED RECORD.— Mr. Charles A. Nichols, whose portrait appears herewith, in a letter to this department, substantiates the statement recently printed in these columns regarding his speed performance and answers the questions of Mr. W. H. Stubbs, a rival claimant of the speed championship title. Mr. Nichols writes: "With the permission of THE INLAND PRINTER, I take the liberty to answer several questions asked by William Henry Stubbs, of Baltimore, in an article which appeared in THE INLAND PRINTER of September. His questions were in reference to a record made by me on a Linotype machine July 1. His questions result from an article which appeared in this magazine in August. This account of the speed record made by myself was written by a person unknown to me and contained several mistakes. For instance, the account said the machine I used had a speed of nine lines a minute. A statement verified by the Salt Lake *Herald's* machinist, B. L. White, shows that my machine had a speed of ten



CHARLES A. NICHOLS.

lines a minute during the entire eight hours. At times its speed was even greater. The type was nonpareil on a solid slug and did not contain heads, leads or dashes, but was measured just as it came from the machine. The proofs were corrected as fast as they were read. The copy furnished was type-written syndicate matter, and was used in the supplement of the Salt Lake *Herald* on the following Sunday. Mr. Stubbs says in his article: 'In the illustration with Mr. Nichols at the machine the knife-setting device indicates a minion slug.' If Mr. Stubbs had looked more carefully at the illustration he would have probably noticed that the machine was locked up and that it would be impossible to set a line of type with it in this condition. The flash-light photo was taken Monday afternoon, the day following the date on which the record was made. It was taken at what is known as No. 6 machine, simply to show a cut of the Linotype machine and myself to illustrate the story which appeared in the *Herald.* The machine on which the record was made is known as No. 8, a nonpareil machine. This is so located in the office that a good photograph of it could not be secured. The scale in Salt Lake City is 11 cents per one thousand ems, and for the night's work I received $11.70, duly verified and sworn to by William Igleheart, manager of the Salt Lake *Herald.* That the type was duly set, measured and corrected is sworn to by the following witnesses: William Igleheart, manager of the *Herald;* B. L. White, machinist, and Sydney Hecker, foreman. The affidavits have been forwarded to the Mergenthaler Company in New York."



C. P. GARING.



GEORGE VANDENBERG.



M. R. JOHNSON.



B. L. EISENBREY.



S. E. MANNING.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

End Squirts.—W. L., Austin, Texas, writes: "Enclosed please find slug. You will notice there was a left-hand end squirt. I have been having considerable trouble with this machine in the last two weeks through these squirts, and I can not locate the trouble. Will you be so kind as to suggest a remedy?" *Answer.*— When squirts occur on the left-hand end of long lines, it is an evidence that the lock-up of the mold disk against the matrix line is too tight. Adjust it by the eccentric in the roller which runs in the gear cam. Keep the spacebands lubricated with graphite, and see that your justification levers move up freely; also clean the face of the mold and have the mold wiper so set that it wipes the face of the mold at each revolution.

Cracked Crucible.—C. P. G., Fulton, Kentucky, writes: "I am having some trouble with the machine here. On casting, the metal spurts out the top just above the mouthpiece, running over the top on the molding-wheel and clogging the machine. I have used red lead, oil, putty, also cement mixed, on the top of the mouthpiece, but to no avail. Can you tell me whether the pot needs repacking, or do you suppose there is a hole worn through from the neck of the crucible?" *Answer.*— The crucible of your pot must be cracked, and there is nothing you can do but get a new one to replace it. A similar trouble is sometimes due to running the pot too full of metal, so that it pours out of the mouthpiece when the pot tilts forward, before the pot has a chance to lock up against the mold.

Adjustment of Magazine.— M. H. C., Pana, Illinois, writes: "I wish you would tell me if it is the back magazine entrance that needs adjusting if the matrices fall on top of the magazine. In several cases I have found different matrices clogging up the channel other than their own. Sometimes the distributor will work O. K. for hours, without giving any trouble. When I change magazines to six-point, every few minutes I have this trouble." *Answer.*— If the matrices are clogging in the distributor entrance or falling on top of the partitions, it is because the magazine is not set properly sidewise. Adjust it by the screws in the side of the magazine until, when the distributor is turned by hand, the matrices dropping from the bar will just clear the proper partition. Run out all the letters in any one channel and let them distribute one after another in making this test.

New Verge Lock.— C. S. J., Stamford, Connecticut: "(1) Please state in detail how to move rods back from verges prior to lifting off magazine on a Standard No. 2 Linotype, there being no upper locking bar used. (2) What is the cause of small particles of metal adhering to matrices and carrying into magazine?" *Answer.*—(1) In order to disconnect the verges from the magazine on the late model Linotype it is necessary to throw the small lever projecting from the right-hand side of the magazine above the verges. This is the verge lock, which takes the place of the old style wire, which had to be inserted, the present one being fixed in the magazine and requiring a half turn to lock the verges. Of course the keyboard must also be locked and then the keyrods can be turned backward in the usual manner. (2) The cause of metal adhering to matrices is ordinarily insufficient pressure in locking the mold against the matrices, allowing a fine film of metal to spread over the edges of the matrices. The adjustment for this is the eccentric for the roller which travels in the gear cam.

Uneven Trimming of Slugs.— K. E. K., Port Jervis, New York, writes: "Enclosed find two slugs — one 13 and the other 26½ ems long. You will notice how the trimming appears on the two slugs. Why is this difference on the long slug when changing from the small measure to the larger? This has occurred just recently,

and I have been operating on the knives without permanent success. If I get the long slug true, then the short slug is too deeply cut, and vice versa." *Answer.*— It seems that your back knife is not parallel with the mold. I am presuming that you are using but one mold in the disk. The same thing would occur if you were using two molds and both of them were not exactly in alignment with the stationary trimming knife. The molds must be placed so that the slug cast in either one will trim in an identical way. Of course if the stationary knife is not parallel with the mold, short slugs may trim perfectly, while longer ones will not do so. Line up the stationary knife first, without reference to the adjustable knife. Fix the latter after you get the stationary knife properly set.

Alignment of Elevators.— F. J. F., Ottawa, Illinois, writes: "In the current issue of The Inland Printer I notice, under the head of Machine Composition, you run the digest sent me by letter of September 12 in reply to my inquiry of wearing of combinations on matrices and improper alignment of second elevator bar and first elevator intermediate bar. Perhaps it would be of interest to you to know how I overcame the difficulty. In concluding that plate on second elevator bar was not worn sufficiently to undertake the trouble of placing a plate to hold same in proper position, I reasoned out another scheme. Loosening the screws holding front plate of elevator intermediate channel, I inserted thin manila cardboard at the bottom of each brace of the castings, giving the same about ¼ inch clamp. By doing this, the top of the front plate was tipped back sufficiently to bring into proper alignment the parts affected, and yet not interfere in the least with the transfer of spacebands or matrices." *Answer.*— It is not advisable to tilt or otherwise throw out of adjustment parts of the Linotype machine. Such practices will surely give trouble later on. A renewal of worn parts is the proper remedy in this case.

Lead-poisoning Among Printers and Operators.— The chief inspector of factories and workshops of London, England, reports annually to the home secretary as to the working of the factory acts. Foremost in importance he puts lead-poisoning, in which there were nineteen cases, four proving fatal. The nineteen cases are made up as follows: Compositors, fourteen (three fatal), and one each in a stereotyper, a Linotype machinist, an assorter of type, and a Monotype caster. A special warning is given as follows: Mr. Allhusen (Newcastle), under the heading of "Dangerous Trades," reports the results of some experiments he made respecting the fumes from type-melting pots: "Three years ago, after a conversation with Mr. Vaughan respecting the necessity to provide hoods over type-melting pots, I made the experiment during the vacation, of aspirating the gases from the pot of molten metal into acid, for three days, and found no trace of lead upon analysis. It seemed to me unreasonable to suppose that lead, a metal of high volatility, should be volatilized, even to the smallest extent, at the temperature of the melting point of type metal (lead volatilizes at about 1,500 C., while type metal melts at about 300). There was a chance, however, that some of the oxide forming the dross at the surface might be carried away by the hot air arising from the pot, and deposited in the rooms. I have this year obtained direct confirmation that such is actually the case."

Adjustment of First Elevator.— E. R. L., Richmond, Virginia, writes: "(1) The justification for first elevator after mold comes forward on locking pins is in screw on top of first elevator, and one-thirty-second inch rise in elevator is about proper, as I understand it. I have a machine which if set to that justification will cause the mold to cut or shave the ears of matrices, and the only way to prevent touching the ears is to give elevator at least one-fourth of an inch rise, which in my judgment is a powerful pull on ears in justifying line. And another thing occurs: The matrices are shaved off more on the left-hand end of a line than on the right-hand end. Everything is apparently in good shape about the first elevator; screws are all tight; no accumulation of metal in same or on mold; lines sent in are not tight; tight line attachment working all right. (2) I have a good deal of trouble with the letter 't,' both lower-case and cap. I know the combination is delicate, but they seem to give out too quickly for me and drop off second-elevator bar, and when they transfer they do not seem to track; that is, they do not strike the combination on second-elevator bar, but get stuck tight on it and prevent transfer into distributor box. Sometimes they drop off into the hair-space box. I have examined the second-elevator bar and it is perfectly smooth; no dents to break combination, and if matrix is put on by hand it goes on easily and correctly. I have examined elevator intermediate bar and channel to see if anything was striking the combination, but nothing is wrong there." *Answer.*— (1) If you can not get one-thirty-second inch adjustment in the first elevator your mold must be out of place in the disk. It must be set in the bottom of the pocket and as far to the right as it will go. Secure it tightly with the screws; then make your adjustment of the first elevator so that it rises but one-sixty-fourth inch before the cast. (2) The damage being done to the combinations of the lower-case letters shows that the adjustment of the first-elevator cap is not properly made. It is evident that the combinations are striking on the second elevator as the matrices are transferred. This may be corrected sometimes by the first-elevator cap, but if the second elevator is worn, a new plate is in order, or the repair of the old one. Examine the alignment of the second elevator with the plate in the first-elevator cap when the second elevator is down. Do not have any matrices in the first elevator. You can then see if the parts are in alignment.

### Recent Patents on Typesetting Machinery.

Assembling Mechanism.— W. G. Middleton, Tucson, Arizona, assignor to the Mergenthaler Linotype Company, New York city. Filed March 30, 1906. Issued September 4, 1906. No. 830,350.

Double-Magazine Linotype.— T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 23, 1906. Issued September 4, 1906. No. 830,436.

Multiple Magazine Linotype.— Frank Johannesen, Erie, Pennsylvania, assignor to Mergenthaler Linotype Company, New York city. Filed April 28, 1906. Issued September 11, 1906. No. 831,003.

Assembler Lift.— C. T. Libby, Portland, Maine. Filed December 8, 1900. No. 832,396. Filed June 19, 1903. No. 832,397. Filed July 23, 1903. No. 832,398. Issued October 2, 1906.

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### BOOKS THAT HAVE NOT HELPED ME.

"Under a Mysterious Spell," by Brander Matthews.
"The Naked Truth," by Anthony Comstock.
"Other People's Money," by Paul O. Stensland.
"Chips That Pass in the Night," by John W. Gates.
"The Laying of the Last Minstrel," by Lew Dockstader.
"The Origin of Speeches," by W. J. Bryan.—*S. E. Kiser.*

# Question Box

**This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.**

Imitation Typewritten Work on Job Presses.— J. P. S., Kansas City, Missouri: "Will you please send me information concerning the ribbon for imitation typewritten circulars for a 10 by 15 inch press, also the reel?" *Answer.*— The September, 1905, number of The Inland Printer contained an article entitled "Imitation Typewritten Letters," which gives full particulars regarding this process.

A Vignette Screen Punch.— A. F. Co., Baltimore, Maryland: "Can you give us the name and address of the manufacturer of a hand-engraver with screen or lines on it, to soften down the rough edges of half-tones?" *Answer.*— Frank R. Craig, Hamilton, Ohio, manufactures a vignette screen punch; price, 50 cents.

Paper-box Machinery.— M. B. Co., Fredonia, New York: "We would like to ascertain where we can purchase a machine such as boxmakers use for folding and pasting the paper around the outside of candy boxes." *Answer.*— The M. D. Knowlton Company, 29 Elizabeth street, Rochester, New York, can supply you.


The Chicago Farm Journal

We don't want you to use The Chicago Farm Journal just because we SAY it will pay you. And we are not satisfied if you use it because you THINK it pays you. We want you to use it only when you KNOW it pays you. That's why we insist that you key your ads.

The Chicago Farm Journal Company

Eastern Office: 14 Bond St., New York Western Office: 1 Ada St., Denver


*Answer.*— The Miller-Bryant-Pierce Company, Aurora, Illinois, manufacture this attachment, and can give you full particulars.

Ingot Casting Apparatus.—J. K., Amsterdam, Holland: "Can you furnish me with the address of a manufacturer of pig-casting machines, with cooling apparatus, for casting pigs for the Monoline machine?" *Answer.*— E. W. Blatchford & Co., 70 North Clinton street, Chicago.

Reformed Spelling.— W. H. W. & Sons, Freeport, Illinois: "Can you furnish us a list of words as spelled in the new style?" *Answer.*— The Government Printing Office, Washington, D. C., will send you a booklet on the subject upon receipt of 25 cents.

Imitation Typewritten Letters.— J. R., Dallas, Texas: "I write you for the process of printing imitation typewritten letters on a job press through silk. Kindly inform me how the work is done and where I may obtain the necessary materials with which to do such work." *Answer.*— The September, 1905, number of The Inland Printer contained an article entitled "Imitation Typewritten Letters," which gives full particulars regarding this process.

Paraffining Machine.— T. P. Co., Warren, Pennsylvania: "Can you tell us where we can procure a machine to apply oil or paraffin to paper and cardboard signs?" *Answer.*— The M. D. Knowlton Company, 39 Elizabeth street, Rochester, New York, or Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

Carbonized Paper.— S. C. Co., Columbus, Ohio: "Do you know of any preparation for printing a carbonized effect on the back of paper, making thereby a paper face and carbon back, to be used in duplicate ticket books, etc.?" *Answer.*— The General Manifold Company, C. T. Burkhardt, General Manager, Franklin, Pennsylvania, can inform you.

Holiday Text Cards.— G. W. W., Wildwood, Pennsylvania: "Can you inform us of the address of a firm handling text cards like the enclosed? We desire them in one thousand packs for Christmas trade." *Answer.*—

Raphael Tuck & Sons, Boston, Massachusetts; Taber-Prang Art Company, Springfield, Massachusetts, or Michael F. Tabin, 373 Broadway, New York city.

Brass Plate Engraving.— C. E. & P. Co., Milwaukee, Wisconsin: "Can you supply us with the address of a brass-plate engraver?" *Answer.*— Edward Flemming & Co., 415 Dearborn street, Chicago.

Envelope Manufacturers.— T. C., St. Paul, Minnesota: "Will you oblige me with the address of firms making envelopes?" *Answer.*— John H. Batterman & Co., 334 Dearborn street, Chicago, manufacture envelopes.

Double Vignetting Punch.— V. P. Co., Terre Haute, Indiana: "Please send us immediately one double vignetting punch for smoothing up the edges of vignetted halftone cuts." *Answer.*—We do not handle articles of this nature and would refer you to the F. Wesel Manufacturing Company, 70-80 Cranberry street, Borough of Brooklyn, New York.

Parraffined Paper.— C. B., Kalamazoo, Michigan: "How is paraffined paper made?" *Answer.*— Paraffined paper is made by drawing long rolls of paper, by means of a series of cylinders, through a steam-heated trough containing a solution of paraffin and stearic acid, and thence to a large wooden cylinder on which it is rolled.

Stereotype Metal.— C. C. Co., Niagara Falls, New York: "We are in the market for stereotype metal and would like to receive quotations on same in one-ton lots." *Answer.*— E. W. Blatchford Company, 5 Beekman street, New York, and Great Western Smelting & Refining Company, 175 West Kinzie street, Chicago, can quote you prices.

Lithographing Machinery, Etc.— E. N. M., Griffin, Georgia: "Will you kindly give us the address of manufacturers of lithographing machinery, presses, etc., also the name of some firm which engraves lithograph stones for the trade." *Answer.*— The following firms can supply you with lithographing machinery: Fuchs & Lang Manufacturing Company, 29 Warren street, New York, and Robert Mayer & Co., 19 East Twenty-first street, New York city. We do not know of any firm that engraves lithograph stones for the trade.

Roller Composition.— "Subscriber" asks: "Can you give me a good formula for roller composition?" *Answer.*— The following is recommended: To eight pounds transparent glue add enough water to cover it; let it stand with occasional stirring seven or eight hours. After twenty-four hours, all the water should be absorbed. Heat it in a water bath, as glue is always heated as soon as melted, and when both rise, remove from fire, and add seven pounds molasses that has been made quite hot. Heat with frequent stirring for half an hour. The molds should be clean and greased. Pour into molds after it has cooled a little, and allow to stand eight or ten hours in winter, longer in summer. Some use far more molasses, three to four times above quantity, and less water. In this case, after soaking one to one and one-half hours, the glue is left on a board overnight, and then melted with addition of no more water, and three or four times its weight of molasses added. Two hours' cooking is recommended in this case.


# Increased Incomes

**Are the results of a course of instruction in the Inland Printer Technical School. Instruction is given in Job Composition and Linotype Machine Composition. The regular course in each branch consists of six weeks. Students may enter at any time. Linotype course, $60; Job course, $25.**

**Inland Printer Technical School**
**120-130 Sherman Street :: :: CHICAGO**


If employing printers were as well posted on the cost of manufacture as are employers in other lines of manufacture requiring the same amount of capital, there would most probably be as many well-to-do printers as there are rich manufacturers. Would it not be wise to consider this point when you feel like cutting the price of your product to help some of those other manufacturers?— *The British Printer.*

# PROCESS ENGRAVING

BY S. H. HORGAN.

**In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85, postpaid.

THREE-COLOR PHOTOGRAPHY.— By A. von Hübl. $3.60, postpaid.

PHOTO-MECHANICAL PROCESSES.— By W. T. Wilkinson, revised and brought down to date by the author. Cloth, $3.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, $3.

SENSIBLE SANITARY DARKROOMS.— American process-workers who came under the influence of Mr. H. O. Klein, while he was in this country introducing his collodion emulsion, are indebted to him for the stress he put on the cleanliness of the darkroom. He recommended that the walls of the darkroom be covered with a glazed paper or painted, the color to be a deep orange-yellow; the floor to be covered with linoleum, or oilcloth; a porcelain sink and only those things used in the coating and development of an emulsion plate to be allowed in the darkroom. With the wet plate dust that fell on the plate was washed off by the flow of the next solution. Not so with emulsion. If photographers considered how unhealthful dirty and ill-ventilated darkrooms were they would avoid them.

THE UNITED STATES GOVERNMENT PROCESS PLANT.— From Manila comes an inquiry as to whether the United States Government has its own photoengraving plant as it has in the Philippines. *Answer.*— The Public Printer made the recommendation to the present Congress that it would be highly profitable and exceedingly convenient to the Government if it had its own process plant in Washington where all kinds of illustrations, maps, charts, patent drawings and even collotype work could be done. A Mr. Brown was commissioned to gather estimates as to the cost of establishing and maintaining such a plant. The writer gave his assistance toward compiling the estimates, which Mr. Brown took back to Washington. The matter was laid over at the last session of Congress, but is sure to come up again at the coming session.

BURNING ENAMEL.— It may not be generally well known that intense heat and sudden cooling will soften copper, but the only way to harden copper again is to hammer it. After burning in the enamel the copper plate should be cooled slowly. This is the way S. Scholes tells how to do it in *Process Work:* In burning in copper where fish glue has been used as a resist, the heating over the gas should not be carried to such an extent as to require the copper plate to be plunged in water. When cooking the plate, it should be kept in the flame until the shadow portion becomes a good brown color, and the high lights are of an equal crimson or pink color. If this is taken out of the flame and put on one side for a minute or so, the high lights will gradually turn a silver color and the shadows become a chocolate color. While this is taking place the next plate can be cooked up, and when the first has reached its desired color put to cool on an old litho stone or a flat iron bed. If this way is tried there is no need for rushing the plate and no fear of overcooking the high lights.

ENAMEL FORMULAS AGAIN.— James G. Sweet, Boston, writes, among other things: "I have been using for years an enamel formula I got from your pages and found it quite satisfactory. A friend of mine sent me from abroad the following formula which he said was the most up-to-date thing in half-tone work he found over there:

| | |
|---|---|
| Water | 9½ ounces |
| Le Page's glue | 3 ounces |
| Citrate of iron and ammonia | 42 grains |
| Bichromate of ammonia | 130 grains |

I have tried it and never had so much trouble with the enamel lifting from the plate. I write you to learn if you know anything about this new formula and if I have the proportions right or is there anything left out?" *Answer.*— There is such a formula which comes highly recommended from abroad and you are the second reader who has written telling that there was trouble in working it. I can not see the reason for using citrate of iron and ammonia, citrate of ammonia would be better. But why, after all, experiment with this new formula when the old one was, as you say, quite satisfactory?

PREPARING METAL FOR THE ENAMEL COATING.— Herman J. Schmidt gives this advice as to the preparation of metal plates so that the enamel will stick: "See that your plates are properly prepared before applying enamel. Use a fine cutting charcoal. This removes all grease and gives it a roughness, or tooth or grain as you call it, which is sufficient to give the enamel a hold. If you do not want to use charcoal, grain your plates in a passing bath. First remove all grease by polishing with most any powder, rouge, emery, whiting, chalk, pumice, etc., then wash well.

If the plate be zinc, make a five per cent solution of nitric acid and let it pass over the plate a few times, then wash well, clamp plate in the whirler, and pour enamel on to it. For copper the same treatment, only use perchlorid of iron solution, one ounce to three ounces of water. This will give you an absolutely safe surface for your enamel, one that you can etch in a fifty per cent solution of nitric acid and not come off."

CHALK PLATES.—R. K. Benson, Kansas City, writes: "I have a number of steel plates that I should like to coat with a chalk mixture for engraving through with a needle and stereotyping. Can you tell me the composition of the mixture?" *Answer.*— Formulas for chalk plates have been published in this department. Here is one from the *Process Engraver's Monthly:* Take some good gum solution, made by slowly dissolving gum arabic in warm water until it is about the consistency sold by stationers for scrap album purposes.

| | |
|---|---|
| Precipitated chalk | 8 ounces |
| Gum solution | 1 fluid ounce |
| Water | Quantity sufficient |

Add the water and stir all together until the whole becomes a thin batter that will pour well. The base must be free from grease, rust or scale. Make the base as hot as the hand can comfortably bear it, then pour on the chalk mixture, and set the plate level in a slow oven. When dry, the surface will have a crust that can be pulled off and the chalk scraped or cut level. It is difficult or impossible to give exact formula, but if there is too little gum, the plate will be soft and crumbly; if too much gum, it will be hard. A little experience will enable usable plates to be made every time.

A NOVELTY IN CARD PRINTING.—A. B. Cummings, Duluth, Michigan, writes: "I enclose two of my business cards. Have you ever seen anything like them? They have interested every one who has seen them. The line-work is worked in the half-tone. Being an engraver of fourteen years' experience, I wish to thank you for your very interesting and instructive columns devoted to process engraving. I don't care how long a man has worked at his trade, there never comes a time when he has learned it all. With our craft especially there is always something new — some new trouble with chemical combinations. I won't say often, but then now and then. Watching THE INLAND PRINTER and reading your columns carefully has helped me out of a hole many a time. Then I can always see where I can improve and make life more worth the living." *Answer.*—After all these nice words about this department I am obliged to reciprocate by saying the cards are beautiful and describe how they were made: A half-tone negative was made of a piece of birch bark. After, a print was made on metal from a live negative of the card design, the half-tone of the birch bark was printed over it and the plate etched, the effect of the card being that it appeared as if printed on birch bark—this effect being heightened by double printing from the same block in an orange and blue-black ink.

AUSTRIAN AND ENGLISH COLORWORK.—F. C. Tilney, in commenting on an exhibition of Austrian color-printing, makes comparisons with similar work in his own country that are not complimentary to the latter. Here are a few paragraphs from what he writes in the *British Journal of Photography:* "Those who have had to do with the reproductive arts in England know how often proofs pass and repass on account of blemishes so obvious that they wonder that such proofs could ever have been submitted. Your Britisher has usually to be told inch by inch; the customer acting as foreman printer. Your Continental can show his customer what is wanted. His intelligence, his infinite capacity for taking pains, and his general nattiness usually bring about a result at the first essay. As was to be expected in an exhibition of Austrian work, Vienna makes the bravest show, Prague coming next in importance. Particularly good are the specimens of four-color printing, a method not worked in this country to any great extent, though examples of it are common enough, passing for three-color work to the uninitiated. In the majority of proofs shown without originals in this interesting exhibition, however, one is conscious of a fine color sense on the part of the makers. The purple, or red, or yellow all-overishness which mars so much three-color work is delightfully absent. This is probably due in many cases to the



EXPECTATION.
Courtesy J. B. Mabry, Houston, Texas.

fourth printing. A delicately light tint of blue, for instance, such as a tender sky may demand, is an impossibility when there are only small dots of dark blue far apart to give it, but a pale ink pretty fully applied is a different matter. When this is pressed into service, the dark dots are free to do their shading duty in other parts without hurt to delicate passages. Of course this method may mock all the theories and outrage the theorists, but when it comes to actual commercial practicality, how much are the theories of enthusiasts allowed to count? Is it not a fact that blockmakers are to this hour seeking their salvation in new and yet newer experiments with color filters in one hand, while they are turning out their marketable work with the other? Is it not a fact that blocks are fine-etched, retouched, unmounted and knocked up from behind, burnished, tooled, and otherwise licked into shape, and all this in acordance with the customer's grumbles? Are there three ideal inks for all purposes in daily and universal use? Truly our theories are out of reach at present. They are proper and inspiring on the rostrum, or before the scientific proscenium; but behind the scenes we are "fine-etching" for dear life. "Fine-etching" is the confession of the theoretical breakdown. Moreover in England it is the bane of artistic work, because as a rule the etcher himself is not fine enough. They do these things different in Germany."

# The Greater Magazine for 1907

THE PLANS of The Greater Magazine for 1907 are so far advanced that the publishers feel confident that this will be the greatest year in the history of this successful publication. Arrangements have been perfected whereby the work of the greatest writers and artists will be placed before its readers. A greater array of literary and artistic ability will be represented than has ever been connected with a single magazine. Among the attractions offered for the coming year the following will be found:

The Great Northwest . . *Arthur Hope*
The Church in Politics . *James Sharpe*
Municipal Power . . . *Harrison Gray*
"When Our College Team Won"
*James R. Godfrey*
"The Only Hope" . . . *B. R. Jones*

These will, in a small measure, convey an idea of the character and scope of the articles to be published during the coming twelve months. The illustrations will be the work of the world's leading artists.

The Greater Magazine Company
222 Johnson Street, Chicago.

# PRESSROOM

BY JOHN E. CASHION.

**This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

WRONG GRADE OF INK.— J. W. S., Martinsville, Indiana, writes: "Enclosed find sample of half-tone work, also paper used. The color is very light; could not run it heavier on account of picking. If not asking too much, would like to know how to overcome 'picking' on work of this kind. Ink used was combination black." *Answer.*— The ink employed is entirely too strong in body for delicate coated stock. It is seldom a combination black ink will cover enamel paper on heavy cuts without lifting, as it is made especially for the various classes of work, such as bond, linen and book papers. For work of this nature, use regular half-tone ink and a full color may be carried without fear of picking.

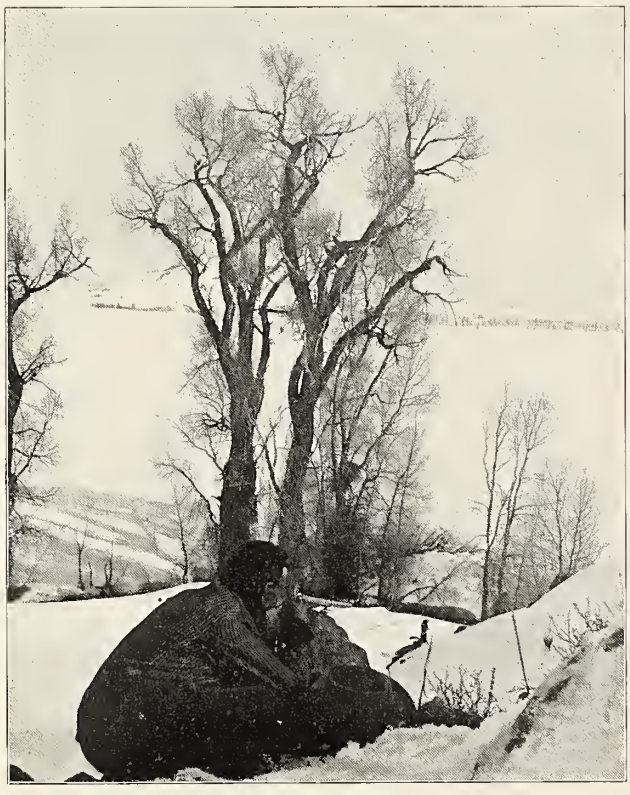
PRESS SLURRING.— J. H. M., Omaha, Nebraska, writes: "Can you tell me how to overcome the slur on a job press? You will notice by the enclosed specimens that the slur appears at the top and lower edge of each. Have tried all known remedies, but when I attempt to print anything like a heavy form, the slur is sure to appear." *Answer.*— Slurring is usually caused when the platen of the press is not set evenly on the impression screws, or when the form is locked up too high in the chase; especially if the form be large. Excessive packing will also cause slur. When extremely heavy forms are to be run on a job press, care should be used in the selection of the tympaning, using only hard tympan and as few loose sheets as possible. Test the accuracy of the platen to the bed of the press, also the friction stud in the large gear wheel, which sometimes becomes worn down and causes looseness and a slight wabble in the platen as it is taking the impression.

TROUBLE WITH ROLLERS.— S. W., Abbeville, South Carolina, writes: "We have recently moved our pressroom into a basement, where the ventilation is poor and the light is hardly sufficient. We are running a Babcock Pony Press and have much trouble with our rollers. The ink will not distribute as formerly and the rollers become as clean as if they had been washed after running a short time. The ink accumulates on the 'table' and the print is very pale. There is, at times, considerable dampness in this basement, and rollers that are not in regular use become moldy and rotten in a short time. Do you think all of this can be attributed to lack of ventilation?" *Answer.*— Rollers that are used before being thoroughly seasoned will often cause trouble such as you speak of. Or if rollers are placed in damp quarters, they become water-soaked and are unfit for use. This, no doubt, is the cause of your trouble. Store the rollers in a dry place and only keep them in the pressroom while in use. Keep a thin film of good machine oil on the surface of the rollers to prevent them from absorbing moisture and swelling.

REPLACING OLD WAYS.— J. O. C., Danbury, Connecticut, writes: "I have ten cylinder presses in my care, two of which are 'Economics.' The tracks beneath the bed, which support the trucks, are in bad condition. Both the upper and lower tracks have several hollow places worn in them from the reversing of the trucks. One of the hollows is directly under where the bed and cylinder or grippers meet, causing a slur. I have used rosin, with little or no success. Newspaper can be run without slur, but any hard or enameled paper will show a slur a quarter of an inch deep all along the grippers. Can the tracks be turned over, or are they smooth finished on both sides?" *Answer.*— The trouble you complain of may be overcome by replacing the lining of the old ways with new ones. It is not advisable to attempt to reverse the ones now in use, as they would have to be dressed off and refitted, which would make them too thin to hold the bed up to its proper height. Write the pressbuilders direct, giving them the number of the machine and the part desired. They have the different parts of these presses in stock and they can be obtained on short notice.

GOLD LEAF WORK.—D. J., Grand Rapids, Michigan, has sent a sample of printing on satin ribbon, regarding which he writes: "Will you please enlighten me as to the best method of printing on ribbon with gold or white leaf? Also, how is the leaf applied? I enclose one printed with ordinary gold size." *Answer.*— The apparent defect on the specimen sent is caused by the leaf not having been applied with enough pressure. Good gold size, (yellow) with a small quantity of heavy gloss varnish added, is sufficiently strong to hold gold or white leaf to cloth or paper. The leaves of gold should be cut into approximate sizes of the spaces to be covered and the leaf lifted on with a regular gold leaf pad and laid onto the printed matter, taking care that it is laid on smoothly. Then a sheet of paper should be placed over the leaf and a second impression taken, so as to press down and affix the leaf more firmly. It is advisable to allow the smut-sheet to remain in the work until it becomes thoroughly dry, when the surplus leaf may be gathered up in soft rubber especially supplied for that purpose. By this method there is hardly any waste, as all the surplus gold may be picked up, leaving the print clean and sharp.

SECURING REGISTER.— W. O. G., Washington, D. C., writes: "Will you kindly give any information you may possess that will assist a pressman to stop an irregular register in a cylinder press? The work done when the trouble occurred was blank-book headings. At a speed of fifteen hundred impressions per hour the sheets come out with the printing sometimes in the boxes where it should be, and the next two or three impressions would strike above the center about two leads. Yet this variation would run uniformly straight with the gripper-edge of the sheet. Running the press at a speed of two thousand an hour gives better results and the fault is lessened. Yet there is a noticeable defect in lines which back up each other. The peculiar nature of this fault is that it is irregular. In other words, it does not appear on all work. Right here is where the puzzling part comes in." *Answer.*— Apparently the variation in register is due to the register rack not engaging the segment on the cylinder properly. This



A SNAP-SHOT.
Photo by E. M. Keating.

is often the cause of just such a variation; especially if the press has been run a number of years and the rack does not fit the registering-segment on the cylinder properly. The adjustment of the cylinder to the bed bearers is also important. It should remain firmly on the bed bearers at all times, and if started properly (i. e., the segment engages the rack in the proper manner), little variation in register will be noticed between the bed and the cylinder. See that the feed-guides do not rise too quickly and lose control of the sheet before the grippers take it. They should remain down in contact with the tongues as long as possible, yet rise quickly enough to allow the grippers to take the sheet without tearing. Avoid setting the grippers too tight, as this is sometimes the cause of poor register. The air-springs should also be looked after and changed according to the speed the press is run. After securing a register, do not change the speed or run the press at various speeds and expect the same results, as it is impossible to secure perfect register under such conditions. Other information covering this work appeared in this department in the May issue of THE INLAND PRINTER.

BLENDING COLORS.— E. J. S., Milwaukee, Wisconsin, writes: "Enclosed you will find a copy of a blotter which has given me a great deal of trouble, and which I would like to inquire about. There is a red tint run over buff tint on white stock, and I do not seem to get the right idea of printing the red and having the edge fade off like the sample. I tried shaving down the edge and smashing the cut, but it leaves an abrupt edge. Could it be that the form rollers are raised off the cut on one end? The work is to be done on a Colt's press." *Answer.*— The effect on the blotter before us is obtained by blending the red color by means of a division in the ink fountain. Run the buff tint first and follow this with all the other colors excepting the red, which should be run last. Lock the tint-block in the chase as near the center of the bed of the press as possible. Then place the ink in the fountain so that the feed supply will only cover the half of the sheet you desire to print, keeping the rollers clean on the other part of the press. All vibration should be taken out of the distributing rollers so the flow of ink may be controlled, holding it at one end of the sheet only. The tint-block should cover the entire sheet while printing, to avoid any streaks, or leaving an impression mark from the edge of the plate. In this case, the red tint being printed at an angle, it is necessary that the guides be set in that manner so the position of the sheet will conform with the flow of the ink. A very good dividing block for holding the ink in the proper place may be made of plaster of paris. Pen up one end of the ink fountain the width of the block desired; then mix the plaster of paris with water and pour it in the fountain and drop one or two heavy slugs into the block to give it weight. After it is thoroughly dry, remove the block and it will fit snugly at any point in the ink fountain. A block made in this manner will be heavy enough to prevent the ink from crowding it out of position. Of course, the red printed in this way must be a transparent tint, and any admixture should be of a transparent material.

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## ORIGIN OF THE POSTAGE STAMP.

Quite recently there has been more or less discussion as to the origin of the postage stamp.

Perhaps the most authentic story is that which comes from the postoffice department at Washington.

It appears that about sixty-five years ago Rowland Hill was traveling through one of the northern districts of England, and for a time was sojourning at an inn where the postman came with a letter for a young daughter of the innkeeper. The young miss turned the letter over and over in her hand, and after examining the envelope minutely, inquired the price of the postage, which was a shilling. She sighed sadly and returned the letter to the postman, saying that it was from her brother, but that she had no money.

Mr. Hill was an onlooker and was touched with pity. He paid the postage, and his action seemed to embarrass the girl. When the postman had gone she stated to Mr. Hill that some signs marked on the envelope conveyed to her all she wanted to know, and that as a fact there was no writing enclosed. In extenuation she said that she and her brother had contrived a code system of communicating, as neither of them were able to pay post charges.

Mr. Hill thought of the result of a system which made such frauds possible. Before another day he had planned a postal system upon the present basis.— *Harper's Weekly.*

# PROOFROOM

BY F. HORACE TEALL.

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.— By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, $2; leather, $2.50, postpaid.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A. manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

SPACE AND LIGHT FOR PROOFREADERS.— A. F., Boston, writes on this more than interesting subject: "Will you give an inquirer some idea as to furnishing and space allowed in proofrooms in well-to-do printing-offices? I worked for some time in an office where a gallery over one end of a composing-room having the tops of two ordinary windows (rising three and a half feet above our floor) for light was the proofroom, so called. It was fifteen feet long and four feet wide, and three or four people worked in it. In one of the large establishments here, with about thirty people in this department, a little more than 280 square feet is the space allowed for proofreaders. They are packed in like sardines, and it is impossible to get space to revise one proof by another or to have books of reference at hand. The lighting of the place is good, however, as one side is nearly all window-space; but conditions as to air and elbow room, and the provision of only half partitions between first readers, are decidedly bad. Is there any law (or rule) that workers shall have a certain amount of air-space and light?" *Answer.*— Printing-offices vary greatly, some making their proofreaders very comfortable in all respects, but many having very poor provision for them. A New York morning paper used to have just such a gallery as the one mentioned, though it did not suffer for want of light, as the work was done in the night-time. The men in it undoubtedly suffered from lack of fresh air, of which the three or four might have enough; but in this night place there were eight or ten workers, and a dozen or more gaslights. (I remember an office in Chicago where gaslight alone gave so much heat that no other was needed in midwinter.) The gallery story reads as if life there may have been bearable, though not very comfortable; but what is said about the large Boston establishment sounds like mere barbarity. A room about as large as seventeen feet square for thirty workers, with some of them reading aloud continuously! If there is no law prohibiting such conditions, there should be one. The statement that it was impossible to revise a proof must be somewhat exaggerated, because of course they were revised, and could not have been in a place where it was impossible. Any work in such close quarters, though, must come pretty close to torturing. One could not conceive it possible for human beings to submit to such packing, except for the fact that many can not afford to protest very strongly. As to books of reference, that might be managed by having shelves above the desks, at least on the sides of the room away from the windows. Bad as these conditions were, they undoubtedly used to be very common, and probably are not very uncommon even yet. Proofreading is looked upon by many employers as something of a burden, properly subject to all possible economizing. More and more they are learning their mistake in so thinking, and great improvement has already resulted, but not anywhere near enough yet. When I read proof on a New York morning newspaper, one night my electric light was very dim, though not fully worn out. On my asking for a new bulb it was refused, and I was told I could not have a new one until the old one was used up. A firm refusal by me to work without a good light was successful in procuring it. The assertion had been made, in answer to my saying that proofreading demanded the clearest possible light, that proofreaders did not need it any more than compositors. Proofreaders certainly do need the best possible light, and it is unwise not only to force them to work without it, but even to allow them to do so.

COMMAS.—"Seeker," Springfield, Massachusetts, writes: "Can you give me some light on a perplexing point? In my work I try to keep up to the times, introducing present-day usages in spelling and punctuation. But I am at sea as to the best usage regarding commas (or none) in a long series of adjectives. For instance, 'A beautiful hard white crystalline mass,' 'A showy rose-colored velvety flower.' Of course, if I had 'A long bright golden shaft of light,' I should know enough to leave out the commas — but why? Tennyson, Aldrich, and other poets will not use the comma in such phrases as 'the long long weary day,' but others insist upon it. What is best?" *Answer.*—The "why" for all these cases is that sometimes the first adjective qualifies a phrase comprising the noun and other adjectives, and when this is plainly so no commas should be used. A

beautiful hard white crystalline mass is a hard white crystalline mass that is beautiful, and thus reads right on as one thing with one qualification; but in this particular instance, as in many others, another construction might be assumed without harm, namely that of one noun with a number of separate qualifiers, when commas would be needed, as in "a beautiful, hard, white, crystalline mass." Occasionally a phrase of this kind will plainly have one or the other of the two kinds of meaning, but often one can not tell which way the author means it to read. If the author is a careful punctuator — as too many are not — he will be pretty sure to write these things the way he wants them. If he is not careful, and the intention is not obvious from the wording, no one can tell positively which is the better way. In both of these cases the proofreader should follow copy. "The long, long, weary day" is the way this should be; but of course a writer must be allowed to have it as he chooses.

MILLINERY OPENING

¶ We take pleasure in the announcement of our Annual Fall Millinery Opening. Our showing this season contains many of the latest importations from the shops of the foremost designers of Europe.

JAMES B. HARRIS & COMPANY

SPELLING.— Although the editor of this department does not believe in any movement to change spelling, it is only fair to say that the latest one is misunderstood and to help a little toward a proper understanding. Following is part of an explanation by the Simplified Spelling Board, whose literature is sent freely to all who will write to it at No. 1 Madison Avenue, New York: "The Board expects and welcomes criticism. It asks only that the criticisms shall be made after, and not before, the critic has read the publications of the Board or has otherwise acquired the necessary information. The Board does not wish to be considered responsible for proposals which it has not made, for views which it does not hold, or for things with which it has no concern. The Board has many things to say and to propose, and must not be expected to state its whole case in the compass of one paragraph or of one pamphlet. The Board has among its members not only scholars and educators, not only men of letters and men of affairs, but also specialists in linguistic science, including the editors of the three chief American dictionaries. Perhaps, therefore, it has a right to be credited with some knowledge of the English language, of the history of English orthography, and of the difficulties to be overcome in the endeavor to simplify it. But the Board makes no claim to 'authority;' and its proposals must stand on their own merits, each for itself. The Board accepts the responsibility for its recommendations, present and future, because it knows that if there is to be progress, the initiative must be taken by somebody. The simplification of spelling is no unconscious process, inevitable without human effort. Without human effort, it would at once cease. Every one of the simplifications now accepted by all of us was once the overt act of a single individual, who was followed at first only by a small minority. If there is to be improvement in the future as there has been in the past, somebody must be willing to point the way, somebody must set the example, somebody must venture to propose the next step in advance."

### BAD SWAP.

It is reported that a certain agricultural publisher, by mistake, fed his horse a quantity of poultry food, thinking the same to be a condition powder for animals. The mistake was not discovered until the horse had scratched up half the garden and showed signs of wanting to set. It might be added that the publisher secured the food in exchange for advertising. Moral: Don't exchange your space except for the coin of the realm.— *National Advertiser.*

"SPECIMENS OF LETTER-HEADS, No. 2," will furnish you with suggestions along the right lines. The Inland Printer Company will furnish you the booklet for 50 cents.

# NEWSPAPER WORK

BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

THE Thomas (Okla.) *Tribune* sent out a neatly printed circular to prospective advertisers, soliciting their business for a special number, which brought excellent results. It went right at the matter without a waste of words, starting out thus: "If you don't read all of this you will be the loser and we will have a regret. This is not a fable but a fact, and the moral is success."

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

*Audubon County Journal*, Exira, Iowa.— The sandwiching of display advertising in the reading matter columns is a very poor practice. As the face of your type is so large it would look much better leaded.

*Cumberland County Leader*, Greenup, Illinois.— The removal of the advertising from the first page, as suggested in February, is a big improvement. You are using two kinds of dashes between your local items. These should be all alike, or, better still, omit them altogether.

*Franklin County Register*, Connell, Washington.— A neat little paper. The ads. you mention show good taste.

Hoffman (Minn.) *Advocate*.— Box-headings would be better for your Kensington and Barrett departments. Otherwise the *Advocate* deserves commendation.

Dillon (Mont.) *Tribune*.— The first page of the issue of September 7 is the better, as it does not look well to have headings all alike across the top of a page. An improvement would be to use caps. of your twelve-point gothic for the first line of the double heads.

R. T. LOWERY, recently of Nelson, British Columbia, is an editor with a newspaper, but without a home. The postal authorities have notified him that his paper, the *Claim*, will no longer be permitted to go through the mail within the domains of King Edward. Lowery, therefore, with his subscription list in his pocket, will tramp the country, publishing in every town wherever he happens to be. In years gone by he has had an eventful career in the mining camps of British Columbia. When publishing in Kalso, British Columbia, he predicted the collapse of the mining boom in that town and was nearly lynched for his truthfulness. He got out a farewell issue of his paper. On the first page was a tombstone made of printers' rule and over it the inscription, "Busted B-gosh." The issue contained the unpaid advertisements turned upside down as a gentle reminder to the delinquents. After that he jumped the town.

JUST preceding Asbury Park's "Carnival Week" this year a banquet was given to the men of the press in appreciation of their work in "pushing along a good thing." J. Albert Hood prepared a handsome menu card, using the



MENU TITLE-PAGE DESIGN USED BY J. ALBERT HOOD.

illustration herewith on the title-page. Newspapermen are sometimes considered superstitious, but on this occasion thirteen of them sat around the table on a Friday evening and partook of thirteen courses.

SPECIAL EDITIONS.— Newspapermen are realizing more and more the value of special editions, and are using almost any excuse for the publication of extra large numbers with many additional columns and even pages of advertising. Such special numbers are of particular value to the publisher in more ways than one. It is not only the revenue from the large amount of additional advertising that counts, but it stimulates the interest of readers, adds new subscribers, creates new advertisers and awakens the interest of the old ones in newspaper publicity; it puts confidence in every one connected with the office, from publisher down, and through its influence more profitable

work is accomplished by the whole staff. The most-used form of special edition is the "Anniversary Number." This does not necessarily mean a twenty-fifth or fiftieth anniversary, but any old anniversary will do. As examples, I have before me the "Fourth Anniversary Number" of the Thomas (Okla.) *Tribune*, which is also styled a "Railroad Edition"; next the "Twenty-first Anniversary" of the Franklin (Ind.) *Star*, and then the "Twenty-eighth Anniversary" of the Pilot Point (Texas) *Post-Signal*. All of these carry a large amount of advertising, and the *Star*, in particular, is profusely illustrated, presumably at so much per picture. Broome county, New York, had a "Centennial Celebration and Old Home Week"; the Binghamton (N. Y.) *Press* published a "Broome County Centennial Edition" that showed enterprise and prosperity. "Pike Centennial" was an excellent opportunity for special editions, and the Colorado Springs *Gazette* and the Colorado Springs *Telegraph* tried to outdo each other in the attempt to publish the greater — both were apparently big successes. The "Labor Day Edition" of the Terre Haute (Ind.) *Labor News* was another example of commendable newspaper enterprise. Publishers do not realize how much additional business there is in their fields until they go after it. Special editions, in the interest of some local anniversary or event, can be used as the basis for unlimited enthusiasm among the merchants and citizens in general which will turn many dollars into the pockets of the wide-awake editor.

RESULT OF CONTEST NO. 20.— That so many should take part in THE INLAND PRINTER'S Ad.-Setting Contest, No. 20, was a surprise, as this was not only an ad.-setting contest, but an ad.-writing contest. The contestants were given in "story" form what it was desired to advertise, and they were called upon to prepare their own copy and then put it into type. The result shows 108 specimens, submitted by nearly as many contestants. As would nat-



WILLIAM L. HOLLAND,
Boston *Herald*, Boston, Massachusetts.



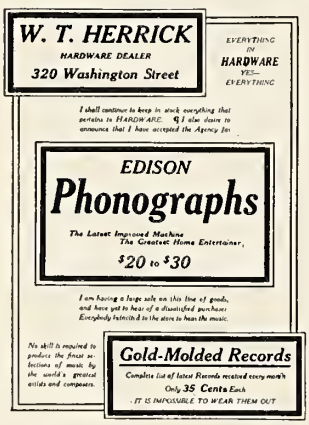
HENRY CLAY EARLE,
Dallas, Texas.



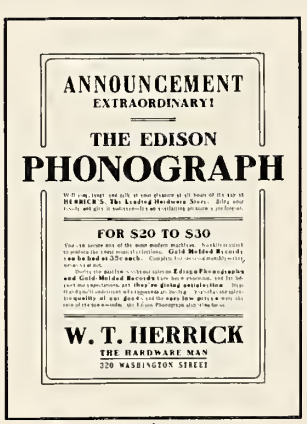
A. W. HAMMOND,
Penton Publishing Company,
Cleveland, Ohio.



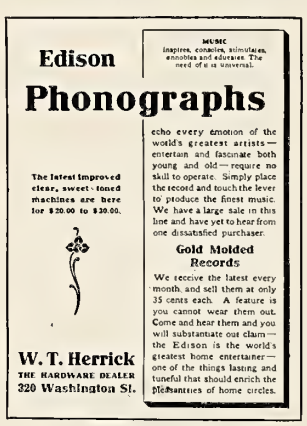
P. H. KELLY,
Waltham, Massachusetts.




NO. 12 — FIRST PLACE.



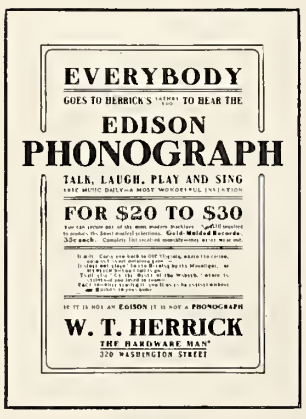

NO. 55 — SECOND PLACE.




NO. 45 — THIRD PLACE.



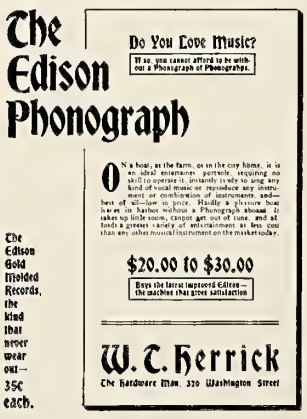

NO 82 — FOURTH PLACE.



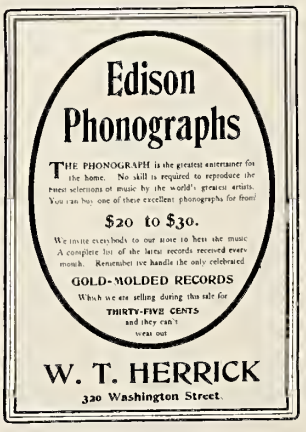

NO. 34.




NO. 75.




NO. 87.




NO. 85.

urally be expected, there was a wide range of effects, so many ads. being creditable as to make it a difficult task to select the best. The usual custom of allowing the contestants themselves to act as judges was followed, three points being allowed for each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed to vote for their own work. The vote, and the names and addresses of the contestants whose ads. secured ten points or more, are given below:

| | Specimen No. | | Points. |
|---|---|---|---|
| 1 | 12 | William L. Holland, Boston | 36 |
| 2 | 55 | Henry Clay Earle, Dallas, Texas | 31 |
| 3 | 45 | A. W. Hammond, Cleveland, Ohio | 24 |
| 4 | 82 | Patrick H. Kelly, Waltham, Massachusetts | 23 |
| 5 | 34 | Henry Clay Earle, Dallas, Texas | 18 |
| 6 | 75 | D. M. Berran, Augusta, Maine | 18 |
| 7 | 79 | D. C. Silve, New Orleans, Louisiana | 18 |
| 8 | 96 | James W. Spradling, Sparta, Wisconsin | 15 |
| 9 | 10 | Howard C. Hull, Asheville, North Carolina | 13 |
| 10 | 15 | B. J. McMorrow, Dorchester, Massachusetts | 13 |
| 11 | 87 | A. E. Schneider, Galesburg, Illinois | 13 |
| 12 | 13 | Fred R. Butters, Boston | 12 |
| 13 | 41 | Winfred A. Woodis, Worcester, Massachusetts | 12 |
| 14 | 63 | Warren S. Dressler, Philadelphia | 12 |
| 15 | 14 | Fred R. Butters, Boston | 10 |
| 16 | 21 | Irving A. Wilkinson, Dallas, Texas | 10 |
| 17 | 60 | Vanee R. Noe, Estherville, Iowa | 10 |

Nine points.— Nos. 1, 97.
Eight points.— No. 85.
Seven points.— Nos. 67, 68, 80, 89.
Six points.— Nos. 9, 74.
Five points.— Nos. 8, 17, 35, 40, 54, 95.
Four points.— Nos. 18, 83, 86.
Three points.— Nos. 2, 19, 26, 38, 39, 52, 64, 69, 88, 102, 103.
Two points.— Nos. 22, 23, 28, 31, 33, 46, 56, 73, 94, 105.
One point.— Nos. 4, 47, 51, 78, 84, 101, 108.

While I am not surprised that No. 12 should carry off the honors, I am inclined to believe that it was the typographical effect which placed it at the head of the list, rather than the writing of the ad. or the selection of lines to display. The advertiser's name is not of great importance in this ad., neither is the price of the instrument, as every dealer sells it at the same figure. The whole argument was "Edison Phonographs." Three good ads., which did not get as high up in the list as they deserved, are Nos. 75, 87 and 85, which are reproduced herewith. The latter, which was submitted by Herbert A. Smith, of Huntington, Indiana, probably failed to secure a place on account of the difficulty and time required to set type in a brass oval. No. 75 is a very strong ad., and only escaped by a very small margin being among the first four leaders. As all dealers in phonographs are continually demonstrating them to customers, contestants could have made strong feature of a line something like this: "Free Concerts, Morning, Afternoon and Evening." Mr. Earle, whose ad., No. 55, is in second place, would probably have scored many more points if he had submitted but one specimen, or had not set the two so nearly alike. His second ad., No. 34 (also reproduced), scored eighteen points, giving his work a total of forty-nine. Twelve contestants voted for No. 55, and nine others voted for No. 34, but not one of the twenty-one voted for both ads. A number in rendering their decisions, spoke particularly of his second ad., one writing as follows: "Specimen No. 34 is a peach, and the creator is both an artist and a poet, and if it does not get first place it will be because the other contestants do not appreciate originality and poetry." As the contestant in fourth place was only one point behind third, I concluded to publish photographs and brief biographical sketches of all four instead of the customary three:

William L. Holland was born in New York in 1852. His first work at the trade was on the New York *Evening Post*, but he finished his apprenticeship in the office of D. Appleton & Co. He moved to Boston in 1880, where he served three terms as organizer for Boston Typographical Union. For the past four years Mr. Holland has been in his present position in the ad. department of the Boston *Herald*.

Henry Clay Earle was born near Anderson, South Carolina, in 1880. His family moved to Greenville, Texas, five years later, where he learned the trade in the office of his father, beginning in 1892. Since that time he has been a close student of the art, except in 1899 and 1900, when he served as an infantryman in the Philippine Islands. Mr. Earle is at present employed in the office of Wilkinson & Stevens, of Dallas, Texas.

A. W. Hammond was born in Guelph, Canada, and is twenty-seven years of age. He started his trade in the office of the *Herald*, in that town, afterward working short periods in several Western cities, where he gained valuable experience, not only in the composing-room, but in soliciting advertising and subscriptions. Two years ago he went with the Penton Publishing Company, of Cleveland, Ohio, as advertising editor and typographical designer, which position he still holds.

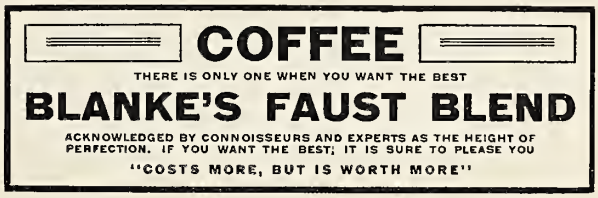
Patrick H. Kelly was born in Waltham, Massachusetts, in 1874. He started at the trade in the office of the Waltham *Free Press* in 1890, finishing with the Waltham *Tribune*. He worked in these two offices until the papers consolidated in 1897. Since 1899 he has been in the ad.-room of the Boston *Herald*.




No. 1.

In our December number, THE INLAND PRINTER'S twenty-first ad.-setting contest will be announced. It will be another of the old-time composition tests, small but difficult, and it is expected that there will be a very large number of interested contestants.

SOME GOOD ADS.— It is many months since we have had an opportunity to reproduce any of the work of W. W. Drummond, of St. Louis. From a large number of exceptionally good specimens I have selected two (Nos. 1, 2) as showing his manner of handling different pieces of compo-




No. 2.

sition. No. 1 shows the three-panel effect, which is often used to good advantage, but in this the central panel is contracted, which is a pleasing variation. No. 2 is an example of the good use of small space. The effect of




No. 3.

this ad. would not have been marred by the omission of the ornamentation, as it is a trifle heavy, and it would have been better if the last line was one or two sizes larger. No. 3 was set by Howard E. Stickley, a seventeen-year-old boy, of Maysville, Kentucky. He has the right idea of display, as the ad. is certainly attractive. The panel effect

is a little overdone, and it would have been improved if the little pieces of rule connecting the stamp panels with the principal lines had been omitted and the larger panels extended to within six points of the smaller ones. This also would have enabled the use of more space between the words in these lines, as they are badly crowded. A large numbers of ads. were received from L. E. DeGraw, of the Jefferson (Ohio) *Gazette*, but they are not sufficiently distinctive to warrant reproduction. A glance at the advertising pages of the *Gazette* gives the effect of sameness. This could be overcome by the use of more panels, less display and smaller body-letter.

MANY printers fail to appreciate that just as good papers are published at such points as the Hawaiian Islands as are found in nearly any city in the United States. The *Pacific Commereial Advertiser*, of Honolulu,



JOHN TRAUT. JAMES A. WILLIAMS. G. L. SAMSON.
GASTON J. BOISE. LEVERETT H. MESICK. WALTER M. POMROY.

DEPARTMENT HEADS, HAWAIIAN GAZETTE COMPANY.

has just celebrated its fiftieth anniversary by the publication of a special number of 120 pages and cover that would be a credit to any plant. The photographs shown herewith give a good idea of the force employed by the Hawaiian Gazette Company, which publishes the *Advertiser* and five other papers. The company employs about one hundred men and women, has eight presses and four Linotype machines.

A TELLING bit of advertising matter comes from the Owensboro (Ky.) *Inquirer*, and is reproduced entire. This was printed on a card and sent through the mails without an envelope, thus insuring its being looked at, at least, which is often not the case when it is necessary to remove

# TIMES HAVE CHANGED



TIME WAS when business men supported a newspaper in much the same way as they now give to a library or the churches—the newspaper was worthy of support and deserving of encouragement. But times have changed—not that newspapers are less entitled to encouragement nowadays—but because modern business conditions demand that all investments show returns. Advertising is measured by results, but unfortunately *all* advertising does not show its results in the cash register.

The average newspaper is interested in your welfare up to the time you put your signature to the contract, when it's obligation ceases. Here is where the **Owensboro Daily Inquirer** differs from the average newspaper. When you sign an Inquirer contract the entire advertising staff of the paper places at your disposal their combined efforts in making your campaign pay.

The Inquirer has established a CUT AND COPY SERVICE that is intended to render valuable assistance to advertisers who lack either the time or inclination to make their advertising what it should be to insure results. Cuts which will properly illustrate advertising for any business can be had on demand and without charge. Copy will be prepared from your notes and put in type in the way best calculated to bring results. In fact the Inquirer will render any possible assistance in its power to make your advertising pay.

This department will be in charge of Mr. Harold Van Trump, who comes to the Inquirer from the Marion (Ind.) Leader, where he held the position of business manager. Mr. Van Trump has devoted twenty years to the study of the newspaper business and for the last five years has devoted most of his time to the preparation of advertising copy, handling thousands of dollars worth of retail advertising.

This service is placed at the disposal of Inquirer advertisers without cost of any kind. WE WILL HELP TO MAKE YOUR ADVERTISING PAY YOU, BECAUSE THE BETTER IT PAYS THE MORE OF IT WE GET.

an envelope. The whole argument is a good one and is well presented. The *Inquirer* also issues a detailed circulation statement, to which is attached the following striking claim: "The *Daily Inquirer* guarantees a circulation in Owensboro fifty per cent greater than any other newspaper published. Any advertiser who disproves this statement will not be charged for his contract. Circulation books and pressroom open to all."

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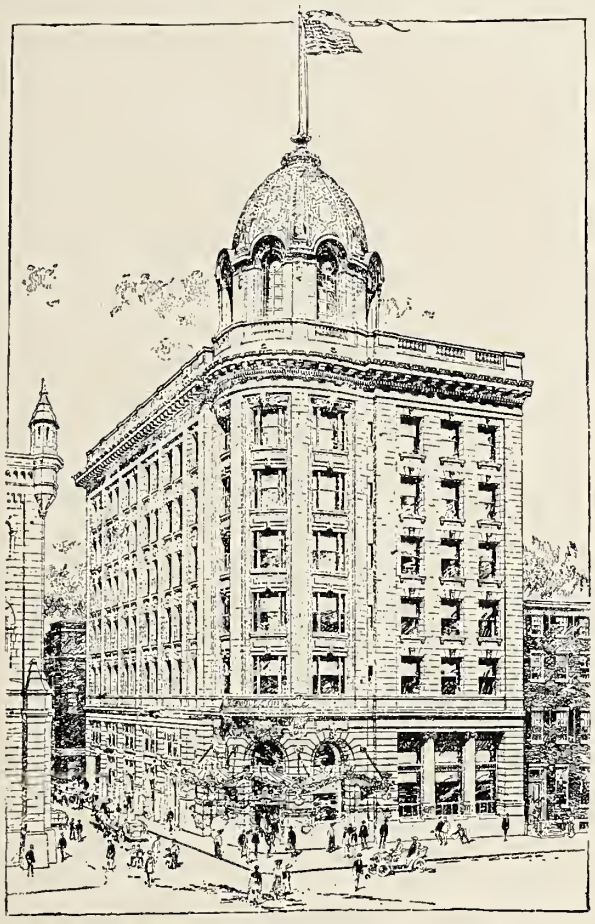
A TRADE-MARK is held, in Falk versus American West Indies T. Co. (N. Y.) 1 L. R. A. (N. S.) 704, not to be assignable apart from the good will of the business to which it is attached.



A GROUP OF REGULAR EMPLOYEES OF THE HAWAIIAN GAZETTE COMPANY, LTD.

## NEW BUILDING FOR PHILADELPHIA "BULLETIN."

The *Evening Bulletin*, Philadelphia's largest daily newspaper, has completed the plans for a new building to be erected in the City Hall Square, Philadelphia. This step has been made absolutely necessary by the rapidly increasing demands which have been made upon it in the current year. Its circulation has now reached the highest point ever attained by a Philadelphia daily journal and is exceeded by only five other daily journals in the United States. The building will have a frontage of sixty-three



NEW HOME OF THE PHILADELPHIA "BULLETIN."

feet on Filbert street, and a depth of 147 feet on Juniper street, running through to Cuthbert street. The contract for the new building has been awarded and calls for the completion of the work early in 1907.

The architect's plans, a drawing of which is reproduced, provide for a building of six stories, a mezzanine floor and a basement, designed in an adaptation of the French Renaissance style. The general effect is aimed at through simplicity of treatment and proportionateness of dimensions. The principal feature, architecturally, is a circular corner tower, surmounted by an ornamental dome, the top of which is 155 feet above the pavement and terminates in a gilded crown and flagstaff.

For the height of its first story, which includes the mezzanine floor, the building will be of buff Indiana limestone, with a polished granite base. The upper portion, to the top of the dome, will be of dull enameled terra-cotta. The structure will be absolutely fireproof, the skeleton being of steel columns and girders protected by concrete, while the floors and roofs will be of reinforced concrete. All the windows will have metal frames with polished wire glass. The pressroom will be located in the basement, which will also contain lockers, shower baths and toilet-rooms for the employees. A special visitors' gallery will be provided, giving a view of the entire pressroom in operation.

The principal entrance to the building, at the corner of Juniper and Filbert streets, will give access to the publication and business office, which will be open through the height of both the first and the mezzanine floors. In the rear of the first floor will be the general delivery-room. The circulation department and the newsboys' room will be located on the mezzanine floor.

On Juniper street near the main corner entrance will be elevators leading to the upper floors. The entire top story will be devoted to the composing-room, which will have a series of skylights in addition to its side windows. The editorial rooms will be on the floor below, while the remaining stories will house the various other departments.

The plans and specifications are the result of an exhaustive inspection of the leading newspaper plants throughout the country, and contain several entirely original ideas, in addition to incorporating all the best modern features in the way of heating and ventilating arrangements and general mechanical equipment.

## THE PRINTERS' CATECHISM.

The following pithy series of questions and answers from *The Drop of Ink* throws a strong light upon current methods of business in the printing industry:

*Q.* What ails the printing business?

*A.* Low prices.

*Q.* Who makes low prices?

*A.* The printer.

*Q.* What would make the printing business better?

*A.* Higher prices.

*Q.* Who should make higher prices?

*A.* The printer.

*Q.* Well, if higher prices would make the printing business better, why doesn't the printer ask for better prices?

*A.* He is afraid to.

*Q.* What makes him afraid to?

*A.* He is afraid to ask better prices for fear he wouldn't get the job.

*Q.* Well, if it had to be printed and he lost a job because of higher prices, who would print it?

*A.* Some other printer.

*Q.* Why doesn't the other printer raise his prices?

*A.* Because he is afraid the other printer won't raise his price.

*Q.* What's the matter with printers; are they afraid of each other?

*A.* Yes, that's it; they pretend to be friendly with one another, but just as soon as an opportunity occurs they go after each other's customers.

*Q.* Will they ever get wise and remedy this condition of affairs?

*A.* O yes — after they get tired of losing money.

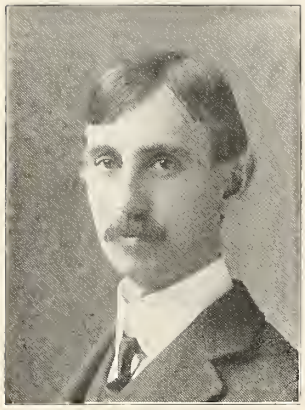
## FULL OF ADVENTURE.

A mother sent her boy into the country and after a week of anxiety received this letter: "I got here allright, but forgot to write before. A fellar and I went out in a boat, and the boat tipped over and the man got me out. I was so full of water that I didn't know anything for a long time. The other boy has to buried after they find him. His mother came and cried all the time. A horse kicked me over, and I've got to have some money for fixin' my head. We are going to see a barn on fire to-night and should laugh if we don't have some fun. I shall bring home a ferret if I can get him in my trunk."— *Exchange.*

# OBITUARY

FRANK HOWARTH BROWN.

Frank Howarth Brown, principal inventor of the sorts caster or compositype, died at Baltimore, Maryland, on September 27 last. He was born at Salem, Massachusetts, thirty-seven years ago, and developed as a compositor in New England offices, when, in keeping with the temper of his class and the times, he joined the Typographical Union and set forth to see — if not the world, the printing centers of the United States. After a few years of the enjoyments and troubles which fall to the lot of a tourist of the better class, he landed in Baltimore, where he married Miss Ida Cole, who, with four children, survives him.



FRANK H. BROWN.

The introduction of typesetting machines seemed to develop a spirit of avatism in Mr. Brown, for he yearned to follow in the footsteps of his maternal grandfather — John Howarth — and invent something. Several great ideas, some almost revolutionary, took shape in his brain, but the compositype was the only one he was destined to see completed. About five years ago the effects of disease began to make their appearance, and despite the efforts of the best that medical skill could do, and many painful operations, he succumbed to tuberculosis of the bladder. With all the abundant will-power and optimism of his sunny nature he battled against the inevitable, and not until the last few days did he give a sign of surrendering to the enemy. Socially, Mr. Brown was the best of companions and a host who made his guest feel at ease and at home at the very threshold. He much enjoyed this side of life, and was a member of the Baltimore Athletic Club and the Baltimore Country Club. Aside from his mental qualities, which were just blossoming, Mr. Brown's most endearing quality was his generous, practical sympathy for the unfortunate. In the lean years of "journey work" he gave freely and labored heartily for those in distress, and the habit clung to him when "things were coming his way." This was illustrated in the case of a deserving mechanic, who went to the compositype factory with a letter of introduction in quest of a situation, and on his return said: "Brown had no job for me, but he offered to lend me money and treated me more like a prospective purchaser than a man seeking employment."

Yet with consideration and tenderness so marked a trait, Mr. Brown lost the battle of life. Whether the problem was a mechanical one, or involved financing his company, or of management in the factory, or of selling his machine — all of which he had to do in the last few years — he went at it with the zest and relish of a schoolboy hungry for every morsel of knowledge that would or could come his way. He had a gypsy-like desire to explore strange fields and see new phases of life, for even in the appalling physical weakness of his last illness he was mastering shorthand. As courageous as he was generous, he feared nothing that life had in store; he was eager for the new scene that could be viewed from the turn in the bend, and contemplated the accompanying difficulties undaunted and undismayed, holding himself in readiness to grapple with and do his best to overcome them. It saddens to think that such a man should be stricken at so early an age and when his vista was unfolding such promise to him, but it is infinitely better that he should have lived so full a life — and died — than have disobeyed the call of that which was in him and lived long — a mere drone. —*W. B. Prescott.*

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### OUR IMPROVED ANTHEM.

Dr. Henry Van Dyke has recently added two stanzas to our national anthem, "America." Dr. Van Dyke thought with many others that Rev. Samuel F. Smith did not go far enough when he composed his great hymn. It was splendid to glorify the rocks and rills, the woods and templed hills of America, but there were more things than those, in Dr. Van Dyke's opinion, to be glorified. "We need," he says in offering his lines, "additional stanzas to express the inexhaustible riches of the sublime and beautiful, the broad and varied natural enchantments of all America. Let us sing the familiar and well-loved verses which come from the East, but let us sing also of the North and the West and the South, the great lakes, the wide forests, the vast prairies, the blooming savannas." So he gives us these verses:

I love thine inland seas,
Thy groves and giant trees,
Thy rolling plains;
Thy rivers' mighty sweep,
Thy mystic canyons deep,
Thy mountains wild and steep,
All thy domains.

Thy silvery Eastern strands,
Thy Golden Gate that stands
Fronting the West;
Thy flowery Southland fair,
Thy sweet and crystal air—
O, land beyond compare,
Thee I love best!

But why stop here? Let us keep on singing. Our prairies, our savannas, our lakes, our rivers, our mountains and our silvery strands are glorious and it is proper that they should come in for a share of our love. Let us not, however, permit ourselves to forget that we have great skyscrapers, immense stockyards, wonderful drainage ditches and costly railway terminals. We take the liberty of adding two more stanzas to the splendid list:

I love thy herds and flocks;
Thy thirty-story blocks
Give joy to me.
Thy trunk lines please my soul,
Jerkwater lines and coal
Roads cause my eyes to roll
With ecstasy.

Thy drainage works and banks,
Thy coal mines and oil tanks,
Thy pipe lines, too;
Thy stockyards and thy mills,
Thy tonics and thy pills,
Each of thy wonders thrills,
Me through and through.

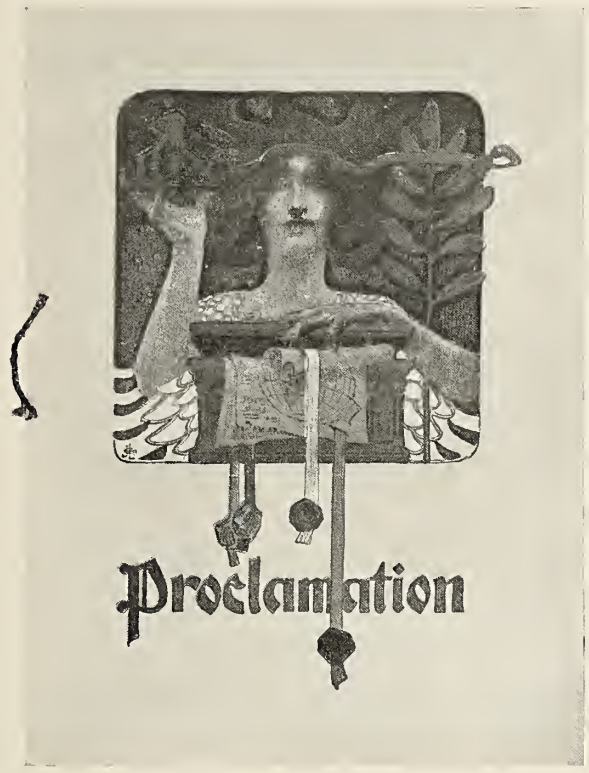
—*S. E. Kiser, in Chicago Record-Herald.*

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CARELESSNESS leaves a raw edge which is sure to ravel. —*Bagology.*

# ADVERTISING

A HANDSOME and attractive advertisement is a booklet recently issued by Rogers & Company, Chicago and New York. It consists of twelve pages and cover, the text being in black with a one-point gold line around each page. The initials are printed in black, green, orange and gold, and the cover, a beautiful design by J. C. Leyendecker, is in




three colors and gold. The text of the booklet consists of an argument in favor of fine printing, convincingly set forth. Among the interesting things contained therein is the following:

"Such words as 'principles' and 'ideals' may have a hollow, far-away sound on a busy day, but they are tangible forces just the same, safeguarding your interests when you are not there to see.

"For example, in an order of five thousand catalogues select the ninth hundred or the forty-ninth hundred and you'll find them as clean and perfect in every sense as the first hundred that were laid on your desk and which, according to printers' tradition, are all you are supposed to see.

"You can't possibly watch every cut and every page in each impression of a large delivery of books. The Fine Printer does it for you. It costs something but he does it. Uniformity of product is one of the extremely difficult and expensive things in the printing business.

"The Fine Printer does not trust to luck or to your oversight. He must know that the work is right. No makeshift will do. All the men working for him know that no makeshift will do. They're accustomed to doing things right; to having the right things expected of them.

"It is the habit of good work.

"Price should have to do with the aim and purpose of the printed matter; not with the spirit of the labor spent upon it.

"Every printed thing is made to be read, and being read, to make some kind of an impression.

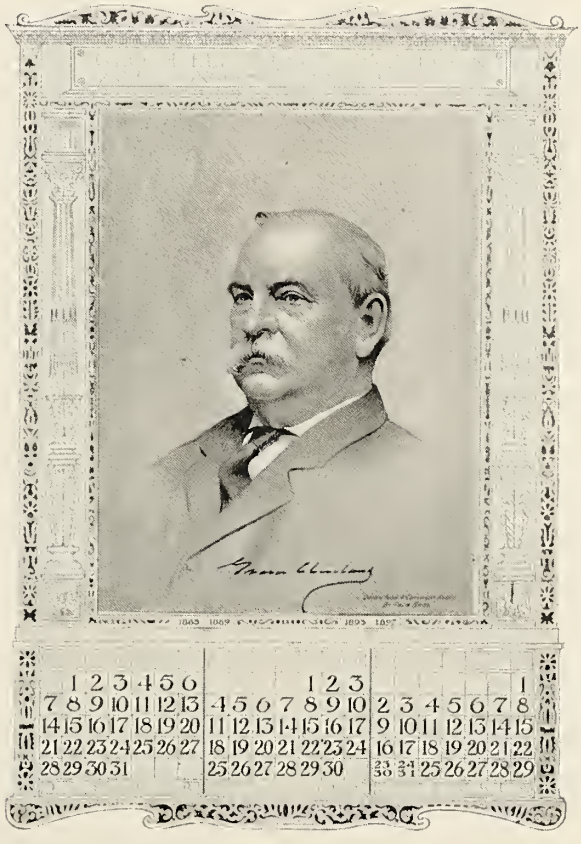
"Cheapen it to a point where it fails of its mission and whatever you pay for it is an extravagance."

A reproduction of the cover-page is shown herewith.

W. M. LINN & SONS, printers, Columbus, Ohio, are using a good method of advertising their products. It consists of a number of single sheets 8¼x11 inches in size on which are shown excellent examples of typography, half-tone and three-color work. The sheets are gathered into a cover and tied at the top. The whole forms a convincing argument in favor of their ability to produce fine printed matter.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, have reproduced, in an attractive eight-page folder, a symposium from a recent number of *Judicious Advertising* treating with the subject of "Dealing with the Printer." The subject is a discussion centered around the statement that it is sometimes cheaper not to get the price in buying printed matter. The folder is excellently printed in black and red and forms an excellent argument for the printer.

A REPRODUCTION is shown herewith of the fourth of a series of quarterly calendars issued by the Geo. H. Ellis Company, Boston, Massachusetts. This is the most elabo-



rate and handsome series of calendars that has reached this department. The original of the one here reproduced is printed in a shade of yellow-green and a tint of violet on white stock, the portrait being in brown ink on india tint stock and tipped on. The whole forms an exceptionally beautiful example of design and color harmony.

A SIXTEEN PAGE folder issued by the Electro-Tint Engraving Company, Philadelphia, Pennsylvania, can not

fail but impress one with the superiority of the products of this firm. The three-color plates are beautiful specimens and the presswork is done in such manner that none of their qualities are lost. The majority of the illustrations were produced direct from the articles.

FRED W. HAIGH, a printer in Toledo, Ohio, issues some unique monthly calendars. The one for October has a heading, "I 'need' the dough," accompanied by a cut of a baker in the act of kneading the dough. The dough is represented by a lump of some white substance glued on the card directly over the baker's hands. Then comes the following: "That's why I print. You need printing. Can't I get some of your dough by doing some of your printing?"

THE second number of *The Booster*, the interesting house organ of the Doerty Printery, Findlay, Ohio, is at hand and contains numerous good things presented in an attractive manner. The leading article, entitled "Fake Advertising," is very much to the point. We quote from it as follows:

If there is one sign of the coming of spring that is any more sure than the time-honored, and this year truthful, ground hog, it is the coming of the traveling advertiser; among the art preservers (printers) he is commonly termed the "fake advertiser."

The "fake advertiser" has hundreds of mediums for fleecing the too-willing victims he finds in the otherwise astute business men. Among the most common are the "fire alarm cards," "architect specification covers," "church directories," "desk blotters," etc.

During the past eight years the writer knows of but one "fake advertiser" who gave his patrons exactly what he claimed he would.

Several years ago one of these humbugs came to us and contracted for five hundred large cards, in the center of which appeared the locations of the fire alarm boxes of the city of Findlay. He secured sixty dollars in advertising from eighteen spaces around the alarm list. Then, being hard pressed for finances, he begged the privilege of taking one card to each of the eighteen advertisers, to collect his price for the advertisement.

Well, he took the eighteen cards and collected the sixty dollars, and promptly left the city. He forgot to call and get the balance of the cards to distribute so as to benefit the patrons of his "fake," and, alas, he forgot to pay the printer!

Oh, I'm on to their fleecing ways, for verily I've been fleeced.

How natural this will sound to many printers! The fake advertiser is abroad in large numbers, and the printer who has never, at one time or another, been compelled to take drastic measures to secure his payment for this sort of printing — or, as Doerty of Findlay did, lost it entirely — is indeed fortunate.

A SERIES of eight-page folders printed by the Matthews-Northrup Company, Buffalo, New York, for the Burroughs Adding Machine Company, Detroit, Michigan, should prove effective advertising. The series consists of seven folders on the first page of each of which is printed in black and tint a half-tone descriptive of some department of a business system. A reproduction is shown of four of these initial pages. The balance of the pages are devoted to a description of the merits of the adding machine in the various departments.

AN ORIGINAL and unique method of informing its readers when their subscriptions have expired is in use by *The Golden Elk*, published monthly at Los Angeles, California. The reproduction herewith, taken from one of the pages of a late issue, illustrates this device. The magazine being printed in black and red, the method is inexpensive.

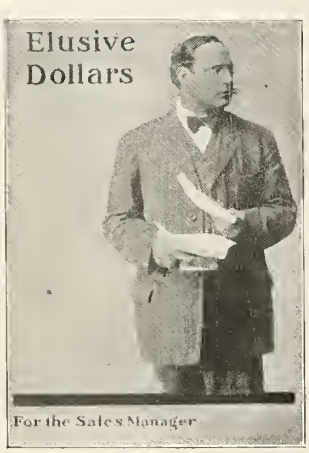
**In the Balla Walla Degree**

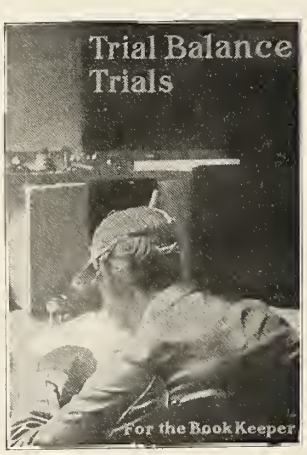


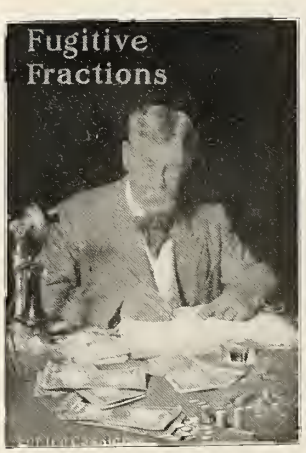
When my tail feathers are RED it means that YOUR OUES in the Balla Walla Oegree are now PAYABLE

AND now, O thou disciple of the midday desert air! wotest thou not the grace required of thee ere thou canst enter the sacred portals of the inner chamber of cheerfulness unalloyed consisteth of a *paid* subscription to that Apostle of Cheerfulness in whose pages thou shalt observe each month the pure & spotless, or the scarlet, plumage of the sacred bird? Art next, O neofite? Knowest that the scarlet plumage betokenest the unpaid ducat? Canst thou remain crewel & delinquent when thou beholdest the gory evidences of thy awful inickwity? Thinkest thou that the sacred bird mayest feed on circus posters alone? Not so, O artist of the warm breezes! not so shall the tail feathers be kept a healthy hue. For 'tis written that ye printer needeth ye dough, even as the parched throat of ye Gude Elk longeth for the gentle tritulations of ye cooling fiz. Wherefore it behooveth thee to keep strict watch of the tail feathers, O beloved subscriber! that the days of thy pilgrimage with the Apostle of Cheerfulness be long & pleasant.

ONE of the neatest and most convenient reference books for exemplifying the products of an ink house comes from the Buffalo Printing Ink Works, Buffalo, New York. The book is bound in stiff boards covered with dark-blue ribbed cloth, lettered in gold and with the well-known Buffalo trade-mark as a medallion in brown. The back is flexible so that the book opens easily and each sheet of color, of which there are over sixty with tints, is readily inspected. The frontispiece, an exquisite piece of work, shows the proprietor of the concern, Mr. E. F. Rychen, in his business office. Beyond giving the name of the ink exemplified and its price, there is no advertising matter in the book, the simple foreword stating that in the preparation of the book there has been no special material used, the paper being such as is generally used on catalogue work and the inks were not specially prepared for the purpose, but taken directly from the stock in hand, no double-rolling in printing, and that with proper care the same results can be obtained by any printer. This is eminently practical and will assuredly appeal to that large and discriminating class of printers which appreciates straightforward business methods.






# SPECIMENS

**Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.**

**Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.**

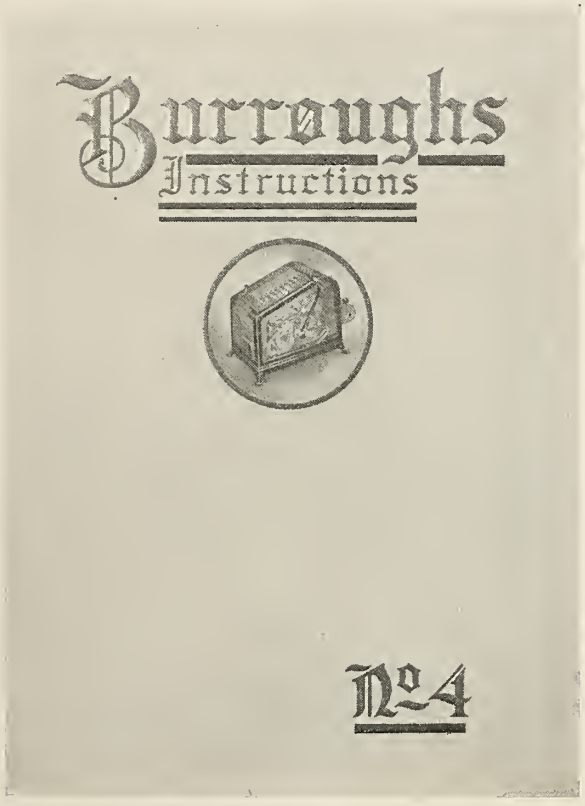
RUDOLPH N. PAGE, Lynchburg, Virginia.— Your specimens are very neat and attractive, the title-page being exceptionally good.

WILLIAM KNUTZEN, Chicago.— Your specimens are original and attractive, the typographical arrangement being exceptionally good.

J. E. KINCH, Grafton, West Virginia.— Your specimens are very good. The announcement of the fall and winter opening is a clever arrangement.

A PACKAGE of specimens from Ross Brothers, Ltd., Sydney, Australia, contains some clever advertising devices and several blotters, all attractive and well printed.

THE Matthews-Northrup Company, Buffalo, New York, is well represented this month by an excellent assortment of booklets, catalogues and railroad printing. The designing and mechanical details are well up to




the usual high standard maintained by this firm. A reproduction is shown of an attractive booklet cover. The original is embossed in dark green and gold on a green tinted stock. The interior of the booklet is handsomely printed in black and brown on india-tint stock. All of the specimens, from the railroad folders to the finest catalogues, show the same painstaking care and attention to details.

COMMERCIAL specimens from L. F. Evans, Columbia, South Carolina, are good in design, well printed, and, without exception, show excellent color combinations.

CHARLES N. BARDIN, Tampa, Florida.— Your work shows a great improvement over specimens previously submitted. The circulars are especially pleasing.

C. S. JOHNSON, Danville, Illinois.— The blotters are pleasing in design. You have, however, used too much red in proportion to the black. It is not advisable to separate the name of the city and the name of the State as you have done.

HENRY H. HOEGER, Waverly, Iowa.— The bills submitted are among the best that have reached this department — excellent in arrangement and well displayed.

COMMERCIAL specimens from W. K. Trechsel, Birmingham, Alabama, are exceptionally neat and attractive. The designs are good and exeellent taste is shown in the modest typography.

J. C. VOLINE, Auburn, Nebraska.— Your specimens are very attractive and well gotten up, the poster being very creditable indeed. Little can be found to criticize in the specimens submitted.

WILLIS B. EDWARDS, Austin, Minnesota.— Your specimens are good examples of neat, modest typographical arrangement. The letter-head for Herbert St. Ledger is rather overdone in decoration.

SAM H. WHITE, Rock Hill, South Carolina.— Your choice of colors — green and orange on a blue-tinted stock — is unfortunate. A substitution of blue for the green would be a great improvement.

A PACKAGE of commercial specimens and advertising typography from B. R. Bowman, Ogden, Utah, contains uniformly creditable work. A




reproduction is shown herewith of a characteristic business card. The border is in yellow-green, the type matter in brown and the cut in orange and brown. The result is a very pleasing specimen.

HUSSEY & GILLINGHAM, Adelaide, Australia.— Too great a variety of type-faces detracts from the appearance of the specimen printed in green and gold. Both of the specimens are clever arrangements.

SABINO GIORDANO, Providence, Rhode Island.— The use of too many faces of type in a single ad. is the most noticeable feature in the carnival program. The souvenir cover is very clever in arrangement.

THE Grafton Printing Company, Grafton, West Virginia.— The arrangement of the program is very good, but the presswork requires improvement. The choice of the stock for the cover is not a pleasing one.

RAY LANARD NEAL, Marion, Indiana.— Your work shows a steady improvement. A few of the specimens, however, contain an excess of ornamentation. Simplicity in arrangement is more to be desired.

E. A. BLAIR, Houlton, Maine.— The bill-head is clever in design and very creditable, but the color combination — red and blue — is not pleasing. Instead of the red use a tint of the blue or a tint of orange.

THE Paragon Press, Montgomery, Alabama.— Your business stationery is very handsome, the letter-head in brown and red being an exceptionally attractive specimen. All of the specimens are original and artistic.

OLD DOMINION PAPER COMPANY, Norfolk, Virginia.— The typographical arrangement of the folder is very good. The stock, however, is not pleasing, as it rather kills the effect of an otherwise attractive specimen.

BERT F. BARNES, Rapid City, South Dakota.— The panel arrangement on the blotter is very attractive and well arranged — in fact the typography as a whole is much in advance of the average blotter specimen.

THE Methodist Publishing House, Mexico.— The feature line on the letter-head should be lowered about a nonpareil and the agent's name set in a size smaller type and not letter-spaced. Otherwise it is very neat.

G. B. MACABE, Victoria, B. C.— The booklet is certainly a very creditable specimen in every way, the presswork being especially good. You have reason to congratulate yourselves on the appearance of the specimen.

BERT MAY, Albert Lea, Minnesota.— The use of a smaller, heavier-face letter for headings in the menu would have resulted in an improvement. A trifle more space should also have been put between the different groups.

W. G. MOORE, Wyoming, Illinois.— Your specimens are very creditable indeed, the booklet entitled "Picturesque America" being an artistic piece of work. Would suggest, however, the omission of the ornament now on the cover.

ORIGINALITY in design, careful typography, good stock and excellent presswork all combine to make the printing of The Biggers Print Shop, Corsicana, Texas, of the very best. Simplicity in design is the key-note

to the attractiveness of the work of this firm. They make a specialty of "knowing when a job is done," not burdening it with an excess of ornamentation.

C. W. Lee, Portland, Oregon.— The booklet is neat and well printed. The decoration on the cover-page is hardly in keeping with the subject, however, and a more formal design in type and rules would be an improvement.

James B. Simonton, Atlantic, Iowa.— The decoration on the title-page is so prominent that it overshadows the reading matter, especially as it is in no way suggestive of the title. The space between the words should be reduced.

Gilbert F. Oliver, compositor, and Frank Fessler, pressman, with the Grit Publishing Company, Williamsport, Pennsylvania, have sent to this department a package of especially handsome specimens. The typography, presswork and use of color are of the best and leave nothing to criticize.

PRINTING EMBOSSING ENGRAVING DESIGNING BINDING

Pennsylvania Grit

DIETRICK LAMADE, MANAGER

"Williamsport's Greatest Family Newspaper"

A reproduction is shown herewith of one of their letter-heads. The original is in three colors on white stock, the rules and ornaments being in olive-green, the initials in the feature line in red and the balance in black. The work is all of a very high standard.

A package of exceptionally artistic commercial specimens is at hand from Albert K. Ness, Cheboygan, Michigan. The typography and press-work are beyond criticism, while the color combinations, both as to the shades and tints and the quantities thereof used, are a delight to the eye. A reproduction of one of his bill-heads is shown. The original is printed in violet and yellow-green on white cloth-finished stock, the type matter and ruling underneath the panel being in the violet.

C. B. Kimball, Denver, Colorado.— The decorative tint in the panel proves rather trying to the eyes. A plain tint-block would have been much better. On the bill-head and statement the address lines crowd the cross ruling rather closely.

Originality, combined with a thorough knowledge of design and color as applied to typography, is the characteristic feature of the work of E. W. Stutes, Spokane, Washington. His specimens this month contain much excellent commercial work.

Corley L. Overall, Campbell, Missouri.— The use of four series of type in a letter-head can hardly be productive of anything but a confusing appearance, especially when the shapes of the series do not at all harmonize. One, or, at the most, two, series would have resulted in a great improvement. The amount of color on both specimens is too evenly divided. From five to twenty per cent of red is all that should be used to give the best results.

An attractive poster is at hand from D. Gustafson, Red Wing, Minnesota. An artistic tint-block design, cut from wood, gives it an "out-of-the-ordinary" effect which is very pleasing. Mr. Gustafson's specimens always contain new and original ideas.

D. J. Jeffrey, Harpenden, England.— Your specimens show much originality in design and are well printed. One or two of the specimens would, perhaps, have been better with less ornamentation, but on the whole there is very little to criticize.

Three intersting and attractive booklets are at hand from the Otto J. Koch Advertising Agency, Milwaukee, Wisconsin. One of them, a booklet descriptive of Milwaukee, published by the Citizens' Business League, bears no imprint, while the other two are from the press of the Wright & Joys Company, Milwaukee. All are well designed and printed. The shape to which the illustrations in the Todd Seminary prospectus are trimmed, however, is neither pleasing nor in keeping with the general appearance of the page.

J. P. Bell Company, Lynchburg, Virginia.— The specimen by your Mr. R. F. Harris is neat and the decoration consistent, but he seems to have taken undue liberties with the copy. The other compositors seem to have kept more closely to the text and for this reason the specimen by Mr. R. H. Page would be considered the best of the three. The measure in which the matter on the third specimen is set is very narrow for the page. Lowering the upper group of lines and raising the lower group a trifle would help this specimen a great deal.

McMULLEN PRINTING CO., *Stationers, Printers, Embossers*

At the sign of *ye* Printers' Devil . . : Opposite Postoffice . : Seventy-two Main Street

*In Account with* ( Cheboygan, Michigan _____ 190_ )

Specimens from George Kearns, McCook, Nebraska, are good examples of modest, dignified business stationery. A noticeable feature in his work is that each specimen is confined to one series of type — a feature which never fails to produce good results.

D. C. Silve, New Orleans, Louisiana.— Your work is very commendable and the recent specimens show a great improvement over those formerly received. The arrangement of the circular containing the quotation on "opportunity" is very good, indeed.

W. B. Paul, Columbus, Ohio.— The line "printers and publishers" on the letter-head is spaced entirely too much, as is also the firm name. Text series do not lend themselves kindly to wide spacing. If you had put the matter which is now in the light brown in the darker color, making a two-color instead of a three-color job, the results would be

more satisfactory. The card is one of the most handsome that has reached this department, but the blank embossing prevents its being reproduced.

ORIEN L. ROARK, Greenville, Kentucky.— The card is original and unique; a trifle less space between the two upper lines would improve its appearance.

CHARLES R. WHITE, Los Angeles, California.— Your specimens leave little opportunity for criticism. The booklet is very attractive, as is also the cover-page in German.

JOHN E. COBB, Red Wing, Minnesota.— Your letter-head specimens are both clever in design. On the heading containing the cut of the blank book two rules of one-point face, or even two-point face, would be preferable to the two light and one heavy rules used.

GEORGE E. COON, West Orange, New Jersey.— The letter-head specimen is very neat. On the bill-head would suggest that you make the "To" and "Dr." a trifle smaller and use two one-point rules in the place of the three light rules running across the panels.

CAREFUL typographical arrangement and a discriminating use of color characterize the productions of The Pearl Press, Brooklyn, New York. A four-page circular printed in a shade and a tint of red-brown on a cream-colored stock is an especially artistic specimen.

A PACKAGE of specimens from the Mercantile Printing Company, Ltd., Honolulu, contains many examples of neat and artistic printing. The typography is excellent, the joining of the rules being especially good. Careful presswork also adds much to the appearance of the work.

EARL E. HOLMAN, West Alexandria, Ohio.— Your ads. are very well designed and displayed. A more simple arrangement of the E. S. Howell specimen would have been preferable. A plain rule border on the card would have permitted of a better arrangement of the reading matter.

S. Z. FIELD, New Haven, Connecticut — Your removal notice is attractive in arrangement, but the title-page is marred by the use of an ornament which is not in harmony with the type-face, the one being composed of straight, stiff lines while the other is flowing and graceful.

CLARENCE D. COON, Newport, Kentucky — Your cover-page is well designed and attractive. You should, however, have given more strength to the lines "Program of Woman's Home and Foreign Missionary Societies." As the cover now is, these lines do not stand out any more prominently than the balance of the page.

A COPY of *Fancy Needlework*, printed by Bemrose & Sons, Ltd., Derby, England, has reached this department. It is well printed throughout, but especially noticeable are the three-color plates which were reproduced from the objects and printed on the new Bemrose-Dalziel color machines. They are very handsome specimens.

FROM the Union Bank Note Company, Kansas City, Missouri, comes an attractive four-page clothing announcement. It is printed in three colors on rough deckle-edge stock, with a half-tone on coated paper tipped on the third page. The colors — yellow, green and gray — are unusual, but produce a very pleasing effect.

S. M. LEWIS, Ruston, Louisiana.— The telephone directory is a very creditable piece of work. Your index would have presented a much better appearance if you had run it on a platen press after the books were bound. The extra expense would have been small and the more perfect alignment of the index letters would have justified it.

B. RAY FRANKLIN, Fulton, Missouri.— The copy of "Blue Jay '06," the college publication of Westminster College, is very creditable. There is little to suggest in the way of change. On pages 7 and 14, however, the spacing around the initials is faulty. Twelve points of white space between the initials and the text would have been ample.

J. B. HIPPLER, Detroit, Michigan.— The title-page contains too much ornamentation. Whatever decoration is put on a page should tend to bring out the reading matter more strongly instead of overshadowing it. The page on which the firm name is all in one line is the best of the three, but in securing this result you have omitted a letter.

A PLEASING originality is in evidence in the commercial work of Frank C. Dawson, Denver, Colorado, and in addition to being original it shows a careful regard for the harmony of type-faces and ornamentation necessary in printing of the better kind. Unfortunately the best examples in the package are rough proofs which will not reproduce clearly.

T. C. CRIST, Sterling, Colorado.—The specimen without the ornaments in the lower portion is decidedly the better of the two. A slightly heavier rule for the inner panel and the cross rules would be an improvement. The rearrangement of the upper group of lines so as to do away with the ornaments in the last line would also be for the better.

THE program of the Eighth Annual Wayzgoose of the Smith-Brooks Printing Company, held at Glacier Lake, Colorado, is a unique specimen. It consists of eight pages and cover, printed in two colors on light-brown stock. In addition to the list of committees, programs of concert, dances, spoils, etc., it contains several pages of cartoons of Smith-Brooks employees.

THE Herald Printery, Corinth, Mississippi.— The school catalogue submitted is well handled and presents an attractive appearance. The use of a single piece of rule of a slightly heavier face — about one-point — in the place of the dashes you have used between the articles would be an improvement. In view of the amount of border and illustrations on the blotter, the body matter would have been more readable in a plainer type face.

"PICTURESQUE ITHACA" is the title of an artistic booklet designed, engraved and printed by the Ithaca Publishing Company, Ithaca, New York. The cover is in three colors, while the body of the booklet is in green and dark brown, the type matter being in the green and the numerous excellent illustrations in the brown. The work as a whole is very creditable.

AN interesting and attractive piece of printing is a folder entitled "Harrisburg — a Growing City," issued by the publicity committee of the Harrisburg Board of Trade and bearing the imprint of the Telegraph Print, Harrisburg, Pa. The cover is handsomely embossed in gold and colors, while the inner pages, containing numerous illustrations, are well printed in brown and red.

AN attractive assortment of booklets is at hand from the Gage Printing Company, Battle Creek, Michigan. The most elaborate specimen is a booklet for the Postum Cereal Company. It consists of thirty-two pages, 5 by 10½, printed in two colors on coated stock. The half-tone illustrations, of which each page contains one or more, are excellently printed. The cover is printed in gold and colors. Another artistic specimen is a




catalogue for the Battle Creek Conservatory of Music, a reproduction of the cover of which is shown herewith. The original is printed in dark green on brown stock.

JOHN LANSDOWN, Lima, Ohio.— The letter-head specimen is good in arrangement, but the color combination could be greatly improved. The use of orange with the blue or green with the red would be better. Avoid the use of too many type-faces in a single job. The card would look better if old-style were substituted for the type used in the upper and lower lines.

*The Williston Herald*, Williston, North Dakota.— Your work is clever in design, but you have overlooked some of the smaller things that go to make a specimen of good printing. A little more care in spacing and the joining of rules will be amply rewarded in the improved appearance of your work. In the last line in the large panel on the envelope the spacing between words is particularly faulty.

JAMES H. WALKER, Baird, Texas — The use of the three large initials on the letter-head is not satisfactory. The fact that they are in red does not add to, but rather detracts from, the general appearance. The cold colors must predominate on a piece of printing, and red, being the warmest of all the colors, should be used sparingly — say from five to twenty per cent. There is so little other matter on your letter-head and the initials

are so large, that, instead of being by far the smallest in proportion to the whole, the red overbalances the blue. The use of blue and red does not produce a pleasing combination. Orange with the blue or green with the red would be better. Your spacing in the feature line on the letter-head is much too wide and is also uneven.

I. A. GRABMEYER, Saginaw, Mich.— A slight letter-spacing of the feature line in order to extend it to the ends of the panels would have helped your letter-head. The line "distributors of" should be lowered about one pica and the rules with the stars on the ends omitted. Your arrangement of the matter in the panels results in a poor distribution of color, one panel being much darker than the other.

FRYER PRINTING COMPANY, Council Bluffs, Iowa.— An excess of letter-spacing and the use of word-ornaments have made the specimen in question confusing in appearance and not easily read at a glance. The colors are too evenly divided in quantity. Make the feature line stronger, omit the comma and the word-ornaments, use less red in the job and group the matter rather than spreading it out in lines with equal space between them.

VERY little opportunity for criticism is offered in the specimens from the printing department of the George Junior Republic Association, Freeville, New York. Modest, harmonious effects are the rule in their work, and there are none of the freakish attempts at originality so often found in reviewing commercial work. A little more attention to the make-ready of cuts, especially vignetted half-tones, would help the appearance of the work.

*The Butler County Democrat*, Hamilton, Ohio.— Some of the specimens submitted indicate a tendency toward the neglect of harmony of type-faces and ornamentation. This is especially noticeable in the envelope slip for the Gem Food Grinder. The ornaments, while in no way suggesting the article advertised, are decidedly the strongest forces of attraction on the page. They are too black in tone for the type-face used. Where ornamentation directly applies to the subject it may be rather prominent; otherwise it should be subordinated.

THE Portage Press, Portage, Pennsylvania.— Your specimens are attractive and well arranged. In your card printed in complementary colors — blue and orange — you have used too much orange. In order to secure pleasing results by the use of a complementary color scheme a large percentage of one color must be used with a small percentage of the other, the small percentage being of the warm color. In this case you have the quantities of color too nearly equal and the result is a rather "loud" effect. The remedy in this case would be to either put less of the job in the orange or reduce the orange to a tint instead of using it in its full strength.

R. E. ST. CLAIR, Carthage, Missouri.— The chief feature for criticism in your work is the association of inharmonious type-faces. Take the letter-head for the Carthage Lumber Company, for instance. Here you have put the firm name in a shaded text letter and the balance of the matter in an extended gothic, the lines of which the two letters are composed having nothing in common. The use of gothics with text letters is permissible when the gothics are confined to the smaller sizes, as then the lack of shape harmony is less pronounced, but the association of the large sizes of these two type-faces produces a feeling of discord. The space between words in the feature line is too great.

MILWAUKEE PRINTING COMPANY, Milwaukee, Wisconsin.— The specimen with the firm name running across the page is the better of the two, but several opportunities for improvement suggest themselves. In the first place, the rules around the page should be more nearly of the same weight. The use of a hair-line rule parallel to a three-point rule presents too great a contrast and lacks that harmony which is the desire of all good printers. Change the inner rule to a one-point face. The spacing in the first line is faulty. Instead of so much space between words the line should have been slightly letter-spaced. In the place of the three one-point rules underscoring the line use two two-point rules; the same applies to the cross rules at the bottom of the page. The three rules present a rather confusing appearance. This page would have been better if capitals had been used instead of lower-case, as they are more susceptible of letter-spacing. The other specimen is poor in arrangement and the same regard for harmony mentioned above will prevent the use of these hair-line rules with the heavy type in which the page is set. There is also a feeling that there should be some sort of a finish to the ends of the lines — not only in the group of rules, but in those forming the division of the page.

### TYPEFOUNDERS' SPECIMENS.

"A FEW OF THE LATEST" is the title of a recent booklet issued by The Tokyo Tsukiji Type Foundry. It contains numerous interesting half-tone illustrations of the various departments of the foundry and shows many type-faces, borders and ornaments.

THE American Type Founders Company's booklet showing its Chaucer text and Bewick roman types is an attractive specimen. The typography is artistic and clever, and many interesting type-designs are shown. The Chaucer text is a particularly beautiful and pleasing letter.

THE Inland Type Foundry is using an excellent device to illustrate the durability of its type. It consists of a piece of nonpareil reglet on which is printed a word in forty-eight-point Avil type. The reglet is then tipped on a card which states that the sample is one of a run of five thousand without change of type. It forms an effective advertisement.

## A YANKEE PRINTER IN INDIA.

The printing craft as it is crafted in India, says a writer, furnished much to amuse and interest an American. Things are so distinctly different that were it not for the sight of type cases, the smell of ink and squash of the hand press or the whirr of a jobber or cylinder, one would not recognize the industry.

The *Times of India*, of Bombay, employs one thousand men on its newspaper and in its job department. It has nine Linotypes, half a dozen cylinder presses, all of English manufacture, and a goodly battery of hand presses and jobbers. The railway time tables are largely printed by the *Times*, and sorts are cast on small hand-casters for this work. Nearly all the larger printing-offices have lithograph departments, and considerable of the job-work is thus turned out.

Calcutta has eight dailies printed in English and five or six in the vernacular. Six each of English and vernacular would cover the estimate of the important weeklies. Not over five of the thousand-and-one job-offices can be classed as "stationers and general job-printers, block-makers, die-sinkers, etc." To enumerate or even guess at the number of "*printee wallahs*" would require a residence longer than mine.

The most primitive Arizona outfit would be a regular Communipaw - avenue - Hamiltonia - Dexterous - Miehle-Bradley in comparison with the average native print-shops of Calcutta. These dipper shops are not confined to newspaper row, nor to any other row. They are scattered from Cossipore to Tollygunge, and from Sealdah to the Hugli. They can be found within the mud walls of a native hut, in the dark by-street of the native quarters, or in the rear of the bullock stables of a European compound. The boss is called a "*baboo.*"

Together with the Eastern agent of the Machinery Company, Ltd., which handles the Linotype in Calcutta and the far East, I one day started for a print-shop hunt. We drove down Lower Chitpore road in a "*ticca gharry.*" We were attracted by a sign reading "Universal Press." Yelling "buss" at the *gharry wallah* we entered the compound, working our way around lime barrels, oil cans, or ox carts, discarded refuse, and a team or two of water buffalo. In an obscure corner we came to the office of the Universal Press. It had some claim to the title, as the press confronting us was universal, not in the sense friend Gally would have you understand, but universally Indian — in appearance a Washington hand press, but listed by the dealers here as the "Albion." I do not believe there is a printing-office in India that does not use from one to a dozen of these presses. They are made in many sizes, from "foolscap" to "double-crown," and sell for a good figure, owing to the additional duty of twenty per cent on hand-power machines. There was no distinction to be made twixt the pressroom and any other room. All departments were confined in this one dingy ill-lighted room, 7 by 9 feet. The ceiling was sufficiently high to permit clearance for the massive figure of an iron eagle surmounting the Albion. One small corner was taken up with the cases, about twenty in all, of three-quarter size, black and grimy. Four cases were up and the remainder beneath the "up," which consisted of a low dishpan-shaped support giving room for two cases in front and one at either side. A bamboo matting served for the stool. Upon this the dark-skinned follower of Gutenberg, his lower body resting on his bare heels, his bony knees beneath his armpits, roycrofted his art and preserved his caste. His job finished, it was removed from the wood galley to the Albion, and after corrections (?) were made,

the process of printing advanced, a string serving for the chase. Passing out the door we observed a little chap squatted on the ground in front of a case distributing. Distribution is a separate trade, and distributors do not aspire to become compositors.

A short shake down the road brought us to another attractive sign — "The Lily Press." Visions of Harry Stuff's "Ivy Press" of Seattle, with its carpeted floor and nickel-plate finish, were soon dispelled by noting that the sign was fastened to a mud hut, the lower floor being taken up with a native "sweet" shop. On inquiry we were informed that "press *hai nay uuper, bolo chai bain huther.*" We might have known it, but not stopping to argue, we followed the Lily lookout down a dark alley and entered the Lily office via the pressroom. The only difference from the Universal apparent was that the Lily occupied two rooms, a few feet more of space, a few higher case stands, and the distribution was done inside.

The next halt brought us within the compound of the *Amrita Bazaar Patrika* (neither devoted to affairs of the heart nor owned by an Irishman), an evening English-printed Bengalee-owned newspaper. My friend called my attention here to the battery of Linotypes with native operators, remarking that these operators were about the fastest of the natives in India on machine work. The machines were tied from the distributor bars to the lag screws with twine, and native conceived gew-gaws were stuck on till the wonder was not how much the output, but that the wheels revolved at all. I was informed that it is no uncommon occurrence to have a machine laid out while a half-dozen babbling "*operatee wallahs*" extricated one of their number from the cam wheels, where his "*dhoty*" had drawn him. The "*dhoty*" is the native dress, consisting of from six to twenty yards of thin cloth.

The Linotype operators work by the piece, as a general rule. They receive 3 "pice" per thousand ens (3 cents per thousand ems). Their average speed is four to five thousand ens per hour of semi-correct matter. Proofs are read two or three times, and as the newspaper columns of Indian newspapers are usually wide, the loss of time for correction figures largely against the output.

The hand compositors receive from 8 to 20 rupees a month. A rupee is 32 cents. Boys as young as twelve or fourteen do the distributing, and some as young may be setting the type. Native machine compositors average from 35 to 50 rupees per month, while the Eurasian operators make nearly double that sum.

I observed that the advertising department of the *Patrika* supported an imposing stone, but noted that the daily forms were made up on the floor. I was informed that some one "swiped" the column rules one day, but that it did not delay the issue, as the ingenious "*mistry*" (native carpenter) soon had wooden column rules ready, and they were still in use.

The newspaper presses are very simple small-cylinder affairs, specially built for Oriental trade. Tapes and flys are dispensed with. The feeder squats on top of the feed-board, and can smoke a "*hooka*" or keep the flies off without missing a sheet, utilizing his toes as well as his hands feeding. Opposite the feeder, perched on the high delivery table, is a small boy, known as the "fly boy." He takes the sheets from the cylinder as it revolves and jogs them up. He is paid 6 pice a day (3 cents).

In one of the dailies the forms are made up on the bed of the press. The make-up has a sort of floating situation, as he perches on the side frame of the press, and roams around rabbit fashion, his bare feet on the type, to reach the distant corners of the forms. The hand compositor can set, separate the pie, revise and recorrect all of eight hundred ens in one hour — providing within that hour that he does not change his quid of betel nut, does not go for a drink, stop for a pull or two at the "*hooka*," or fall asleep.

The native labor is so cheap that in two of the offices the usual copy carrier or elevator is supplanted by a bag, with a continuous string attached, and a boy at either end of a stove-pipe running from the editor to the composing-room to pull the bag back and forth through the pipe. "Thirty" is marked "*buss.*" "Thirty-one," when it comes in, is marked "*juldi,*" which is the only native word that has any semblance to meaning "rush."

Ordinary galley proofs are taken on a proof press, with a lever movement similar to a paper-cutter. If the Albion press is busy and a larger proof is wanted, it is secured by placing the job on the floor, wetting the paper, covering with a press blanket and "pulling" the proof by stamping over the form with the bare feet.

The point-system is not in vogue. It may rather be said to be in vague, as the offices that have bought a few fonts give its features no attention, and to the native the fonts are as the size may approach, "*nonpeereel, loung preemear, or canown.*" The American Type Founders Company has an agency with the Oriental Type Foundry of Calcutta, and has furnished the agency with molds for casting point-system quadrats and spaces. American type is considered the best type in the market, and, despite its higher price, considerable is sold.

The Gordon type of presses is rapidly gaining favor in India. They are sold by the largest dealer in Calcutta. They are known as "Treadle Presses." The dealer says that not until recently has it been possible to sell any but the 8 by 12 size. The larger sizes were considered too heavy, and an encroachment on the Albion. The native feeds the treadle press with his left hand, grasping the stock at the lower left corner and delivering the sheets to the high feed-board with the right hand.

The government has ordered two American cylinder presses as a trial order, and others have been contracted for by large job-offices. These are to be manufactured in England under the supervision of American mechanics. The dealer who sold these presses suggested to one of his English customers that he place an order for an electric motor to run his press. "My word!" he replied, "what's the blooming good of such traps? It would go snappy on me and scare away me native 'elp. I'll 'ave a pit dug, put on a long crank, and 'ire a few 'usky coolies to turn it."

Cuts are known as "blocks," and some of the larger newspapers have a block-making department. I gave an order to one of the papers for three blocks each of a set of seventeen advertisements. At the end of three weeks I succeeded in getting proof No. 17, and had in hand twelve of the fifty-one stereos. A cessation in further delivery caused me to call to inquire. I was met by the stereotyper who chow-wowed in Hindustani and pointed to his metal-pot. An English-speaking baboo interpreted that the man had broken his ladle a week before, and was waiting for Ejohn King of Lower Chitpore road, to send him another.

The larger job-offices employ an English superintendent, but the work of estimating is done by a baboo. A request for bids on ten thousand pamphlets brought me figures ranging from 480 to 1.10 rupees. All estimates are promised "to-morrow." I know of a case where to-morrow was four months in arriving.

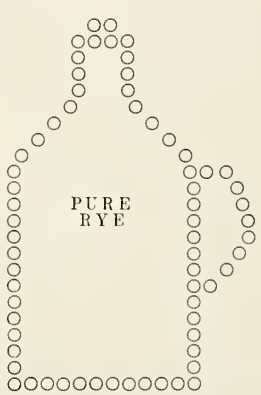
One industrious Calcutta proprietor, with limited experience, desiring to correct such deficiencies, took the matter of estimating in hand. He arranged a bid for a one-thousand-page directory. His foreman gave him the cost of the presswork, the paper dealer the cost of paper, and the linotyper the cost of composition. He added his

profit, and congratulated himself on prompt acceptance of his bid. After he received his bill from the linotype man, reading several one thousand ens at 6 annas (12 cents) per thousand, he sought immediate explanation as to what was meant by an "en." "Woe is me," he declared, "I thought an en was a printer term for a large page of small type. My bid was for 9 annas (18 cents) per page for the complete book, paper and all!"

The Government of India and the three presidencies give employment to nearly six thousand men in the various printing establishments. Prisoners are also worked upon government printing, and the number engaged in jail offices add considerably to the total. Still the government can not do all its work, and many outside offices are kept going on government work.

### FRANK A. MUNSEY'S NEW ENTERPRISE.

Not satisfied with already being the publisher of four most successful and popular magazines, Frank A. Munsey is about to launch another monthly publication. In preparation for this, and to meet the rapid growth of his other periodicals, he is making extensive improvements in his mechanical equipment. Being the largest magazine publisher in the world, it is quite natural he should install the finest magazine presses manufactured, putting aside earlier machines, which were perhaps good enough when the circulation was smaller, but are now no longer able to keep up with the procession. An order has been placed with R. Hoe & Co. for a complete outfit of the latest improved rotary magazine presses to replace the old machines, which will be taken out and sold to smaller offices. Besides eight large 96-page presses, there will be a mammoth 384-page multi-color combination machine, the largest magazine press ever manufactured. This machine, which is really four presses in one, will print the magazine forms both sides at once at the rate of one hundred and fifty-six thousand 16-page signatures every hour, delivering them accurately folded, cut and counted in bundles. It will not only print in black, but in one, two or three colors at will, and turn out as clean and perfect work as was formerly done at slow speed. The incentive to this great advance was the natural desire on Mr. Munsey's part not only to keep his plant up to date, but to have the finest that money can buy. The first order, for two presses, was placed with R. Hoe & Co. some time ago, and they have given such splendid satisfaction that Mr. Munsey decided to change his entire plant and ordered six more similar presses in addition to this wonderful eight-cylinder machine, which will be by far the largest and finest in the world.




A Modern War Vessel.— *Western Publisher.*

## TRADE NOTES

THE Park Type Foundry, said to be the first job-type foundry south of the Ohio river, has been established at Louisville, Kentucky.

T. M. POTTER, Brownsville, Tennessee, announces that he has just started in business for himself as a job printer, and among his first investments is a subscription for THE INLAND PRINTER.

THE Union Bank Note Company, of Kansas City, Missouri, announce the removal of their factory and counting-rooms to their new building on the southwest corner of Tenth and Central streets.

MR. B. F. BOND, president of the B. F. Bond Paper Company, and president of the Baltimore Paper Trade Association, who has been ill for several weeks, is now convalescent, and is expected to return to his place of business in the next few weeks.

MR. S. H. HORGAN, art manager of the New York *Tribune*, and editor of the department of Process Engraving in THE INLAND PRINTER, has resigned his position with the *Tribune* to take a similar position with the Newark *Advertiser*, Newark, New Jersey.

ON the occasion of the picnic and games of the New York Photoengravers Union No. 1, the Star Engravers Supply Company presented a baseball cup as a prize to be contested for. The cup, which is a very handsomely designed piece of work, was won by the team of the Gill Engraving Company.

THE firm of John H. Zeh & Co., designers and engravers, 312 Cherry street, Philadelphia, has been consolidated with the Thomson Printing Company. Mr. John H. Zeh has been elected a director of this company and will have complete charge of the department of steel and copper plate engraving, designing and printing, which has been inaugurated under the new management.

THE Artistic Engraving Company, at No. 534 West Broadway, has been reorganized along extensive lines, Samuel Davis, a business man of acknowledged ability having bought Mr. Frank Young's interest and will assume active management. Mr. Rank (its founder) is chief of the designing and engraving staff. The firm has been making brass hat dies, book stamps and box plates the past eighteen years for concerns throughout America, Canada and Mexico.

THE corporation of Edwards and Broughton Printing Company, Raleigh, North Carolina, recently formed to take over the old established business of Edwards & Broughton, will build a modern, up-to-date printing-office on Salisbury street, and greatly enlarge their printing business. The company is organized with a capital stock of $25,000, divided into shares of $50 each, although under the terms of the charter this capitalization may be increased to $100,000. The incorporators of the company are C. B. Edwards, N. B. Broughton, Charles Lee Smith, W. N. Jones and C. B. Park.

KLIMSCH & Co., Frankfort-on-Main, Germany, announce that the seventh volume of their valuable Year-book will be issued in about one month and that those desiring copies should order in advance. The price to subscribers in advance is $2.38; after publication, $2.84; duty and

postage paid. Subscribers who do not have all the volumes issued may secure copies of Volumes II, III, IV, V and VI, of which there is a small number left, so long as they last, for $2.38 each, provided that they also subscribe for the seventh volume. Orders will be received by The Inland Printer Company.

THE Wood & Nathan Company announce a new Monotype type for mail lists, which will be welcomed by publishers for its convenience. The Monotype mail-list type, specimens of which are shown herewith, will be appreciated

Bender H 16 May 06
51 Delaware Ave
Madison Wis

Sedwich O S 18 Dec 06
Morristown Del

Corbett B A 24 Oct 07
424 Exchange St
Danville Miss

Hand B B 14 Feb 06
Dallas Tex

Henderson J B 16 May 06
15 Delaware Ave
Madison Wis

Neemon S 18 Jun 06
Port Chester N J

from the ease with which it can be corrected. Every letter, figure, logotype and space is on the same size of body, and no justification is required in making changes or corrections. The matrices are now ready for distribution.

M. F. HARTE, who has been in the employ of the Boorum & Pease Company, Brooklyn, New York, for the past thirty years, severed his connection with that firm on September 15. Mr. Harte has a record of which he is justly proud, having been employed with the old firm of Boorum & Pease from boyhood. He climbed up the ladder rung by rung, filling the various positions with credit to himself and to his employers until he became manager of their photograph album department. In 1886, the growth of the blank-book trade assumed such proportions that the firm considered it advisable to drop the album business and devote all their space and energy to blank books. Mr. Harte's ability, fully recognized by William B. Boorum, made him manager of the printing department, which had become quite a business with the concern, and likewise assistant superintendent to James F. O'Hara in the manufacture of blank books. Mr. Harte's popularity with his employers and associates was evidenced by the presentation of a handsome gold watch and chain, the former suitably engraved and a floral emblem of wishes for good luck. Mr. Harte enters business on his own account.



M. F. HARTE.

"THE BUSINESS BUILDERS" is the suggestive title of a new advertising agency, Exchange building, 111 Nassau street, New York. The members of the firm are well known to the advertising public. J. St. Clair McQuilkin, formerly advertising manager of the Remington Typewriter Company, is business manager, and Maxwell J. Martell, the well-known illustrator and designer of fashions for men, will handle the art department. "The Business Builders" combine with the effective placing of advertising and writing, and designing of magazine and newspaper advertisements, and the preparation of illustrations and designs for catalogues, booklets and printed advertising matter of every kind. The long experience of these experts presages a substantial success for their enterprise.

THE Advertising Show at the Coliseum, Chicago, October 8 to 16, attracted large and interested attendance, the interest growing, as usual, much greater toward the close. The following is a complete list of the exhibitors: Adsense Publishing Company, 204 Dearborn street, Chicago, space 29, showing copies of their publication. Advertising Results Company, Incorporated, 75 Wells street, Chicago, space 141, exhibiting original and useful novelties for the advertiser. The American Falcon Printing Press Company, 39 Beekman street, New York, space 86, showing the "Waite" Die Press and Steel Plate Printing Machine and the "Baby" Waite. The American Multigraph Company, 122 Wabash avenue, Chicago, and 338 Broadway, New York city, space 20, showing their celebrated Multigraph Machine, which reproduces letters which are an exact counterpart of typewriting, the entire letter being printed through a ribbon. American Publicity Company, Marquette building, Chicago, space 135, showing its Model System of Automatically Electric Lighted Bulletin Boards now successfully operated in and about Chicago. Barnes-Crosby Company, E. W. Houser, president, 215 Madison street, Chicago, 132-136 W. Fourteenth street, New York, 214-216 Chestnut street, St. Louis, Missouri, spaces 41-42, exhibiting designs, illustrations, printing-plates, photogravures, electrotypes, commercial photographs. J. L. Bieder Company, 55 Lake street, Chicago, space 73, exhibiting a full line of advertising novelties; this firm has made a specialty of having something new for advertising. Binner-Wells Company, 309-310-311 Michigan boulevard, Chicago, spaces 61-62, showing specimens of work done by their designers, engravers, illustrators, printers and photoengravers. Bismarck Garden Publishing Company, Not Incorporated, 40 Dearborn street, Chicago, space 35, showing some of their publications, publication office of the Advertising Show Art Souvenir Catalogue. C. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia, spaces 51-52, operating their celebrated embossing presses. Champlin Type Machinery Company, 121 Plymouth court, Chicago, spaces 69-70, showing machinery and material for printers and bookbinders. Chicago Advertising Association, 118 Monroe street, Chicago, spaces 9-10-11, headquarters for advertising men; the Chicago Advertising Association has a membership of three hundred men, active in advertising pursuits; their clubroom is at 118 Monroe street. The Chicago *Chronicle*, 164-166 Washington street, Chicago, space 89, showing advertising. The Chicago Coca-Cola Bottling Company, 3153 Cottage Grove avenue, Chicago, space 142, showing their beverages. Chicago Edison Company, 139 Adams street, Chicago, spaces 94-95-96, exhibiting electric signs, electric lights and power. Chicago Envelope Company, 63 Market street, Chicago, space 85, showing an envelope folding machine in operation. Chicago *Examiner*, 146 Franklin street, Chicago, spaces 31-32, printing display and general newspaper business. Chicago *Journal*, 117 Market street, Chicago, space 21, showing their publication. Chromatic Sign Company of America, 120 La Salle street, Chicago, space 113, showing electric signs. The Clinton Company, Clinton and Van Buren streets, Chicago, spaces 136-137-138-139, showing show cards, signs, hangers, posters and labels. Cruver Manufacturing Company, Incorporated, 464-468 Carroll avenue, Chicago, space 88, showing celluloid and other advertising

novelties, calendars, souvenir signs, etc. Dexter Folder Company, Pearl River, New York, Chicago office 315 Dearborn street, space 84, exhibiting New Automatic Clamp Cutting Machine, Rapid Drop Roll Jobbing Book and Pamphlet Folder with Automatic Feeder attached, a single-fold Folding Machine, Hand Power Bundling Press and other folding, feeding and cutting machines for the bookbinders and printers. Chicago *Evening Post*, 160 Washington street, Chicago, space 36, showing the progress of their paper in circulation and advertisements. Henry Doyle Company, 202-204 Center street, New York, space 74, showing advertising novelties. R. R. Donnelley & Sons Co., Plymouth court and Polk street, Chicago, spaces 47 and 48, showing designs, wash-drawings, retouched photographs, half-tones, engravings in two, three and four colors, booklets, periodicals, cloth-bound catalogues and fine edition books. The Exer-Ketch Company, Indianapolis, space 49, exhibiting a line of their novelties, watch-charms, pins, etc. Ralph Radnor Earle, 263 La Salle street, Chicago, space 134, showing newspaper and magazine photography. Farkas Brothers, Schiller building, Chicago, space 60, displaying special designs and illustrations for the advertisers, booklets, display cards and fashion figures, book illustrations and cover-designs. Farm Life Publishing Company, 311 Michigan boulevard, Chicago, spaces 33-34, showing copies of their publication. J. W. Farrah & Co., 134 East Van Buren street, Chicago, space 64, exhibiting illustrations and designs made by them. The Franklin Company, 346-350 Dearborn street, Chicago, spaces 72, 56, showing a model engraving and printing plant in full operation; will make plates, do printing and artist work on the premises. Gibson, Sykes & Fowler, studios McVicker's Theater building, Chicago, space 118, showing photographs made by them. J. Ellsworth Gross, 3801 Michigan boulevard, space 28, showing a full line of original photographs for advertising. This firm makes a specialty of furnishing photographic designs from life. Illinois Publishing Company, corner Fifth avenue and Washington street, Chicago, Eastern office 523 Temple Court building, New York city, space 59, exhibiting copies of *Westen and Daheim*, Sunday edition with *Chicagoer Frauen-Zeitung (Ladies' Journal); Illinois Staats-Zeitung*, morning and weekly editions, established 1848; *Freie Presse*, afternoon and weekly editions, established 1871; *Abend Presse*, evening edition. P. J. Kohl & Co., 236-242 Wells street, Chicago, space 14, showing a full line of leather goods and imported novelties. Latham Machinery Company, 197 South Canal street, Chicago, and 8 Reade street, New York city, and 220 Devonshire street, Boston, spaces 75-76, showing a full line of bookbinders' and printers' machinery, wire stitchers, etc. Mansfield Machine Company, 193 Center street, New York city, space 13, showing a full line of embossing, lithographing, printing, stamping and cutting machines. J. Manz Engraving Company, 207 Canal street, Chicago, spaces 45-46, showing a variety of printing in black and white catalogue and illustrated lyceum matter, colortype work in all its branches, art productions, designs and drawings in black and white, artistic heads in pastel and water-color, and full and complete examples of half-tone, wood, wax and electrotyping processes, which they operate. The Meyercord Company, Chamber of Commerce, Chicago, spaces 123-124, showing a full line of Meyercord Opalescent Window Signs, Transfers, Decalcomania, etc., also a line of leather hides with advertisements transferred in beautiful colors. The Miehle Printing Press & Manufacturing Co., 75 North Clinton street, Chicago, spaces 53-54, showing printing-presses. J. L. Morrison Company, 143 Worth street, New York city, space 93, exhibiting their Perfection Wire Stitching Machines, Bookbinders' and Printing Machinery and supplies. The Morrison Posting Service, 9 South Water street, Chicago, spaces 116-117, showing billboard 20 feet long and 9 feet 6 inches high. F. H. Noble Company, 42 Madison street, Chicago, spaces 57-58, showing a large line of metal advertising novelties, watch-charms, pins, etc. The Novelty News Company, 171 Washington street, Chicago, space 120, showing copies of the *Novelty News*, extracts of their correspondence, subscription lists, etc. Osgood Company, 66-74 Sherman street, Chicago, also Milwaukee, St. Paul and Minneapolis, spaces 37 and 38, illustrating their accomplishments in designing and the making of fine printing-plates for reproduction in one or several colors. Palm, Fechteler & Co., 45 La Salle street, Chicago, and 80 Fifth avenue, New York City, spaces 39-40, showing a complete line of decalcomania transfers, mineral transfers, window signs, leather signs, booklets of decalcomania pictures for advertising. The Paper Mills Company, 319-327 Fifth avenue, Chicago, space 25, wholesale dealers in papers for advertising and commercial use. Robertson-Putnam Company, 353-355 Dearborn street, Chicago, spaces 23-24, exhibiting a most complete line of advertising material. *The Printing Art*, issued by the University Press, Cambridge, Massachusetts, space 12, showing a display of bound volumes of the magazine, together with single copies of current issues and some of the material which has appeared in the magazine. *Profitable Advertising*, Boston, Massachusetts, space 27, a monthly advertising magazine, presenting every phase of advertising in a masterful way; published by Kate Griswold, edited by George French; also showing a full line of books devoted to advertising. Rogers & Co., 521 Wabash avenue, Chicago, and 15 Murray street, New York city, spaces 43-44, showing a superior line of booklets, calendars, designs and high-art prints. The Seybold Machine Company, main office and factory, Dayton, Ohio; branches: Chicago, New York, San Francisco; space 71, showing their paper-cutting machines; have also permanent exhibit 312 Dearborn street. F. L. Shafer Company, 161 Market street, space 26, showing advertising specialties in aluminum and metal and all kinds of novelties. The Twentieth Century Automatic Sign Company, Davenport, Iowa, space 114, exhibiting one Automatic Bulletin, 10 feet wide and 12 feet high, which will carry one hundred sixteen-candle-power lights; there are twenty signs in this bulletin, each sign being exposed fifteen seconds. United Printing Machinery Company, 337 Dearborn street, Chicago, and 12 Spruce street, New York city, spaces 90-91-92, exhibiting their complete line of embossing, engraving and printing machinery, printing-inks and supplies and typecasting machines. A. F. Wanner & Co.; office and salesroom, 298 Dearborn street, Chicago, spaces 77-78-79-80, showing printing-press machine, printing-press wood goods, cabinet type, in fact all the material for the complete printing-office in actual use. White's Class Advertising Company, headquarters 334 Dearborn street, Chicago, Eastern office 50 Nassau street, New York, spaces 5-6-7-8, showing a display of advertisement and follow-up literature, including catalogue, etc. F. Wesel Manufacturing Company, main office and factory 70-80 Cranberry street, Brooklyn, New York, Chicago office 55 Franklin street, space 55, showing photoengraving machinery and appliances; manufacturers and dealers in machinery and appliances for printers, electrotypers, stereotypers and photoengravers.

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One step won't take you very far;
You've got to keep on walking.
One word won't tell folks all you are;
You've got to keep on talking.
One inch won't make you very tall;
You've got to keep on growing.
One little "ad." won't do it all;
You've got to keep 'em going.— *Bagology.*

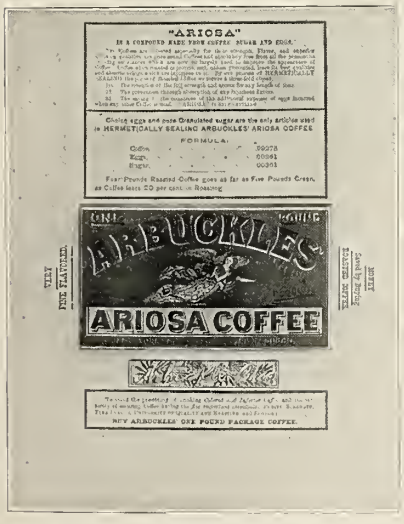
# Business Notices

**This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.**

We've a dandy red-back cash-sale carbon paper which has been tested by critics who know their business and pronounced to be the most lasting for this work. Printers who cater to sales-book trade will find they have a trump card in Whitfield's red-back No. 17X. It stays with the book from start to finish, economical, one sheet doing the work of two. The price is no higher than you pay for our regular goods. A sample and quotation will be sent to any printer or stationery house, together with a full line for pen, pencil and typewriter. Whitfield Carbon Paper Works, 123 Liberty street, New York city.

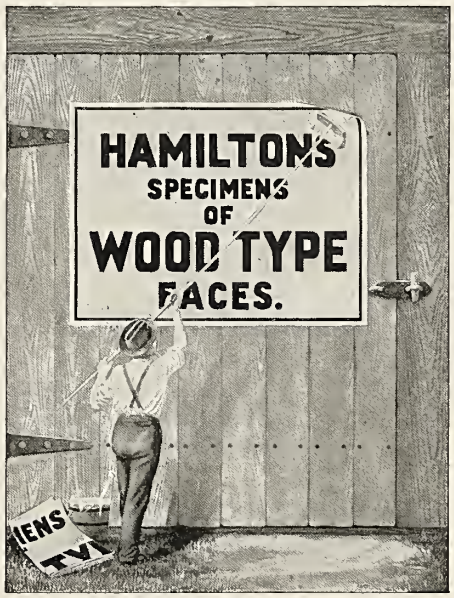
Biggest and Oldest Ink House of the Great West.— This distinction belongs to the Thalmann Printing Ink Company, of St. Louis. Since 1869 this company has been making superfine printing and lithographing inks of every description and increasing their volume of business and prestige. Up-to-date pressmen are especially fond of the unsurpassed Thalmann cover inks, which have a very extensive sale. In addition to the home office and plant in St. Louis, the Thalmann house has offices in Chicago, Kansas City, Omaha and Dallas, each with up-to-the-minute equipment and in charge of an ink expert of wide experience. Read their advertisement in this and subsequent issues and get in touch with them. They will do you good.

Herewith is a miniature facsimile of one of the 11 by 13¼-inch heavy manila coffee wrappers, turned out by R. Hoe & Co.'s Three-Color Wrapper Press. The paper is fed to the press from rolls at one end, and the perfected wrapper comes out at the other end of the machine at the rate of 160,000 an hour, or over a million a day, printed in one, two, three or four colors, as desired. This press is also arranged to print sugar wrappers, 11¼ by 13¼ inches, on lighter weight paper, and when desired both coffee and sugar wrappers can be printed simultaneously. Don't you want something like it? R. Hoe & Co. make over one hundred different styles of presses; in fact, machines for doing almost anything in the way of printing. The premium lists enclosed in coffee packages are printed, both sides simultaneously, on the Hoe Premium Perfecting Press, at the rate of 40,000 an hour. The sheets, 9 by 15 inches, are folded to 3 by 5 inch size, automatically sealed at the last fold by a drop of paste, if desired, and delivered counted in bundles.




## AN ELABORATE CATALOGUE OF WOOD TYPE.

The new wood type catalogue just issued by The Hamilton Manufacturing Company, Two Rivers, Wisconsin, is the most elaborate and complete work of its kind ever issued. It is 10 by 13¼ inches in size and contains 208 pages, on which are shown the borders, ornaments, wood type, etc., manufactured by this firm. The specimens of wood type shown cover many reproductions of popular




metal faces now in use. A noticeable feature is the change in the fonting scheme. Heretofore wood type has been listed only in 3-a, 4-a and 5-a fonts. Now it is carried in fonts up to 30-a, in both caps and lower-case, and instead of one single font of figures four separate fonts are listed. These large fonts are a great convenience and a saving to the printers for the reason that they avoid overloading with the least used characters. Formerly, when doubling up 3-a or 4-a fonts, the result was an overloading of such characters, which were never used and remained idle in the case, a useless expenditure. Notwithstanding the difficulty found in running lines of small metal type in connection with large wood letters on enameled paper, the workmanship displayed on the catalogue is excellent and a credit to the printers — The Fowle Printing Company, Milwaukee. A reproduction is shown herewith of the attractive cover-page.

## LOOSE-LEAF RINGS.

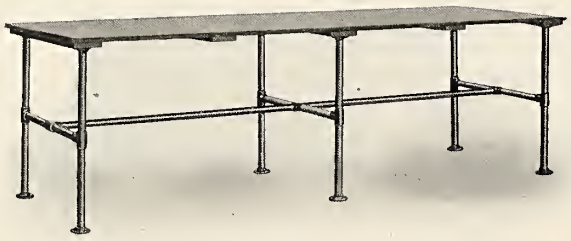
The Morden Manufacturing Corporation is a "very much alive" concern. They are unique in their advertising, and believe the quickest way to reach the trade on any subject is through magazines such as this. The dependence on antiquated mailing lists which some firms still adhere to is no part of the Morden firm's economy and we give them credit for *good sense*. This company is located at Waterbury, Connecticut, and manufactures the greatest number of sizes in loose-leaf rings to be found in the country. They make some ten sizes of round rings, ranging from 2 inches to ½ inch in diameter; also six sizes of oblong or arch-rings. The smallest ring, ¼ inch, is a

recent product and permits the making of a most practical *thin* book. Many other devices are being brought out; among these is the college note-book ring, which is gaining great popularity as a binder for students', stenographers' and speakers' notes.

### THE CRAWLEY BOOK MACHINERY COMPANY.

The Crawley Book Machinery Company, of Newport, Kentucky, U. S. A., have recently completed a large addition to their factory, giving them more than double their former floor space. They have also added to their equipment a number of the latest improved machine tools.

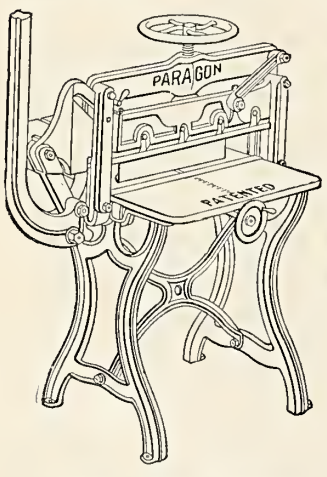
While preparing for other new manufactures to be brought out by them in the near future, they now present their new work-table, particularly adapted to the use of



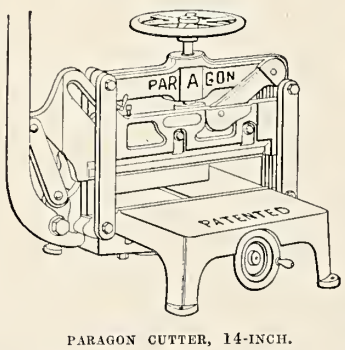
printers and binders. Every one seems to have realized the necessity of good tables and very few were satisfied with what they had, so that this production, finished in the first-class manner that characterizes the Crawley Company's work, will be welcomed by the trade. The fact that the frame will not harbor bugs and roaches, and can not be ground by rats and mice, will be enough in itself to make it popular. Their table is advertised on another page of this issue.

### PARAGON PAPER-CUTTERS AND PARTS.

The Paragon line of paper-cutters has been favorably known to printers and binders for the past twenty-seven years. Doing the cleanest of work, and doing it with remarkable ease, it combines simplicity of construction with great strength, at the same time being proportioned so that undue weight is avoided. The cutters are made in four sizes: 14, 22½, 25 and 30 inches. Illustrations of the 14 and 22½ sizes are shown herewith. All sizes are made to cut within a half inch of the knife. The lever of this machine works over the table, but is so curved that it does not interfere with the handling of any length of paper in front of the knife and is a space-saver on this account. All sizes are generally on hand for prompt shipment; this being the policy of Neil Campbell & Co., Printers' Supplies, 74 Beekman street, New York city, who now make and sell a machine, which, having proved a staple, is manufactured in quantities to approximate the demand.




PARAGON CUTTER, 22½-INCH.




PARAGON CUTTER, 14-INCH.

### CHARLES S. MILLS IS AGAIN WITH THE F. WESEL MANUFACTURING COMPANY.

Probably no man is more widely or favorably known to the printers, electrotypers, stereotypers and photo-engravers of this country than is Mr. Charles S. Mills, the genial head salesman of the F. Wesel Manufacturing Company. Mr. Mills has supplied the needs of the allied trades so long and so well that his ability as a trade-getter in the United States and Canada is recognized by every one. He has spent twenty-eight years as traveling representative of the manufacturers, during that time having been identified with but three houses, which speaks volumes in his favor.

In this connection it is well to call the attention of the public to the fact that after a two years' engagement elsewhere, Mr. Mills has again identified himself with the



CHARLES S. MILLS.

F. Wesel Manufacturing Company, with whom he had been for eight years previous, and in whose service he had earned the greatest success of his unquestionably successful career.

As usual in such cases, Mr. Mills's training for the work he has prosecuted so well began very early. At the age of thirteen he started to learn the printing and newspaper business, and after twelve years, having advanced to the position of city editor, he resigned to accept a position with the Morgans & Wilcox Manufacturing Company, of Middletown, New York, with whom he stayed eighteen years. Ten years ago he entered the employ of the F. Wesel Manufacturing Company, and that the results of this latter union were eminently successful and satisfactory is a matter of record in the trade.

Mr. Mills's headquarters are at the New York salesroom of the F. Wesel Manufacturing Company, located at No. 10 Spruce street.

### PRINTING OFFICE RAGS.

The importance of sanitary conditions in a printing-office is so evident as to need no argument. A seemingly small matter, but one, however, which may nullify efforts in the direction of sanitation, is the use of dirty, insanitary wiping rags. When it is taken into consideration that the use of clean, fumigated, selected rags will not only promote the health of employees but also lessen the danger of fire and improve the cleaning of machinery and rollers, the wisdom of using them will at once be apparent. Such rags may now be had in large pieces, especially selected to meet the printer's requirements, carefully disinfected and fumigated. The A. H. Bloom Company, Quincy, Illinois, whose advertisement appears on another page of this issue, furnishes them in convenient sized packages, and at prices less than what local dealers in unassorted rags usually charge.

# WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

### BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold size stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubiayat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubiayat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

UNITED STATES GOVERNMENT books free; how to obtain free library; catalogue 10 cents; full information. F. J. LAWRENCE, 22 R. I. ave., Washington, D. C.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

### BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BIG JOB OFFICE — A large job printing-office and bindery, fully equipped, for sale at a bargain; doing a business of $20,000 a year in a steady and desirable line of general work; will sell at cost of material; located in rapidly growing city of nearly 30,000 a few hundred miles northwest of Chicago; owners wish to devote entire time to their newspapers; price will be in neighborhood of $10,000, but can be secured on easy terms, provided reasonable sum is paid on purchase; owners would be willing to retain interest provided good manager wishes to take interest. N 562.

FOR SALE — A thoroughly equipped printing plant: 7 cylinders, 6 jobbers, complete bindery, foundry, composing-room, and all necessary adjuncts for a first-class establishment; doing a $100,000 business yearly and having a permanent and profitable patronage; located in a hustling town of about 30,000, with no labor troubles; a rare opportunity to secure an old-established money-making business; satisfactory reasons for selling. N 553.

FOR SALE — Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500, in growing city of 12,000 population; doing between $2,500 and $3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. McCOY, Lake Charles, La.

FOR SALE — Photoengraving plant suitable for newspaper and job work; rare bargain; price $200; write at once. N 560.

FOR SALE — Printing-office in city of 12,000; inventories over $1,500; $1,000 buys it. GEO. S. CLARK, St. Cloud, Minn.

FOR SALE — Weekly paper, good circulation, rapidly developing country; Babcock Reliance cylinder press, gasoline engine, two jobbers, abundance type, etc.; terms: part cash, rest secured by mortgage; good reasons for selling. J. F. CRAWFORD, Saratoga, Wyo.

BOOK AND JOB PRINTING-OFFICE — Running office with 5 cylinder presses, 2 job presses, cutting machine, motor and large fonts of type and plenty of them for book, job and poster work; office in good-sized city and will be sold running at a very reasonable price. GEO. C. JAMES & CO., 126 Longworth st., Cincinnati, Ohio.

#### Superintendents.

FOREMEN AND SUPERINTENDENTS wanted everywhere to give Puck's Soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for $1, from our nearest branch. PUCK SOAP COMPANY, Des Moines, Iowa.

#### Wanted.

WANTED — Printers and workmen who handle type and ink to try Puck's Soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for $1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. PUCK SOAP COMPANY, Des Moines, Iowa.

#### Publishing.

MR. PRINTER — I have a specialized journal which you should buy and publish. Booklet "How." HARRIS, 253 Broadway, New York.

Knife Grinders

SIMPLE—AUTOMATIC—GUARANTEED

*Using Emery Wheels Arranged for Wet or Dry Grinding.*

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

2–8

## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR LEASE to responsible printer, the *Morning News* job office; modern and complete. For particulars address NEWS, Canton, Ohio.

FOR SALE — Burrage padding glue. The strongest and most flexible padding compound made. ROBT. R. BURRAGE, 83 Gold st., New York.

FOR SALE CHEAP — One Simplex one-man typesetter, made by the Unitype Co., in good condition; one 1-h.-p. motor and about 400 lbs. of type for machine; regular price for all the above $1,900; special price if sold at once. P. O. BOX 100, Topeka, Kan.

FOR SALE — Fine lot of engraved steel plates suitable for calendars, souvenir cards, tailor opening cards; all finely engraved; catalogue sent free. DITTMAR ENGRAVING CO., 814 Walnut st., Philadelphia, Pa.

FOR SALE — Five Sprague Linotype motors, in good repair, for sale cheap, all or singly. THE VAIL CO., Coshocton, Ohio.

FOR SALE — Having no further use for the following machinery, which is in good condition, we are offering same at reduced prices: 1 28-inch Seybold Automatic book trimmer, 1 20-inch Sheridan power book trimmer, 1 Standard Machine Co. die press, top plate 18 by 35½ inches, 1 38-inch Cranston & Jones undercut paper-cutter, 1 62-inch "Tanite" automatic knife grinder. BUXTON & SKINNER STATY. CO., St. Louis, Mo.

SAVE $250; brand-new Compositype; casts hundreds of faces; will also save you $50 on rubber stamp press; good as new. AUTOMATIC ADDRESSING CO., 403 E. Oliver st., Baltimore, Md.

HARRIS Self-feeding Automatic press, taking sheet 15 by 18 inches in size, for sale at a liberal discount from cost; this press has been used only for experimental purposes amounting to not more than 2 months' continuous use. Address for price and further particulars, GIES & CO., Swan and Centre sts., Buffalo, N. Y.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 15; Linotype operators, 4; machinist-operators, 3; Monotype keyboard operator, 1; foremen, 2; all-round printers, 4; book-binders, 10; ad.-men, 2; compositor, 1; photoengraver, 1; artist, 1; pressmen, 10; proofreader, 1; circulation and advertising manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

ARTIST — Air-brush, good on machinery; also pen-and-ink man. THE STODDARD-BROWN CO., New Haven, Conn.

FIRST-CLASS COMMERCIAL ARTIST; lettering and retouching photos; steady work. MAUSARD-COLLIER CO., Los Angeles, Cal.

WANTED — Good commercial artist who understands retouching photographs. N 2.

### Composing-room.

WANTED — Experienced job-printer for setting ads. and jobs on strictly up-to-date country weekly; state experience, wages, etc.; no bums or cigarette fiends need apply. COOK BROS., Hastings, Mich.

### Engravers.

HALF-TONE FINISHER and reëtcher wanted to go out of city; very highest grade work demanded, price right to man who can do work to our satisfaction. N 549.

PHOTOENGRAVER — Absolutely A-1 negativemaker wanted; exceptional inducements to thoroughly capable man that means business. N 557.

### Manager.

CIRCULATION MANAGER for newspaper in good town of 14,000; must be experienced circulator and able to take full charge; $75 a month to start and right man should be able to make himself worth $90 to $100 a month in a short time. N 548.

WANTED — An experienced and practical man to manage a job and newspaper plant, with a daily and weekly paper, doing an annual business of over $25,000; desire the party able to buy an interest in and take full charge of the business. For particulars address N 262.

### Pressroom.

CYLINDER PRESSMAN — Permanent position, better than scale to good manager turning out first-class half-tones; open shop. BOX 598, St. Louis, Mo.

### Salesmen.

WANTED — U. S. A. agent to sell our types. Apply to J. G. SCHELTER & GIESECKE, Leipzig, Germany.

### Miscellaneous.

WANTED — An assistant to proprietor in business office of printing plant; one who is thoroughly competent to estimate on all classes of commercial printing; good salary and steady situation to right party. M. S. & D. A. BYCK, stationers and printers, Savannah, Ga.

WANTED — Experienced printer capable of taking complete inside management of printing plant employing 60 people, operating 6 cylinder presses, 8 jobbers and 2 Linotype machines doing good grade of commercial, catalogue and bookwork; must be able to estimate on all work; good opportunity for a bright man; salary $2,500 per year, with good prospects ahead; in answering give references and experience. Address C. M. LLOYD, care of W. E. Wroe & Co., 309 Michigan ave., Chicago, Ill.

## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Machinist-operators, 18; Linotype operators, 17; superintendents and foremen, 12; editors and reporters, 3; advertising and business managers, 3; make-ups, 2; ad.-man, 1; compositor, 1; proofreaders, 2; Monotype operators, 2; electrotyper, 1; Linotype machinists, 9; all-round men, 2; artists and cartoonists, 2; pressmen, 13; bookbinders, 2; job-printers, 10. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

ARTIST wants position; long engraving-house experience; perspective layouts, mechanical wash-drawings and photo retouching a specialty; nothing considered for less than a year's contract. N 576.

### Bindery.

BINDERY FOREMAN, first-class ruler, forwarder and finisher, practical in every branch of trade, 15 years' experience as foreman, desires position; don't drink. N 547.

I AM PRACTICAL in all branches of bookbinding, first-class finisher, an experienced foreman and manager; will want a place after November 1; No. 1 references; prefer county and bank work; wish to go west or northwest any place between Chicago and the coast. N 472.

SUPERINTENDENT or foreman; practical bookbinder, successful manager of men, accurate in estimating, and not addicted to the drink habit. N 573.

### Composing Room.

COMPOSITOR or two-thirds lock-up, young man, 6 years' good experience, wants position in Baltimore with large office about November 19; hustler. N 552.

JOB COMPOSITOR of 12 years' experience, high-class display man, wishes position with up-to-date print-shop; union. N 383.

### Electrotypers and Stereotypers.

STRICTLY FIRST-CLASS electrotype molder, 23 years' experience, fully capable of taking charge of molding-room or entire charge of electrotype plant, now in charge of one of the largest electrotype plants in New York State, thoroughly familiar with all up-to-date methods of electrotyping, strictly sober and reliable; can furnish the best of references; prefer private plant where the finest grade of work is desired; will go anywhere. N 559.

### Engravers.

WANTED — Permanent position by good all-round photoengraver; small plant preferred; 10 years' experience. M 580.

### Foremen.

SITUATION WANTED — A practical all-round job-printer wishes to become associated with a reliable firm; a position as working foreman in private plant, solicitor for high-grade commercial work, or assistant to advertising manager will be considered; age 35, married, temperate, good executive ability, 17 years in Chicago, 12 years in present position as working foreman in private office; am getting straight salary of $1,300 per year, but am willing to start with new firm for less; am looking for better working conditions and chance for advancement. JAS. B. BAUM, 945 W. 63d st., Chicago.

### Managers.

MANAGER of large folding box, printing, and lithographing plant would like to connect with some modern plant in similar business; has had wide successful experience in these lines; can take general management, superintendence or charge of any branch. N 571.

### Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, union; 8 years' experience; fast and clean; sober; newspaper work. N 578.

MACHINIST-OPERATOR, experienced; 5,500 ems brevier an hour. N 440.

OPERATOR-MACHINIST — A-1 man desires correspondence with good house; now employed in one of the best offices in the country; good printer, careful machinist, experienced with all models, including No. 5; 1 to 4 machines; prefer book office; union; steady, sober man. N 581.

OPERATOR-MACHINIST desires steady day position, newspaper; 7 years' experience; 6,000 nonpareil; sober, married; first-class machinist; reliable. N 565.

### Pressroom.

PRESSMAN desires a position as foreman of pressroom; has had 16 years' experience in similar position; thoroughly conversant with high-grade half-tone cut, catalogue, process or ordinary color work; best New York references. N 570.

PRESSMAN, over 18 years' experience all kinds catalogue, commercial and magazine work, 14 years with one firm, wants situation. N 574.

SITUATION WANTED by duplex anglebar pressman; working now but desires change; single, union, steady and reliable; can furnish references. N 155.

## SITUATIONS WANTED.

### Pressroom.

WANTED — A position as a Cox duplex pressman; wages reasonable; will go anywhere. N 558.

WOOD DIEMAKER AND PRESSMAN on scoring and creasing presses is open for position in either line; five years' experience; married. F. N. HINCKLEY, 1443 Superior st., Cleveland, Ohio.

PRESSROOM FOREMAN or cylinder pressman familiar with all classes of work; 35 years of age, reliable, married, union; originally from New York; references; prefer a small town where they do good printing. G. W. M., General Delivery, Nashville, Tenn.

### Miscellaneous.

MAN wishes position in office of printing plant; has 11 years' experience in the printing business as estimator and salesman; well acquainted with details of business, and with systematic factory management and cost systems; location — Philadelphia. N 142.

WANTED — Position as bookkeeper and general office work in printing house by young man twenty-one years of age; can furnish best of references as to ability and character; any city in Southwest; reasonable salary with chance of promotion. N 551.

### Proofroom.

EXPERIENCED WOMAN PROOFREADER desires a change; would like position in a well-managed office; good references. N 540.

## WANTED TO PURCHASE.

FOLDING MACHINE WANTED, pamphlet size, that can be used unattached to press; will pay cash or make good exchange. ST. LOUIS COMMISSION CO., 208 N. Main st., St. Louis, Mo.

WANTED — Secondhand Hoe lithographic press; give lowest price, age and full particulars. N 568.

WANTED — Secondhand Linotype mats, 6, 10, 11 point. NEWS, St. Johns, Mich.

WANTED — Kidder or Meisel press; one that will print from a roll and rewind; form not less than 25 inches wide. THE A. S. GILMAN PRINTING CO., Cleveland, Ohio.

WANTED — To buy a secondhand Linotype in good condition. FRANK B. WILSON, Kenton, Ohio.

## MISCELLANEOUS.

A BEST MANUFACTURED STEREOTYPE PAPER, which is ready for use, for Cold or Hot Process; our Patent Front and Back Matrix Paper requires only Two Seconds to make ready and to beat or to press in; each matrix will cast a number of excellent plates; we mail 12 Front and 12 Back Matrix Sheets for $1; we also have the largest selection of Stereotype Machinery of latest improvements. F. SCHREINER MFG. CO., Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

EMBOSSING, highest class, in all its details, taught by mail; course, including continued correspondence until proficient, $1; embossed specimens free; any questions concerning mixing colors and color-printing answered free in addition; 30 years' experience. CHARLES C. PARKER, Morristown, Pa.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c; 9 by 12 inches, $1.60 a dozen, postpaid. THE INLAND PRINTER COMPANY, Chicago.

TWO-COLOR WORK with no more impressions than for one color; any press, no special attachments; instructions fifty cents; samples free. W. STARNAMAN, Berlin, Ont., Canada.

WANTED — Linotype composition, 20 cents per thousand for 8-point and 19 cents for 6-point; write for complete rate card. FRANK B. WILSON, Kenton, Ohio.

**OLD MADE NEW—the NEW SOLD LOW** This refers to *your* old TYPE that can be exchanged for NEW faces by dealing with PARK TYPE FOUNDRY, who make a specialty of Best Quality Job Type. It is made at Station A, Birchwood, Louisville, Ky. Write for prices. New Catalogue out soon.

**Printers and Stationers** Make **RUBBER STAMPS** A PROFITABLE SIDE LINE Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue. PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

**Secret Formulas** have ever been closely linked with the exceptional success attained by some. Our secret **"Formulas for Bookbinders"** cover thoroughly the various branches of this intricate craft — their use means success. Write for circular to-day. The Roycrofters, East Aurora, N.Y.

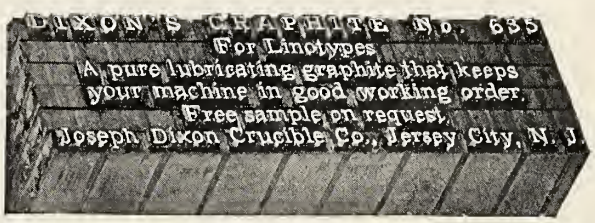
LET US SEND YOU A SAMPLE OF OUR **"ESSO"** **Molding and Polishing Graphite** Prices furnished gladly. THE S. OBERMAYER CO. CINCINNATI CHICAGO PITTSBURG




**"HE WHO RUNS MAY READ"** the exact amount of his run if he has **DURANT COUNTERS** on his presses. Simple, accurate and durable for pressroom and bindery use **W. N. DURANT CO., Milwaukee, Wis.**




*Write for catalogue.*




**BURRAGE PADDING GLUE** makes the strongest and most flexible pads, and at small cost; because—it's made of the best materials, and over thirteen years' experience enables us to get the most out of them. It pays to use it. **ROBT. R. BURRAGE, : : : 83 Gold Street, NEW YORK**



**PRINTERS** Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.




**LOOK! WIRE LOOPS** To Hang Up Catalogs or Pamphlets

**The Universal Wire Loop** Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc. *Look Better and Won't Break or Wear Out.* Let us send sample and quote you prices.

Successors to Universal Wire Loop Co. PHONE, M. 4813

**WIRE LOOP MFG. CO.** 75 SHELBY STREET DETROIT . . . . . MICHIGAN

# DRAWINGS

MADE WITH




## HIGGINS' AMERICAN DRAWING INKS

*(Blacks and Colors)*

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and means—the best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—**Higgins' Drawing Inks.**

(Send for color card showing actual Inks.)

*At Dealers in Artists' Materials and Stationery.*

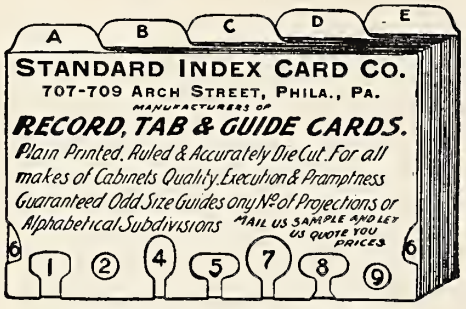
Bottles prepaid by mail, 35 cts. each, or circulars free from

**CHAS. M. HIGGINS & CO., Mfrs.**
NEW YORK — CHICAGO — LONDON
Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.

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HEADQUARTERS FOR
## EMBLEM CUTS
**YATES BUREAU of DESIGN**
263-269 Dearborn St. CHICAGO, Ill.
*Send Stamp for Booklet: Write on your Business Stationery*

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**ALL CARDS CUT AND RULED SINGLY.**
**LIBERAL DISCOUNT TO THE PRINTING TRADE.**

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# WINTER ROLLERS

**The VAN BIBBER ROLLER CO**

**CINCINNATI, OHIO.**

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

**Established 1868. Cincinnati is sufficient address in writing or shipping.**

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## ? ARE YOU AN INVENTOR?

Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.

**John S. Thompson & Co., 130 Sherman St., Chicago**

References: THE INLAND PRINTER CO., Chicago; HILL & HILL, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; R. B. MACINTOSH & CO., Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; W. H. SCHUYLER, Expert Machinist, 139 Laflin Street, Chicago.

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**Any Printer** can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

*Write for Catalogue and get started at once.*

**THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.**

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"PLEASED"

THE MAN FROM JOPLIN, MISSOURI,
AFTER BEING SHOWN
The superiority of and the economy in using **Jones' Spaceband Repair.**
You can be shown free for the asking.
**Address PHILIP F. JONES, Box 174, Atlanta, Ga.**




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## "Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD COMPANY**
**120-130 Sherman Street, CHICAGO**

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## CHRISTMAS CUTS AND BORDERS for Holiday Advertising

Proof-sheet of new designs sent free upon request. Write to-day.

CHAS. L. STILES, Gay Street, Columbus, Ohio

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**SPATULA CUT CATALOGUE** (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

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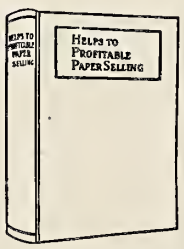
*A Modern Monthly—All About PAPER*

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.




**SPECIAL OFFER**—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1906 and all of 1907. This includes copy of our book, "Helps to Profitable Paper Selling."

**The PAPER DEALER**
155 WASHINGTON STREET, CHICAGO

## GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

**GUARANTEE ELECTRIC CO., Chicago, Ill.**

## The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

**NEIDICH PROCESS CO., Burlington, N. J.**

CHICAGO & ALTON RAILROAD

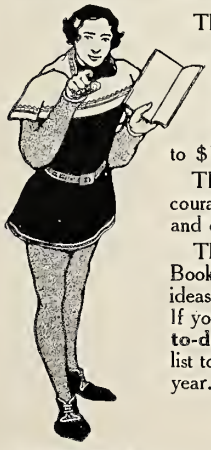


"THE ONLY WAY"

CHICAGO - ST. LOUIS
KANSAS CITY
AND POINTS BEYOND

GEO. J CHARLTON, *General Passenger Agent*
CHICAGO, ILLINOIS.

## SPENT $80—MADE $1,400



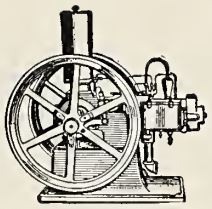
The India Rubber Tire Co., of Chicago, selected two cuts from *"The Herrick Cut Book"*—used them on 3,000 mailing cards, the total cost, including printing and postage, being $80. In **two months** the firm received cash orders amounting to $1,400 — traced direct to this advertising.

The same opportunity is yours, if you've the courage to accept our advertising experience—and courage is **99 per cent** of success.

The Autumn number of "The Herrick Cut Book" is now ready—crammed full of good ideas and over 100 illustrations in two colors. If you're a business firm, send us **25 cents to-day** and we will place your name on our list to get all the numbers published within the year.

THE HERRICK PRESS
98 Fine Arts Bldg.
CHICAGO

Copyright, 1906, by The Herrick Press



## THE MIETZ & WEISS OIL ENGINES

**Marine, 1 to 100 H.-P.** **Stationary, 1 to 70 H.-P.**

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

*Send for Catalogue.*

**A. MIETZ, 128 Mott St., New York**

## AULD'S BODYGUM

Gives body and life to inks. **for smooth, sharp printing, without picking coated papers.**

A panacea for all the ills of poster, label and newspaper printing. Guaranteed to make any printing ink take sharply, smoothly and firmly to any highly glazed paper that is manufactured, including hard linen papers or rough stock. BODYGUM keeps the ink right square on the fine lines of half-tones, solids and faces of type, and sets it firmly, smoothly and sharply on all papers, including waxed, highly glazed, hard or soft papers, celluloid, tin-foil and aluminum. Sample cans, postpaid, **25 cents.**

**HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.**
SINCLAIR & VALENTINE, Selling Agents, 1-3-5 MARION ST., NEW YORK.

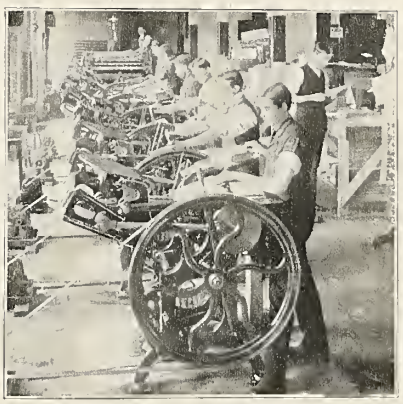


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*THE ORIGINAL SCHOOL.* Instruction by mail adapted to every one. Recognized by courts and educators. Experienced and competent instructors. Takes spare time only. Three courses—Preparatory, Business, College. Prepares for practice. Will better your condition and prospects in business. Students and graduates everywhere. Full particulars and *special offer FREE.*

**THE SPRAGUE CORRESPONDENCE SCHOOL OF LAW, 733 Majestic Bldg., Detroit, Mich.**

## ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

SOLD BY

*Barnhart Bros. & Spindler*

**Roth Bros. & Co., Inc.**

**27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS**

## Within the past year

we have supplied the Government Printing-office at Washington, D. C., with over **100,000** pounds of

Trade Mark M & E Registered

## MONOTYPE METAL

*Without a Single Complaint.*

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

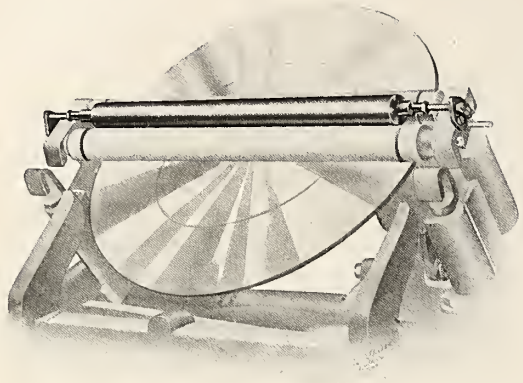
We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotype, Autoplate, Compositype.

**MERCHANT & EVANS CO.**

(Successor to MERCHANT & CO., Inc.) *Smelters, Refiners*

**PHILADELPHIA, PA.**

New York Chicago Baltimore Brooklyn Kansas City Denver



# The Ideal Vibrator

Is just the thing needed to improve ink distribution on platen presses. It is operated by and travels with the form rollers, carrying the ink constantly from one roller to the other; avoids streaking, does away with double rolling, one rolling giving better results than three rollings without it.

PRICES FOR GORDON AND PEERLESS PRESSES

| | | | |
|---|---|---|---|
| 8 x 12 | $13.00 | 12 x 18 | $17.00 |
| 9 x 13 | 13.00 | 13 x 19 | 17.00 |
| 10 x 15 | 15.00 | 14 x 20 | 20.00 |
| 11 x 16 | 15.00 | 14½ x 22 | 20.00 |

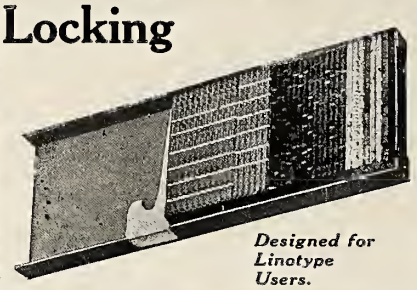
ALL DEALERS SELL THEM

MADE ONLY BY

**H. B. ROUSE & CO.**

**61-63 Ward Street CHICAGO, U.S.A.**

# The Self-Locking Galley



*Designed for Linotype Users.*

The Linotype has created a demand for a cheap and durable galley. Where one galley was used, now there are at least five required. To tie linotype up and store it away is a loss to the office of time, which is of more value to-day than ever before. The time taken of a good man to tie up 100 galleys of type and store it away is equivalent to the cost of these galleys.

There is no reason in the world why this galley should not be used exclusively in every printing-office. It outlives all other galleys, and is practically indestructible.

This galley is made of steel. It does not rust sufficiently to cause any trouble, and it may always be kept free from rust with a moment's time. It is perfectly smooth and even, and either hand-set or linotype matter can be proved up in it equally as well as in any other galley.

A self-locking device holds the type firmly.
Sample set with lockup complete for 35 cents.

**AUTO-LOCK GALLEY CO., 155 E. 90th St., New York**

# EMBOSSING IS EASY

IF YOU USE

***Stewart's Embossing Board***

SIMPLE ECONOMICAL DURABLE

Sheets, 6 x 9 inches. 80 cents a dozen, postpaid.

THE INLAND PRINTER COMPANY

130 SHERMAN STREET, CHICAGO

# VALUABLE PRIZES FOR PRINTERS

One of the latest makes of nickel-plated Composing Sticks,

One set of Composing Rules, and

One pair of Tweezers

are the prizes we are offering each month for the three best lots of printed samples received.

Tie up a small bundle of specimens and mail them to this address:

JOB REVIEW DEPARTMENT

**National Printer-Journalist**

**1524 East Ravenswood Park**

**CHICAGO, ILL.**

# Bausch & Lomb Photo Engraver's Lenses and Prisms

## Bausch & Lomb Precision Ray Filter for Three-Color Work

is filling a long-felt want.

¶ Optically plane.

¶ Accurately made as a photographic lens.

¶ Easily taken apart for changing solution and cleaning.

¶ It represents the highest attainment in this line.

¶ Used and recommended by three-color workers.

**BAUSCH & LOMB OPTICAL CO.**

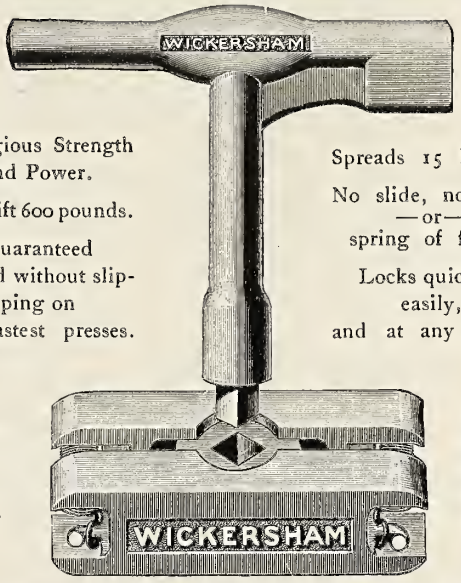
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New York Boston Washington Chicago San Francisco

THE WONDERFUL

THREE-DISK-CAM

# WICKERSHAM QUOIN




Prodigious Strength and Power.

Will lift 600 pounds.

Guaranteed to hold without slipping on the fastest presses.

Spreads 15 Points.

No slide, no skew —or— spring of form.

Locks quickly, easily, and at any point.

MADE IN TWO SIZES.

ONE KEY FITS BOTH SIZES.

Send for Booklet of **Quoins, Expansion Locks** and **Morton Lock-Ups** in forty lengths.

**WICKERSHAM QUOIN CO., BOSTON, U. S. A.**

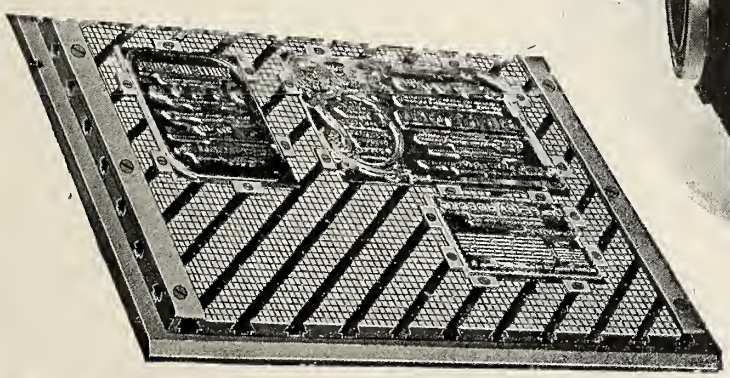
AGENCIES { AMERICA—Leading Dealers in Type and Printing Materials.
GREAT BRITAIN—Caslon Letter Foundry, London.
AUSTRALIA—Alex. Cowan & Sons, Melbourne and Sydney.
SOUTH AFRICA—John Dickinson & Co., Cape Town.

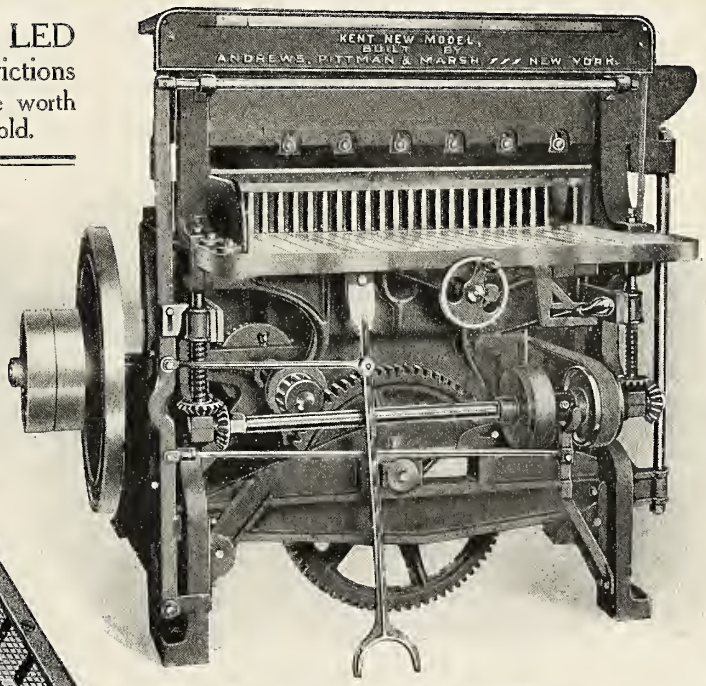
PEOPLE MAY BE TEMPORARILY LED from the path of following their own convictions by eloquence and excessive verbosity, but true worth will always weather the blast, be it hot air or cold.

## The Ideal Iron Grooved Blocks

are showing their superiority on all sides, and the increasing demand for them is sufficient proof that our claims for them as the **standard** have some foundation for truth.

**The Ideal Tip-in Hooks** are the only hooks made that can be inserted in the grooves without disassembling, and with their "wedge grip" offer a guarantee against "creeping" that no other device can.

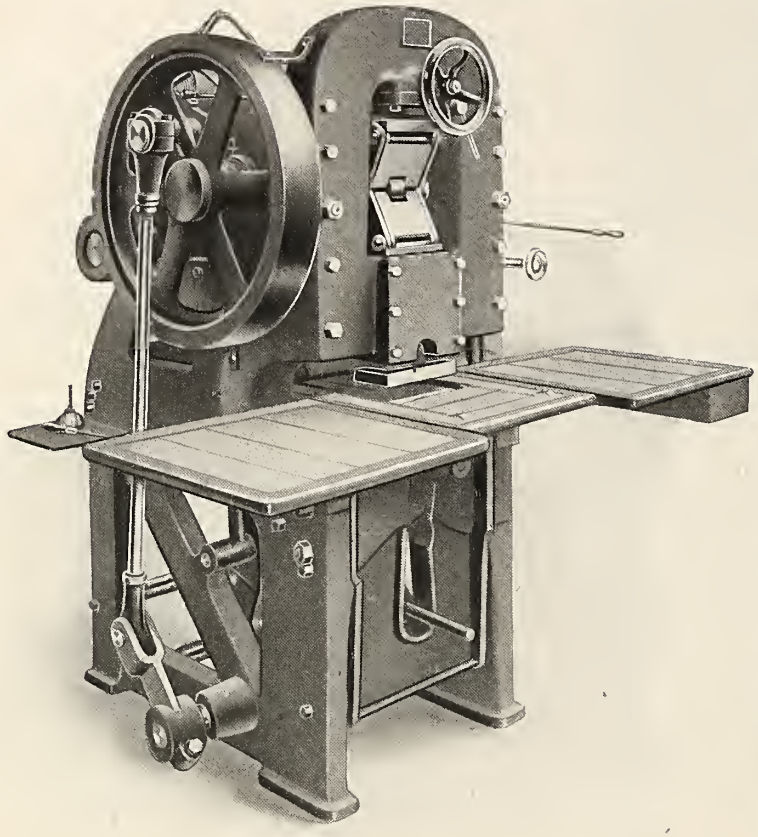





**The New Model Kent Power Paper Cutters** are ***built right, work right*** and are ***sold right.*** Fast, accurate, powerful and easy in operation, they are giving universal satisfaction.

**Kent Die-Cutting Presses,** Iron-topped Imposing Surfaces, Iron Form Racks, Pittman's Improved Quoins and special work for the allied trades.

**ANDREWS, PITTMAN & MARSH : : : 286 Greenwich St., NEW YORK CITY**



# The NEW CARVER AUTOMATIC STAMPING & EMBOSSING PRESSES

*At the National Business Show in the Madison Sq. Garden, New York City, Oct. 27 to Nov. 3, 1906*

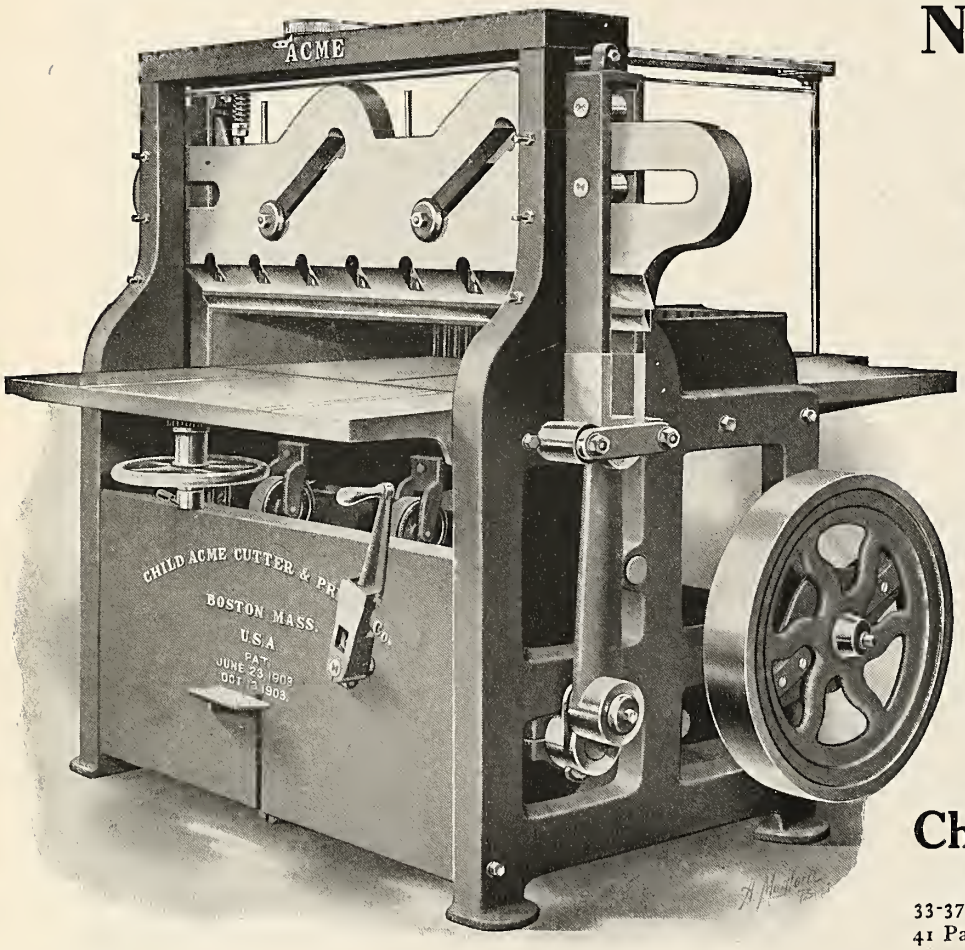
Come and see them in practical operation

## C. R. Carver Company

N. E. Cor. 15th and Lehigh Ave., PHILADELPHIA

CANADIAN AGENTS
MILLER & RICHARD
7 Jordan St.
TORONTO - - CANADA

SOUTHWESTERN AGENTS
F. A. VINNEY & CO.
255 Commerce St.
DALLAS - - TEXAS




# New ACME SELF-CLAMPING Cutter

*"Better Than Ever"*

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

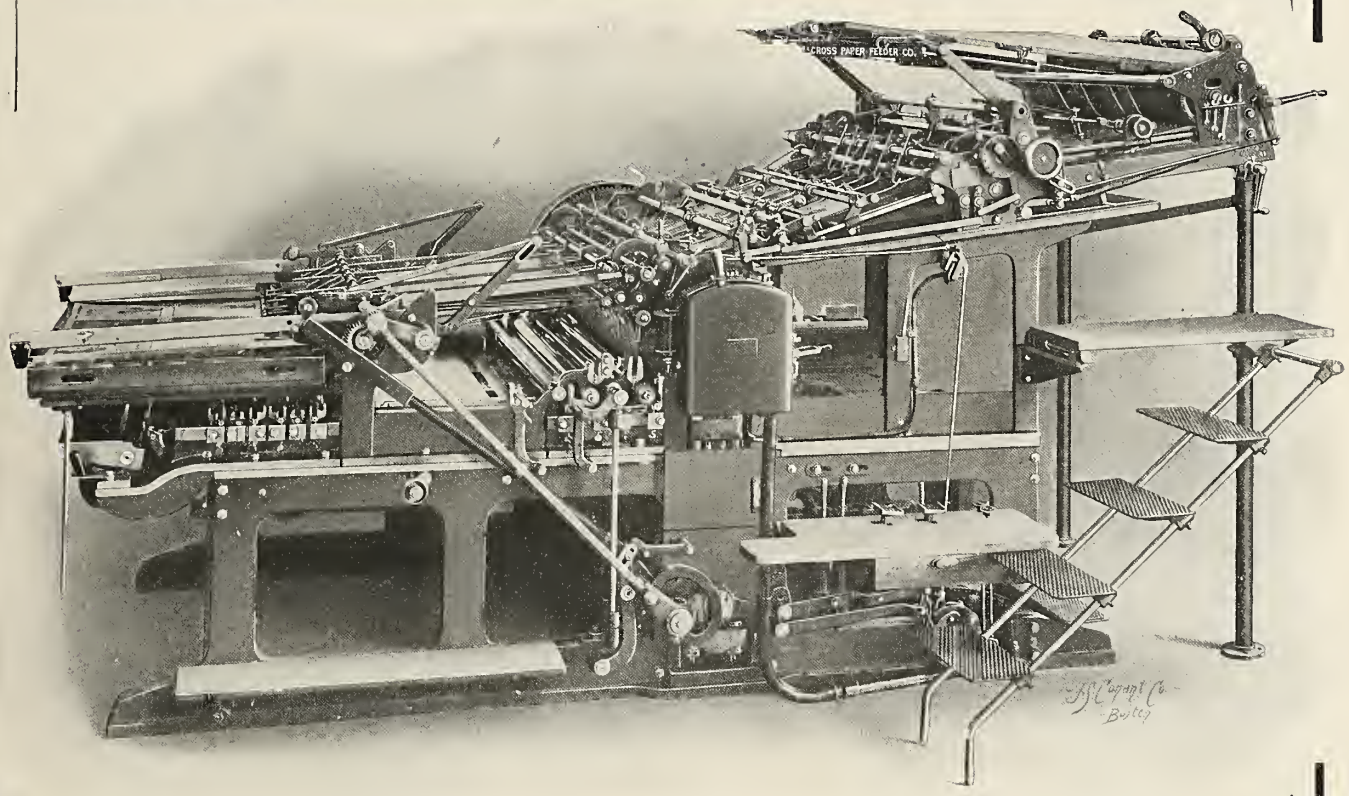
CATALOGUE AND PRICES ON APPLICATION

## Child Acme Cutter Co.

*Manufacturing only Cutting Machines*

33-37 Kemble Street - - - - BOSTON, MASS.
41 Park Row - - - - - NEW YORK, N. Y.

# Simplicity CROSS CONTINUOUS FEEDER Simplicity




CROSS CONTINUOUS FEEDER

SIMPLICITY of mechanism and adjustment is highly desirable in automatic paper feeding. The CROSS CONTINUOUS has eliminated everything that does not tend to simplicity. No tapes—no bucklers—no pushers—no calipers—no elevators to raise, lower and adjust—no boards or wedges to watch. Its mechanism is so easily adjusted and quickly understood that runs of 3000 are profitably handled.

*The Never-stop Feeder. It Runs While You Load.*

## CROSS PAPER FEEDER CO.

Main Office, 185 Summer Street, BOSTON
New York Office, . . . . 38 Park Row

MANUFACTURERS OF PAPER-FEEDING MACHINERY EXCLUSIVELY

# Think This Over, Please



TUBBS caused a saving to the Printers on Wood Goods, during the past twelve months, to the enormous sum of

# $200,000.00

This sum represents the increased discounts which the printers have enjoyed, and TUBBS is the fellow who is responsible. Can you recall where discounts were ever increased before Tubbs came into the field? Are we deserving of support under these conditions? We are absolutely an independent concern, and not controlled by any combination.

## WHAT IS THE RESULT OF COMBINATIONS?

I have forebodings for my country in the distant future, and am fearful that corruption will appear in high places and the money powers of our country will concentrate into few hands, and there is great danger of it overthrowing our republic. Really, this has caused me more alarm than at any time during the late war. God grant that my forebodings may not come true.

ABRAHAM LINCOLN.

Unless these combinations, pools, syndicates and trusts are throttled, there will be a panic come upon the people such as the world never saw.

RUSSELL SAGE.

Beware of the trust companies is the warning of William Barrett Ridgely, Comptroller of the Currency, Washington, D. C.

We must not destroy or restrict competition in our manufacturing industries. If we do that it will bring about two classes of people, few masters and many slaves.

JAMES G. BLAINE.

It is a blessing to the printer that Tubbs came into the field when he did, otherwise it is my candid opinion that the largest portion of printers' wood goods would be selling at list to-day instead of an extra discount, such as is the case.

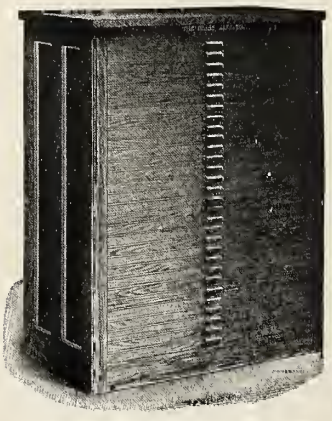
J. W. M.

The Almighty placed oil in the bowels of the earth for his children, but it is very unfortunate that one man owns it all. Were it otherwise it would be 8 cents a gallon instead of 20 cents.

J. R. B.

## TUBBS STANDARD CABINETS

Are made in all sizes, two-thirds, three-quarters or full size cases, single, double or triple tier, flat top or galley top, with Tubbs New Idea Cases, the kind without paper lining, and the discount is thirty per cent. It was only ten per cent formerly.



Tubbs Standard Cabinet, No. 260

## THE TUBBS MANUFACTURING CO.

LUDINGTON, MICHIGAN, U. S. A.

# DISINFECTED WIPING RAGS

*Mr. Printer:* Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES—THEY WILL INTEREST YOU

## A. H. BLOOM CO., Quincy, Illinois

# THE J. L. MORRISON COMPANY

OF NEW YORK

ARE NOW CARRYING IN STOCK AT THEIR

## Western Branch, 354 Dearborn Street, Chicago

A FULL LINE OF

## "PERFECTION" Wire-Stitching Machines

**PARTS, WIRE, ETC., READY FOR IMMEDIATE DELIVERY**

*Head Office*—143 WORTH STREET, NEW YORK  *Branches*—LONDON, TORONTO, LEIPZIG

# Satisfied Customers

Are not apt to forget where they get the best service, and we would like to add your name, Mr. Printer, to our list of satisfied customers, believing that our machines will not only be entirely satisfactory to you, but that they will also enable you to give your customers better satisfaction and increase your business in this way.

"Standard" Machines are both *Simple and Powerful in Construction, Quick, Accurate and very Durable.* Send for descriptive circulars and investigate these machines yourself—they will stand comparison every time.

QUALITY is our watchword always, as our machines will prove.

Write to-day for prices of whatever machines you are interested in and let us tell you more about our machines and *What They Will Do.*

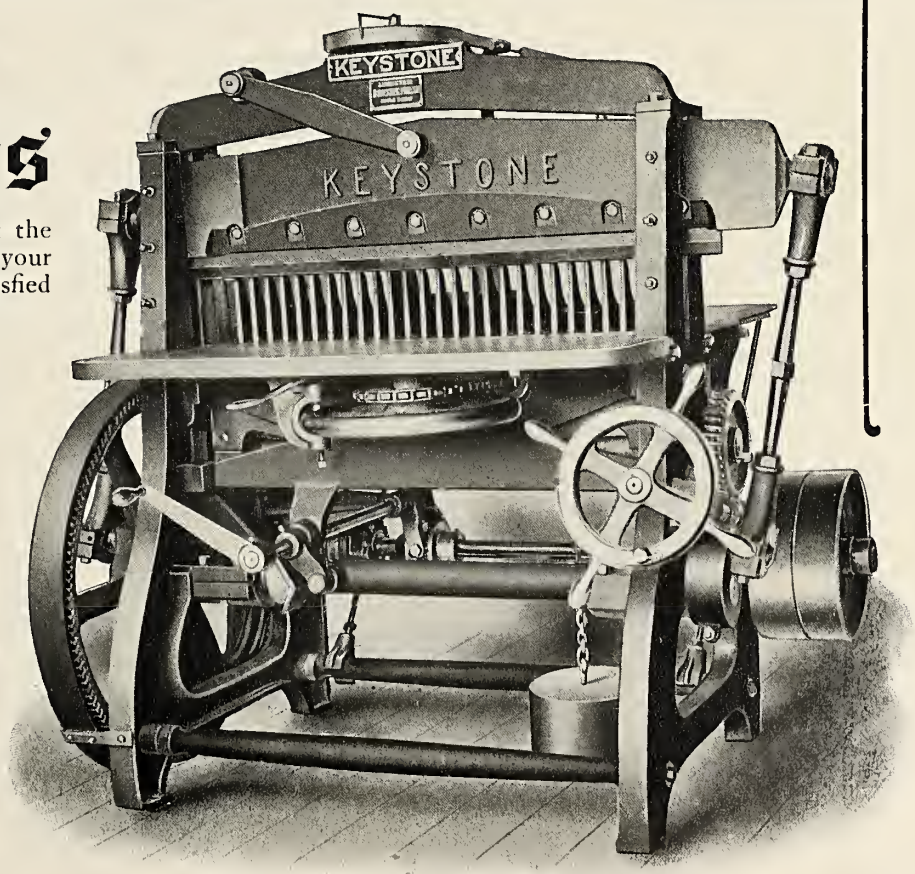
**The Standard Machinery Co.**

Successor to GEORGE H. SANBORN & SONS

***Builders of Bookbinders' Machinery, Embossing Presses and Paper Cutting Machines of all kinds, Die Cutting Presses, etc.***

**Main Office and Works, MYSTIC, CONN.**

CHAS. E. WHEELER, Gen. Mgr. and Treas.




*38 and 44 inch Keystone Hand-Clamp Cutter*

# The Franklin Ink & Color Co.

179 LAFAYETTE STREET
NEW YORK CITY

## *Official Notice*



To the Trade:

We herewith beg to announce that we have severed our relations with the firm of Berger & Wirth, with whom we have been connected for many years, and will henceforth be known as

**The Franklin Ink & Color Co.**

where we will be in a position to serve our patrons with the same quality of goods as heretofore.

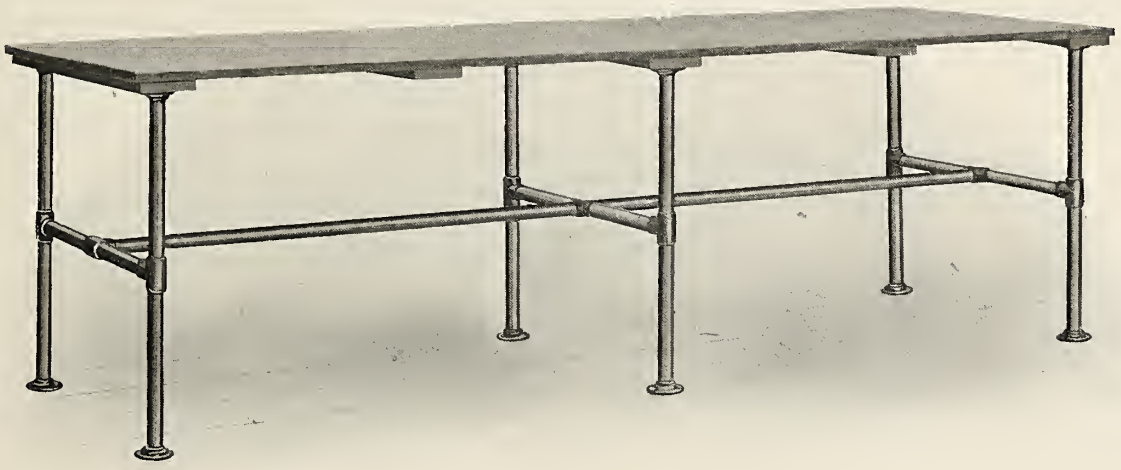
Thanking you for many kind favors in the past, and soliciting your future business, we remain,

Sincerely yours,

H. O. WALDBAUR
GEO. AUSTER
JOHN S. WILSON
ALEX. S. DOIG

*Manufacturers of*

**Lithographic and Printing Inks**
**Steel and Copperplate Inks**
**Cover Inks and Tints of every description**
**Fine Dry Colors**
**Bronze Powders**
**Varnishes**



# CRAWLEY WORK-TABLE

Light, strong, more durable than any other, can not be eaten by roaches or vermin, and easily cleaned under.

*Just what every up-to-date print-shop and bindery needs.*

Write for circular now.

MADE AND SOLD BY

## THE CRAWLEY BOOK MACHINERY CO.

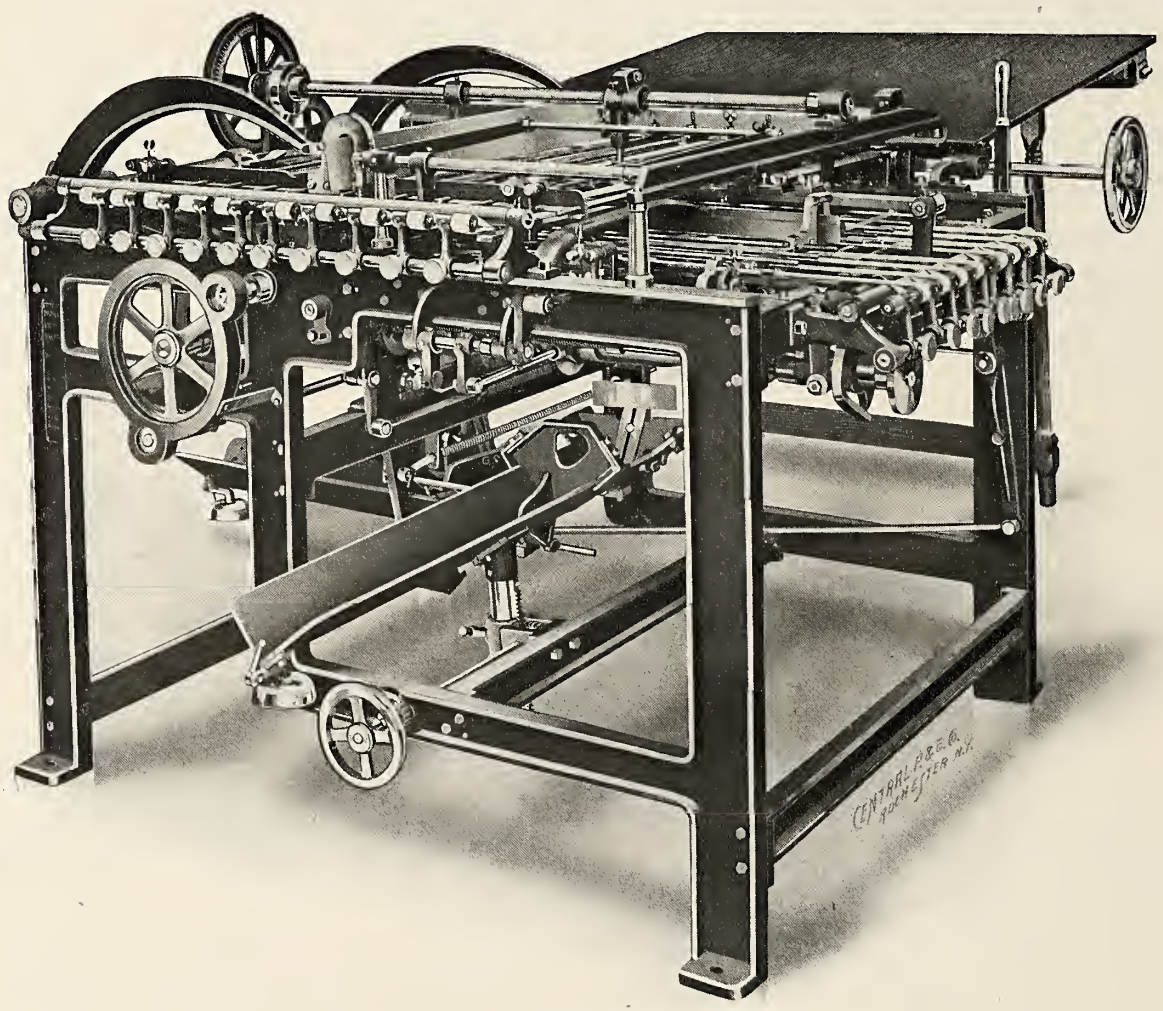
NEWPORT, KY., U. S. A.

# No. 133

# Catalogue and Book Folder

## *Another New One*

WRITE FOR DETAILS



Made by

## Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

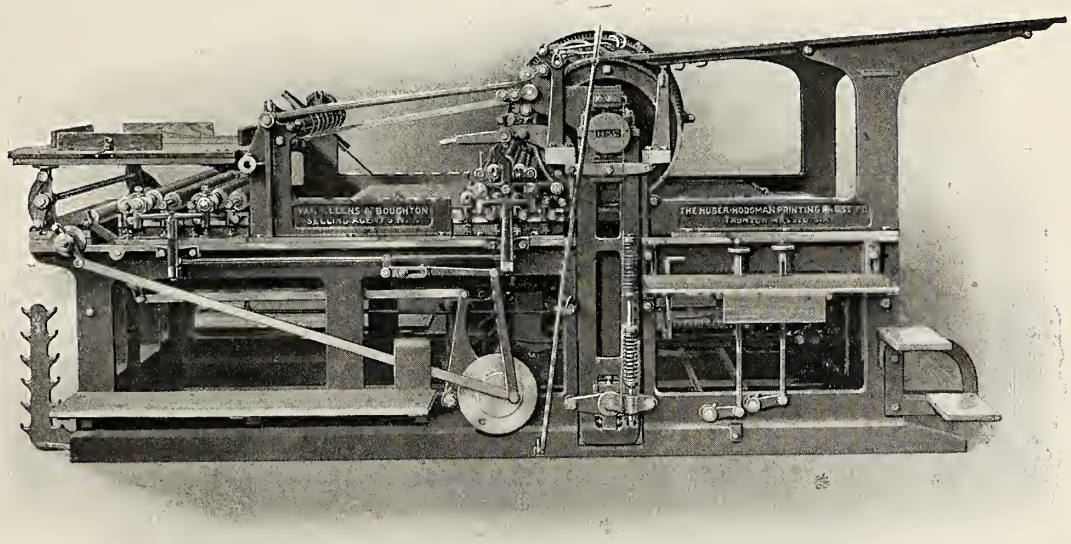
New York, . . . Thos. Crofts
150 Nassau Street

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

# THE HUBER-HODGMAN PRINTING PRESS

## *It Is a Beauty!*



THE big factory of the Huber-Hodgman Printing Press has been unable to supply the demand for this new machine. It makes good every time, and each customer acknowledges its merits. This machine is so well built, has such accurate register and strong impression, that it wins a friend with the first form. Its movement is so simple and powerful, the machine makes very little noise, and, driving from a direct center, requires very little power. In comparison with its competitors the customer is compelled to recognize its superiority. It requires very little time to look it over. See the change from fly to print-side-up made in a half minute. Test its speed and note its impression—you will congratulate yourself in after years that you did so—before placing an order for a noisy, inferior machine.

## VAN ALLENS & BOUGHTON

*19 to 23 Rose St., and 135 William St., New York.*

FACTORY—TAUNTON, MASS.

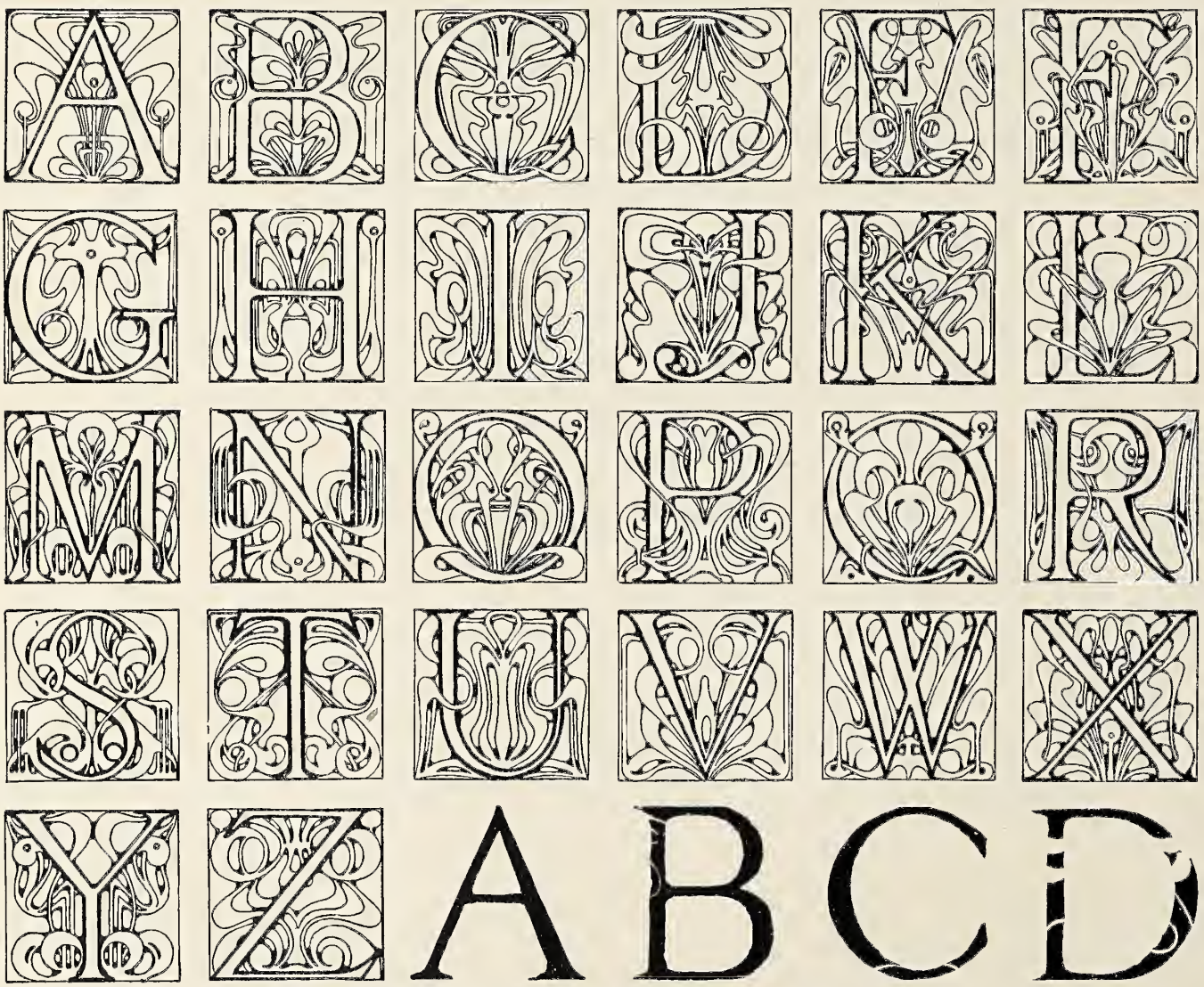
AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
2521 Octavia Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO




Initials No. 2179. One color, 35c. each; two colors, 70c. each.




Initials No. 2180. One color, 45c. each; two colors, 90c. each.

BRANCH OFFICE
358 DEARBORN STREET
CHICAGO, ILL.

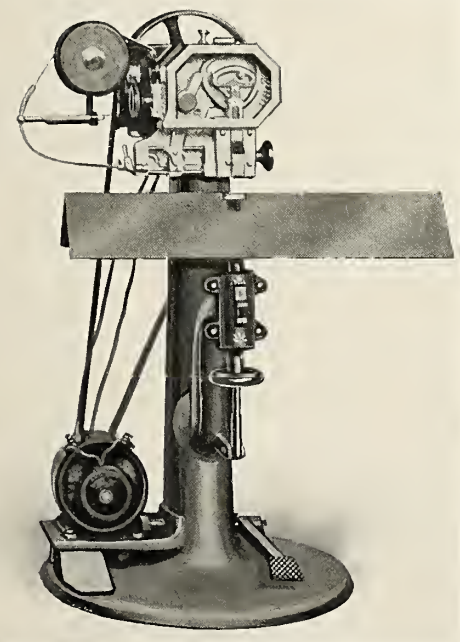



EXTRA POLISHING CHARCOAL, STANDARD DRAGON'S-BLOOD, ETCHING INK, REQUISITE PRINTING FRAMES AND ENGRAVERS' SUPPLIES.

THE AMERICAN STEEL & COPPER PLATE CO.
116 NASSAU ST. NEW YORK N.Y.

# New and Improved Wire Stitcher

*Perfect, accurate and true Stitcher, built with a view of up-to-dateness, possessing new improvements far superior to any Stitching Machine on the market*



## SOME OF ITS NEW FEATURES

THE back of the cam which operates the driver controls a unique device which moves the cutting-blade and the staple-clamp in the anvil-block, and operates a release check that throws up the milled feed-wheel the instant it has drawn off enough wire for a staple. Thus the proper length of wire is gripped after being cut, and is not released until formed into a perfect staple. As there is no drag or slipping, wearing of the feeding mechanism is avoided.

The clinchers are in three parts; the center piece has a perpendicular stroke and drives the ends of the wire closer to the work.

The adjustments are made by a clamping gauge and a hand-wheel on the right and left of the machine, each having a numbered indicator.

The cutting-block has no tube, but a wire channel that will take from 20 by 21 Flat to No. 30 Round wire without any adjustment. The cut-off is a straight shear-cut.

The machine will stitch from eight pages to one inch.

*We are not manufacturers, and wish to sell the privilege to some reliable maker, or will sell the patent. Write us for full particulars.*

GALLAHER & SPECK
295 FIFTH AVENUE, CHICAGO

EVERYTHING FOR EVERYBODY IN THE PRINTERY

Job Presses and Paper Cutters . . All makes.

The Printers' Store

Tubbs Wood Goods.
Tubbs Wood Type.

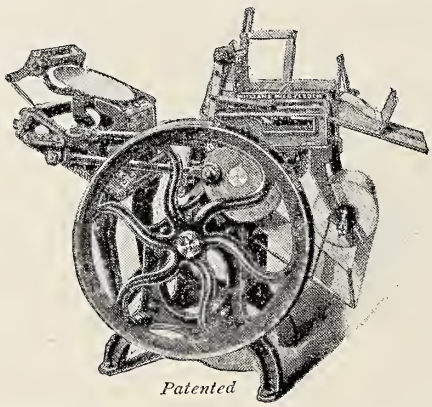
*Nothing Too Small or Too Large. . . . Write Us.*

**CHAS. BECK PAPER CO. Ltd.**
609 Chestnut Street . . . PHILADELPHIA, PA.

**The Williams Web Co.**

FORMERLY OF ST. LOUIS
Have changed their General Offices to

**1221-23 Land Title Bldg., Philadelphia**



*Patented*

Having increased our factory facilities, we are able to make prompt deliveries of our

Automatic Web-Feed Attachments, Web-Feed Presses and Tandem Web-Feed Presses.

# Over 1000



**Printing and Binding Concerns Use and Endorse the**

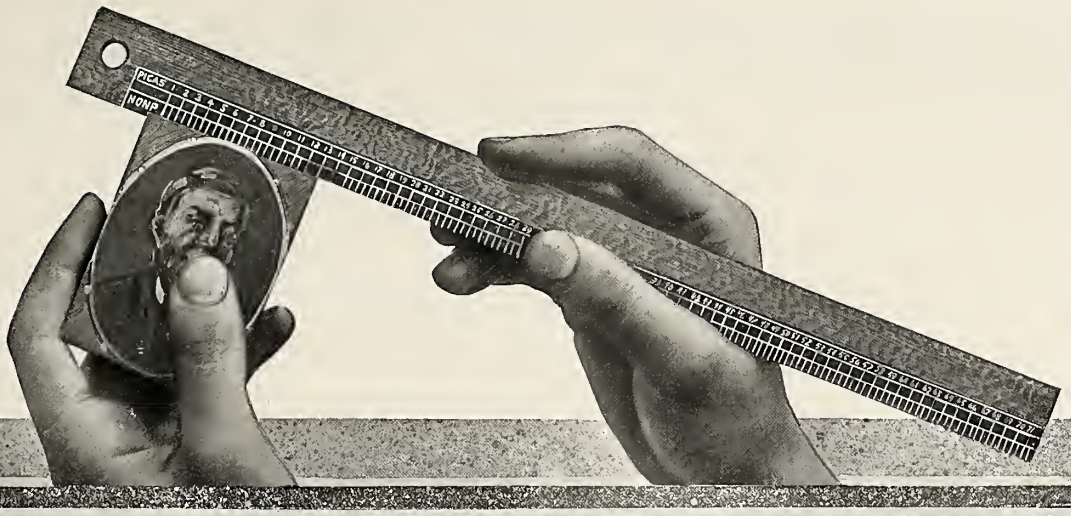
# Boston

**Self-Regulating**

# Wire Stitcher

**American Type Founders Co.**
**General Selling Agent**

SET IN AMERICAN TYPE FOUNDERS CO.'S GLOBE GOTHIC, CAST AMERICAN LINE, WITH CUT 6050A





# Standardizes Everything

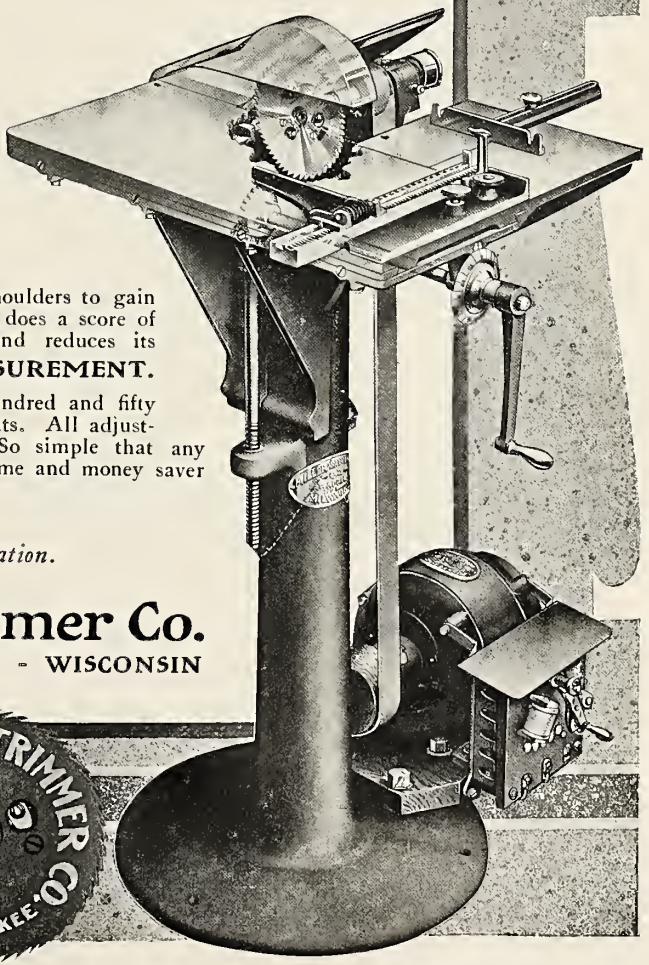
***That Goes Into the Form***

## THE MILLER SAW-TRIMMER

A MACHINE which saws and trims linotype slugs without burring or finning, at one operation; trims cuts and makes outside mortises, undercuts plates, mitres rule to any angle, makes plate bevels for tacking or patent register hooks, splits linotype slugs or trims off their ribs and shoulders to gain space, makes leads and quads from old slugs, does a score of other things around the composing-room and reduces its **ENTIRE PRODUCT to POINT MEASUREMENT.**

Has a range of from three points to one hundred and fifty picas, and is adjustable to points and half points. All adjustments quickly made by the hands alone. So simple that any compositor can operate it, and an incredible time and money saver in any shop.

*Sold on thirty days trial.*
*Write us for further information.*



## Miller Saw-Trimmer Co.

**MILWAUKEE - - - - - - - - - - - WISCONSIN**




THE HALL-TAYLOR CO., MILWAUKEE

# MONOTYPE CONTESTS

## AWARDS FOR SEPTEMBER

It is becoming more difficult each month to select in the various classes of the Monotype contests the winners. So many specimens are submitted showing speed, profit and great versatility, and all of them are upon so high a plane of accomplishment, that we have almost been forced to the necessity of determining by lot to whom prizes should be awarded.

We, of course, know the capabilities of the Monotype, but we must confess to an underestimation of the tremendous average of output, quality, profit and general availability which the hundreds of specimens of its work which are received each week display. Even those which, by reason of their selection as prize-winners, we mention give but a faint idea of what is going on in the big composing-room where the Monotype has completely supplanted hand or slug composition, and whose owners, while willing to state privately their records, will, under no circumstances, permit us to make them public.

Because of the facts which are now in our possession we feel ourselves justified in saying that were the most profitable general composing-rooms of the United States and Canada set aside from the rest, it would be found that, with scarcely an exception, they use Monotypes substantially to the entire exclusion of other machines and of handwork. So well is its value now understood that, except upon the newspaper grade of straight composition, it may justly be said that the Monotype dominates the field.



LOUIS BURKETT



D. H. MALLALIEU



R. H. HALSEY

### SPEED CONTEST

**D. H. MALLALIEU,** Keyboard Operator.

**R. H. HALSEY,** Caster Operator.

**LOUIS BURKETT,** Foreman.

The following from the Trow Directory Printing & Bookbinding Company, of New York city, explain the entry which has been awarded the Speed Prize for September. Mr. Mallalieu composed 25,852 ems in 2½ hours, making an average of 10,340 ems per hour. The caster time was also 2½ hours. The caster work, of course, was done automatically, and Mr. Halsey, the caster operator, was caring for other machines as well as the one producing this job.

*Wood & Nathan Co., 1 Madison Ave., New York city:*

GENTLEMEN,—Herewith please find proofs and statement by the foreman of our composing room, which we trust will be of interest to you, and possibly profitable to the gentlemen mentioned in our letter.

Yours truly,

TROW DIRECTORY PTG. CO.,

Per F. H. DOELLE, Mgr.

*Wood & Nathan Co., New York, N. Y.:*

GENTLEMEN,—A batch of copy, three-column tabular matter, was handed me Friday evening (September 15, 1906), just at closing time, with a request to get proofs out the following day (Saturday), if at all possible. As we work a half day Saturdays, I doubted very much if this could be done. However, I put the copy in hand at 7:30 A.M. on Saturday, and proofs were in author's hands by 11:00 A.M. It took the keyboard operator, Mr. Mallalieu, just 2½ hours to set 25,852 ems, an average of 10,340 ems per hour—the matter, of course, measured as price and a half. Mr. Halsey's time for casting the same was 2½ hours. It took less than five minutes to correct the first proofs, as there were only five typographical errors. The type used was 5½ point, measure, 21 picas.

Respectfully,

TROW DIRECTORY PTG. & BOOKBINDING CO.,

LOUIS BURKETT,

Foreman of Composing Room.

### PROFIT CONTEST

Will H. Bradley, caster operator of the Eagle Printing & Binding Co., of Pittsfield, Mass., is the winner of the Profit Prize for September. The entry receiving the award is a job of special quads, 8 points by 36 points in size, or what might be considered a 3½-em 8-point quad. His job not only makes a remarkable profit-showing over the cost of foundry quads (we have figured up on the basis of regular stock 8-point quads), but it illustrates the versatility of the Monotype in producing a 3½-em 8-point quad. It may be interesting to know that the Monotype will produce logotypes of any size up to 36-point, or any type-face may be cast on a larger body than its normal one, if desired. In fact, the versatility of the Monotype is unlimited. It is really a complete typefoundry in your office, enabling you to make to order practically anything you want in the type line.



WILL H. BRADLEY

The following is quoted from Mr. Bradley's letter, which is countersigned by Mr. Frank R. Strong, and bears the seal of the Eagle Printing & Binding Co.

*Wood & Nathan Co., 1 Madison Ave., New York city:*

DEAR SIRS,—This is to certify that I, Will H. Bradley, did make, on the 20th day of September, on the Monotype casting machine, 5,460 quads, with 36-point mold, 8 points thick. The time consumed in casting these quads was 195 minutes, or 3¼ hours. The maximum speed of our casting machine on sorts is 28 per minute, and the above figures show that I made as follows:

195 minutes.
28 per minute.

5,460 quads.

Moreover, the weight of these quads was 84 to the pound, and 65 pounds were cast without skipping a cast or stopping machine for any reason whatsoever.

65 pounds.
84 to the pound.

5,460 quads.

The metal used for the production of these quads was mixed scraps, consisting of old leads, old type, electrotype plates, and anything found around the premises which could be melted. This junk was dumped directly into the Monotype pot and was so dirty that I found it necessary to clean off dross after almost every refilling of the metal-pot, which was done without stopping. The reason that these scraps were not melted into ingots before using was lack of time.

The Monotype is certainly "IT," at least No. A-918 is.

(Signed) WILL H. BRADLEY.

I herewith certify to the correctness of the above statement.

FRANK R. STRONG,

Treasurer, Eagle Printing & Binding Co.

# MONOTYPE CONTESTS

The profit on this job is figured as follows:

FOUNDRY PRICES.

| | | |
|---|---|---|
| Sixty-five pounds 8-point, at 36 cents | $23.40 | |
| Less 15 per cent discount | 3.51 | |
| | | $19.89 |

MONOTYPE COST.

| | | |
|---|---|---|
| Three and one-half hours, at 40 cents | $1.40 | |
| Sixty-five pounds scrap metal, at 5 cents | 3.25 | |
| | | 4.65 |
| Profit | | $15.24 |

Showing a profit of 327.7 per cent.

C. B. Harrison. Time on the caster, 13½ hours, an average of 5,371 ems per hour. The work is measured single, though a large portion of it would count as double-priced matter if measured according to the Nashville scale. The speed, as well as the intricacy of the work, speaks well for the operators of the Brandon Printing Co.

## SPECIAL PRIZE

**MR. CHAS. F. GORTNER.**

We have again awarded a special prize for ingenuity in the adaptation of the Monotype to new and unusual work. This time the prize-winner, Mr. Charles F. Gortner, of J. J. Little & Co., New York city (one of the largest printing establishments in the United States, who have seven Monotypes in operation), succeeded in landing a $40,000 job of composition for his firm. While other bidders for the job were trying to induce the prospective customer to make something else answer the purpose, this Monotype office immediately proceeded to give the customer just what he wanted, and the job that was impossible to offices not having Monotypes was handled with rapidity, facility and profit, as the range of the machine is of such elasticity that it can meet almost any requirement. The following letter explains the manner in which this unusually profitable work was handled:

*Messrs. Wood & Nathan, No. 1 Madison Ave., City:*

DEAR MR. NATHAN,—A few months ago we undertook the composition of an American encyclopedia, to make twelve volumes, of 640 pages each. One of the conditions was that it was to be set line for line and page for page with the English edition. The type in the English edition was emerald, or 6½ point, something seldom used in this country. We took your 7½-point No. 31, together with 6-point No. 8 figures, and had a special mold made to cast 6½-point body. This 7-point No. 31 being thinner set-wise than the emerald, we set our type to 9½ picas, less 9 units, casting it 9½ picas, which spread each letter so that it is exactly equivalent to the emerald.

Very truly yours,

J. J. LITTLE & CO.,
Per C. F. GORTNER.



C. H. TOLSON

J. W. GILBERT W. P. DAUGHERTY H. D. BEST C B. HARRISON

## SCOPE CONTEST

The Scope Prize for the month of September goes to Nashville, Tenn., and has been awarded to Messrs. H. D. Best, J. W. Gilbert and C. B. Harrison, keyboard operators, Mr. Tolson, caster operator, and Mr. W. P. Daugherty, foreman of the Brandon Printing Co. In order to appreciate the samples submitted, it would be necessary for one to see them. The most intricate of the work is a lot of pedigree matter set in 6 and 8 point. It was necessary to run the 6 and 8 in the same pedigree, and was so intricate that it would be very difficult to do this work even by hand composition. We quote the following paragraph from a letter from Mr. H. D. Best, which explains the way in which this work was handled:

I have prepared, and am now using, in the Brandon plant, a set of tables, reducing all sets to 7½ set, so that in work such as has taken the September Scope Prize, there is no loss of time in finding the scale set for the 6-point which is worked among the 8-point. This job would show average speed in its composition, notwithstanding that each pedigree was cast separately, this being necessary to avoid run-overs in the names of horses.

Another job in this entry is composed in 8-point solid, 24 picas wide, and measures 72,516 ems. The time on the keyboard was 16 hours, an average of 4,532 ems per hour. Keyboard work by Mr.

The MONOTYPE WOOD & NATHAN CO., Selling Agents
1 Madison Avenue : : : : : NEW YORK CITY

# Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

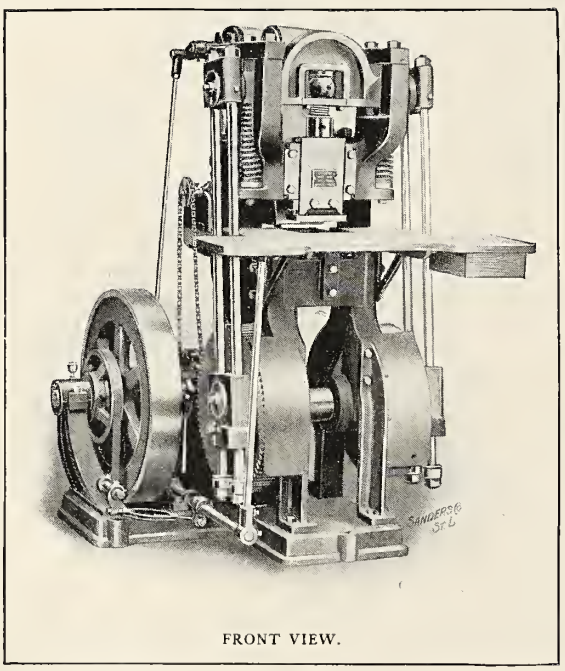
**Use the Star Brand of Printing Inks.**

**Red Star Label.**

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

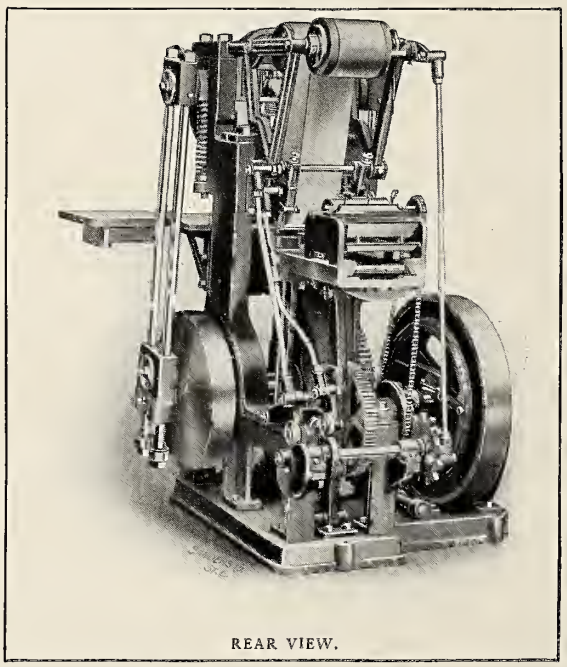
THE
## Curtis Power Embossing Press

Manufactured and for sale by
The Modern Machine Company
214 Spruce Street, St. Louis, Mo.



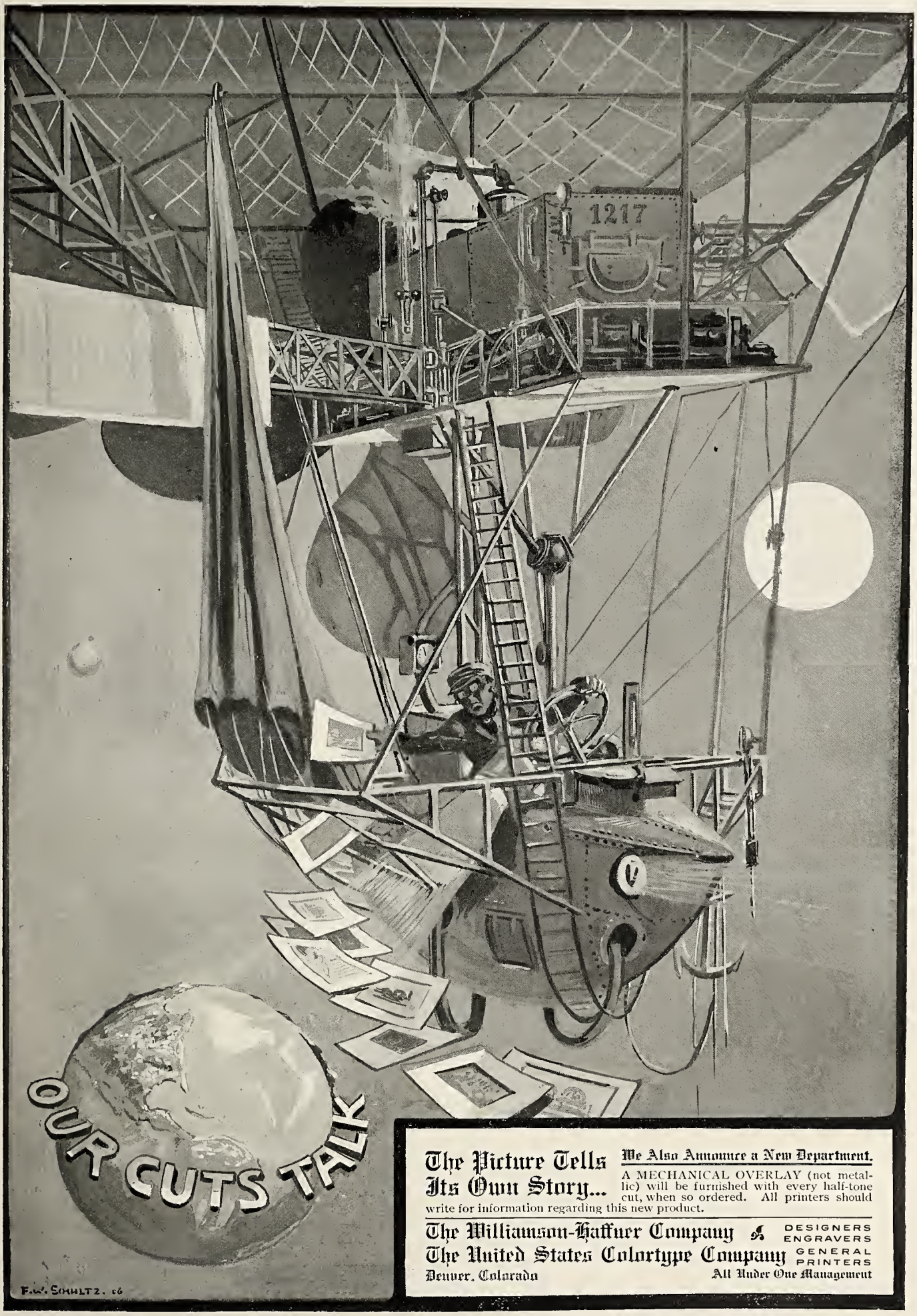
FRONT VIEW.

"The Press Without a Peer"



REAR VIEW.

*Mr. Embosser:* We can only hope to attract your attention through this medium. A description of the Curtis Power Embossing Press is contained in our catalogue, and it is yours for the asking. Genuine merit is responsible for the success of the Curtis. You need one in your plant.




**The Picture Tells Its Own Story...**

**We Also Announce a New Department.**

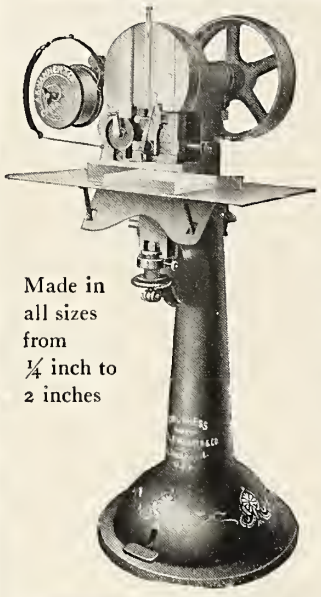
A MECHANICAL OVERLAY (not metallic) will be furnished with every half-tone cut, when so ordered. All printers should write for information regarding this new product.

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**The United States Colortype Company** GENERAL PRINTERS

Denver, Colorado — All Under One Management

# THE PROGRESS
## Wire-Stitching Machine



Made in all sizes from ¼ inch to 2 inches

REPRESENTS THE LATEST & MOST APPROVED IDEAS IN STITCHERS

It is entirely automatic; has half the usual number of parts; all working parts are made of hardened tool steel; is accurate, true, well built and well liked by all who use it; best of all, it makes good stitches on all kinds of work, with all kinds of wire. The new anti-kinking device on this machine is a wonder—ask us about it to-day.

**A. F. WANNER & CO.**
Sole Selling Agents
**298 Dearborn Street, CHICAGO, ILL.**

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Don't give all your profits to typefoundry trusts and combinations. I can save you money on material if you send me your orders.

One cent a pound more for old type in trade, f. o. b. Chicago, than regular prices.

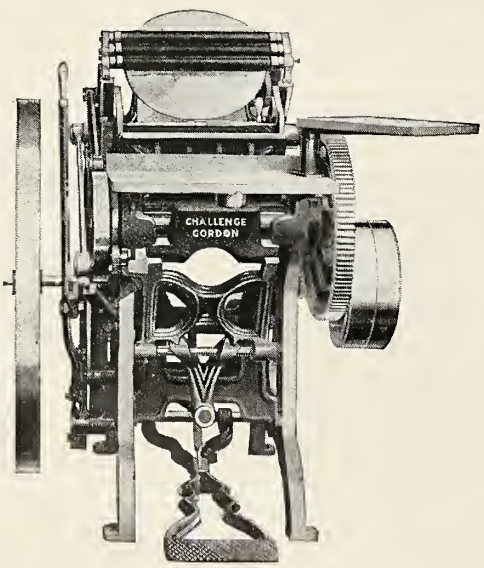
| | *My Discount* | *Regular Discount* |
|---|---|---|
| Type and Spaces (foundry make) | 15 per cent | 5 per cent |
| Quads | 25 " | 15 " |
| Galleys | 30 " | 25 " |
| Leads and Slugs | 15 " | 10 " |
| Brass Rule | 30 " | 25 " |
| Metal Furniture | 15 " | 10 " |

Full line of Tubbs Wood Goods, Wood Type, Warnock Register Blocks, Calendar Pads, and other specialties at lowest market prices.

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*I PAY THE FREIGHT*

# THEORY *vs.* PRACTICE




Practice tells the story, and in actual, every-day practice it is the

## Challenge-Gordon Job Press

that earns the money for the printer. With its positive throw-off, equalized platen-lock, removable cam-roller, extra heavy counter-balanced platen, noiseless disc motion, it is easy to understand why the CHALLENGE-GORDON excels in both the quantity and quality of output.

Send for specimens of its work.

SOLD BY DEALERS EVERYWHERE

Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND WAREHOUSE:
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# Crane's Ladies' Stationery

Of well known Merit
Yield a Profit to Dealer
Sold by Booksellers
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# WETTER

The Standard of the World




## Type-High Numbering Machine

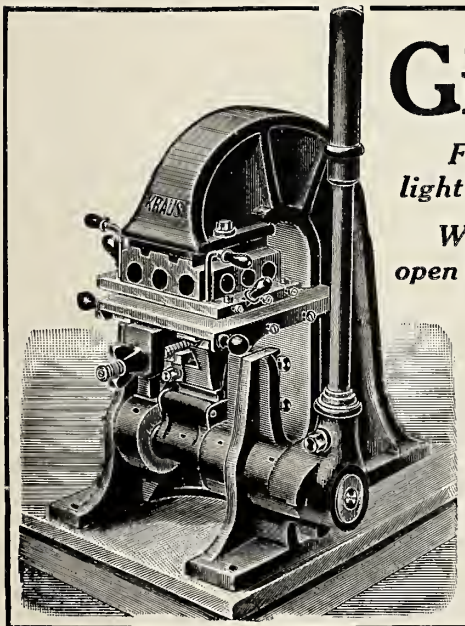
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| STYLE | SIZE | PRINT OF FIGURES | PRICE |
|---|---|---|---|
| Model 125 | 5 Wheel | № 12345 | $14.00 |
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| Model 131 | 6 Wheel | | 17.00 |
| Model 135 | 5 Wheel | № 12345 | 18.00 |
| Model 136 | 6 Wheel | | 21.00 |
| Model 147 | 5 Wheel | № 123456 | 18.00 |
| Model 148 | 6 Wheel | | 21.00 |

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**Insist on having the "WETTER"**




# Gilding Press "Krause"

*For light work*

*With open frame*

| Code Word | No. | Blocking Surface | Bed | Space between center of Blocking Plate and Frame |
|---|---|---|---|---|
| Bepeinzing | B P I | 8⅝ x 7⅛ in. | 10¼ x 10¼ in. | 8¼ in. |

¶ As this press is ***open on three sides*** and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents or U. S. A.
SCHUCHARDT & SCHÜTTE
136 Liberty St., New York

KARL KRAUSE
LEIPZIG

# NINETEEN NEW NEWSPAPERS IN NINE WEEKS

Sample copies and advertising rates will be mailed on request

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**TORONTO WINNIPEG MONTREAL**

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

***The Largest Electrotype Foundry on Earth - - - - - -***

***- - - - - - - An Engraving Plant Equal to Any on Earth***

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IF YOU are a buyer of Engravings you should have our ***Revised Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter head in writing for the scale and samples of our work.

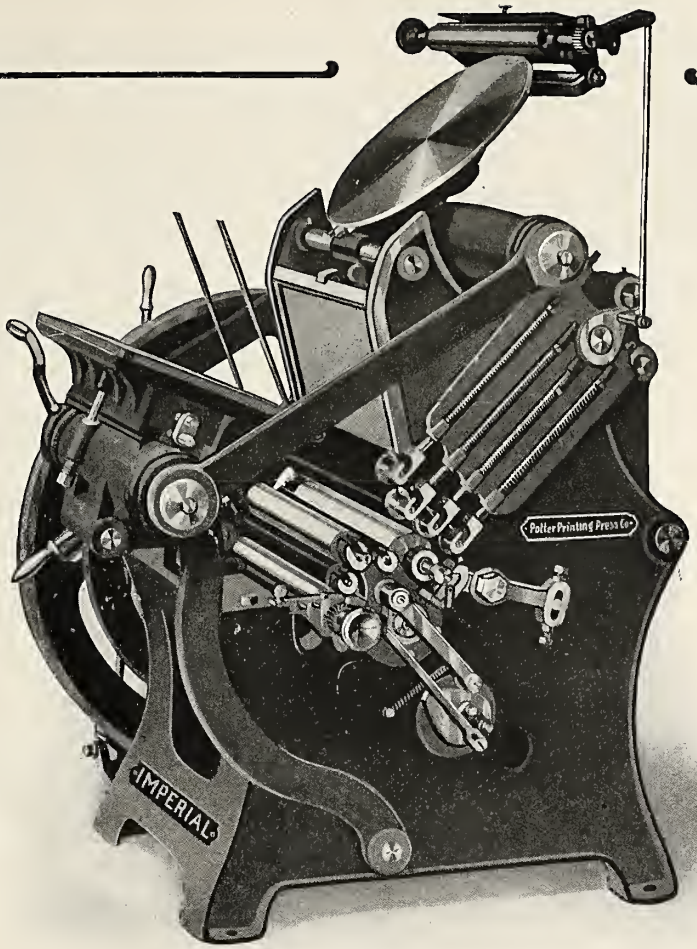
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# IMPERIAL ART PRESS

THE LATEST AND BEST

Adapted for highest grade of work.

Contains features found in no other job press.

Two Sizes: 10 x 15 and 14 x 22.

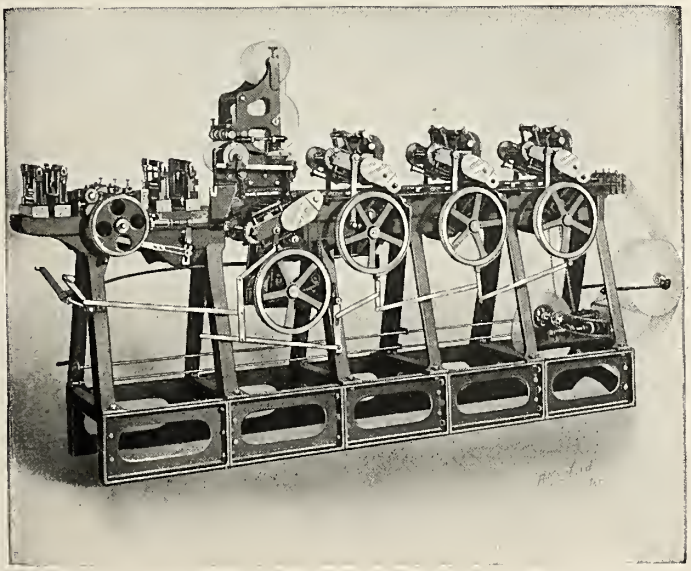



## Imperial Art Press Company

77 Summer St., Boston, Mass., U. S. A.

# THE NEW ERA PRESS

*The fastest Flat-bed Multi-color Press on the market*



**Speed, 5,000 to 10,000** Impressions per Hour.

This press takes the stock, from onion skin to ten-ply blank, at one end, and delivers finished product printed on both sides in one or several colors, perforated, punched or numbered, and cut both ways, ready for drying rack.

The press is especially designed for manufacturing printers, and invaluable for all classes of small work, including labels, blanks, post-cards, sales-books, tickets, commutation books and transfers.

Four years' practical operation.

Now used in Chicago, New York, New Haven, Boston, Toronto, Montreal, and several other cities.

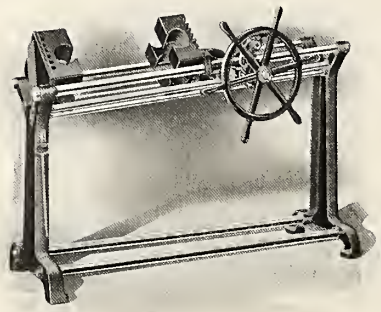
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*Correspondence solicited. Catalogues on application.*

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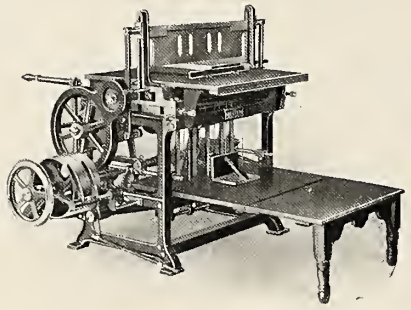
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## *The Best Bundling Press on Earth*



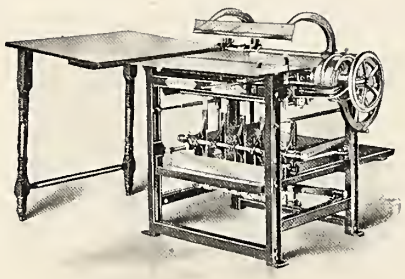
Quick in action.
All racks and gears cut from solid steel.
Geared to give the most power with the least exertion.
Range, 3 x 6 to 9 x 9 inches; floor space, 22 x 60 inches; weight, 650 pounds.
As rack-teeth are cut on tie-bars, nothing projects beyond the frame.

## *The Most Powerful Blank-book Folder*



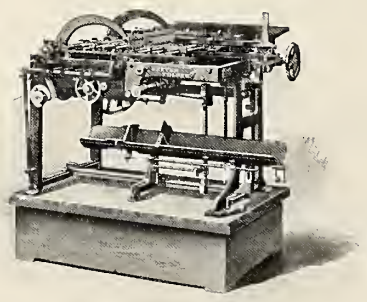
Folds sections 6 x 6 to 28 x 28 inches up to half an inch in thickness.
Folds just as fast as sections can be fed.
No rollers used.
Immense pressure secured by heavy iron jaws pressed together by extremely powerful toggle.
The earning capacity of this machine is apparent to every bookbinder

## *24-inch Single Folder*



A machine for making one fold in any number of sheets from 1 up to 24.
Especially designed for putting a parallel fold in work already folded to two or three right-angle folds, two or more on.
Tight pressure is secured by passing sheets through a pair of calendering rollers.
Speed as fast as sheets or signatures can be fed.
Floor space, 4 x 6 feet; weight, 1,500 pounds.
A very good investment for the catalogue and booklet maker.

## *The Pony Circular Folder*



Folds sheets 6 x 9 to 14 x 20 inches.
Three or four right-angle folds.
Parallel third and fourth folds.
Note or letter fold.
Pastes eight pages, if required.
Floor space, 33 x 42 inches; weight, 1,200 pounds.

The variety of work this folder is capable of makes it an especially profitable machine for the job-printer.

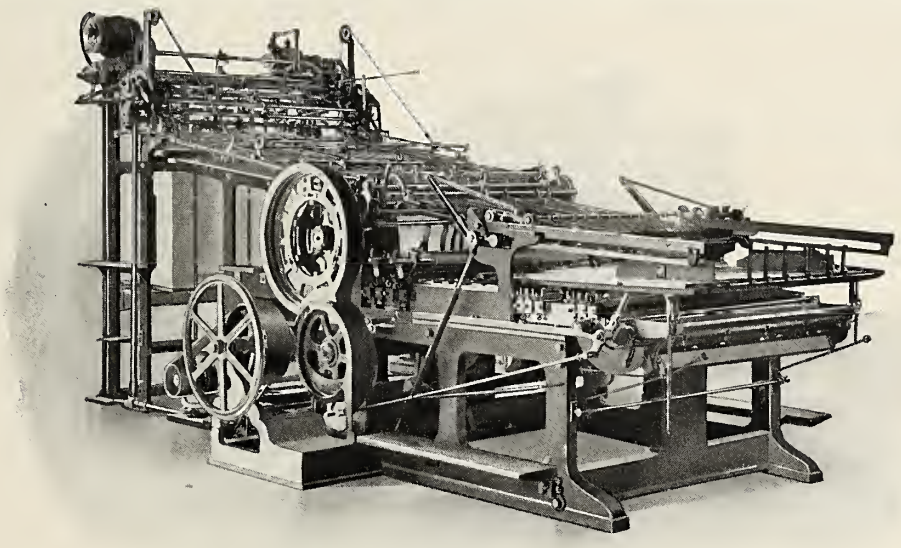
## DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY:
PEARL RIVER, N. Y.

NEW YORK CHICAGO BOSTON SAN FRANCISCO

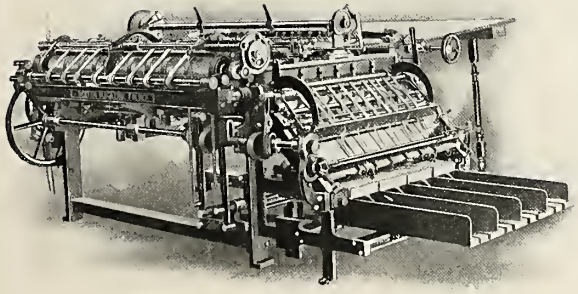
# DEXTER

## Feeders Folders Cutters



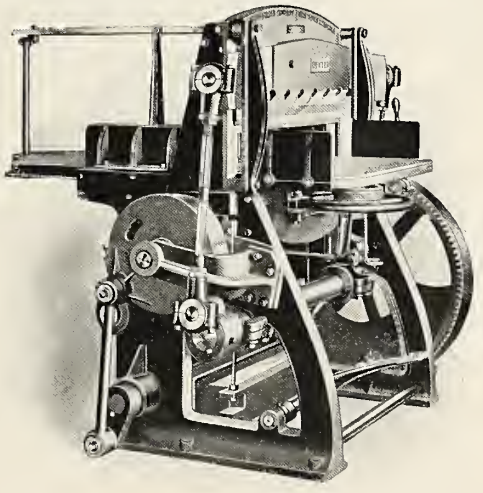
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***DEXTER FEEDERS FEED*** as fast as the job will stand and with a positiveness in accuracy that is distinctly their own. A tested assemblage of tested parts. Constructed by the highest class of mechanics. You prove their speed and accuracy in your own plant before purchasing.



**DEXTER QUADRUPLE MAGAZINE FOLDER**

***DEXTER FOLDERS FOLD,*** and they do it accurately. Not sometimes, but all the time. You can depend upon the Dexter to work twenty-four hours a day, and do fast and accurate work every minute. We can furnish any style of folder it is possible to build.



**DEXTER AUTOMATIC CLAMP CUTTER**

***DEXTER CUTTERS CUT*** smooth and true. The improved design of our Automatic Clamp and rigid knife movement enable us to guarantee perfect accuracy and a cutter that is from 10 to 50 per cent heavier and stronger than any other.

S A L E S A G E N T S

*Great Britain and Europe*

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*Canada*, J. L. Morrison Co., Toronto
*Australia*, Alex. Cowan & Sons Melbourne, Sydney, Adelaide
*South Africa*, John Dickinson & Co. Cape Town, Johannesburg and Durban

# DEXTER FOLDER CO.

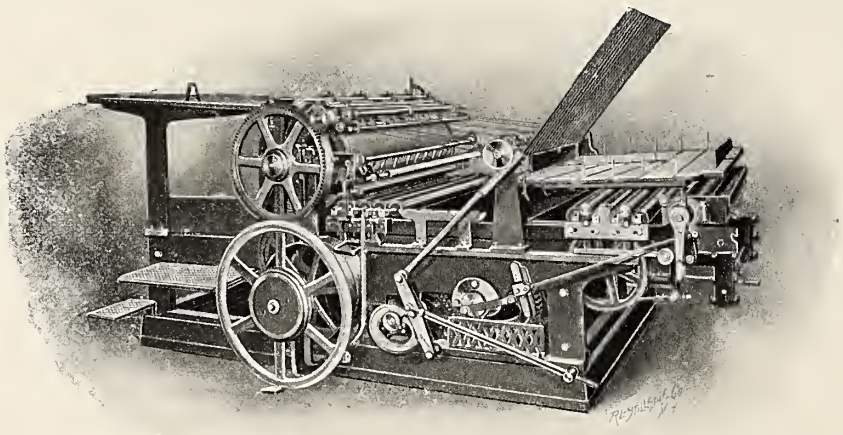
Main Office and Factory — PEARL RIVER, NEW YORK

Branch Offices — NEW YORK, BOSTON, CHICAGO, SAN FRANCISCO

*Southern Agents* — J. H. Schroeter & Bro., Atlanta, Ga.
*Southwestern Agent* — F. A. Venney, Dallas, Texas

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THE jingle of the dollars is the pleasantest "back talk" that a printer can listen to. This "Talking Back" in cold cash comes from the Whitlock, whose "Talking Points" have induced the printer to give it a place and a home.



THE WHITLOCK

"Money Talks" and the Whitlock is a veritable talking machine in this sense.

We have some convincing literature that we would like to send you. Send for it NOW.

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44 West Mitchell St., Atlanta, Ga.

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Messrs. T. W. & C. B. SHERIDAN,
10 Johnson's Court, Fleet St., London, E.C.

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510 Weld Bldg., 176 Federal St., BOSTON, MASS.

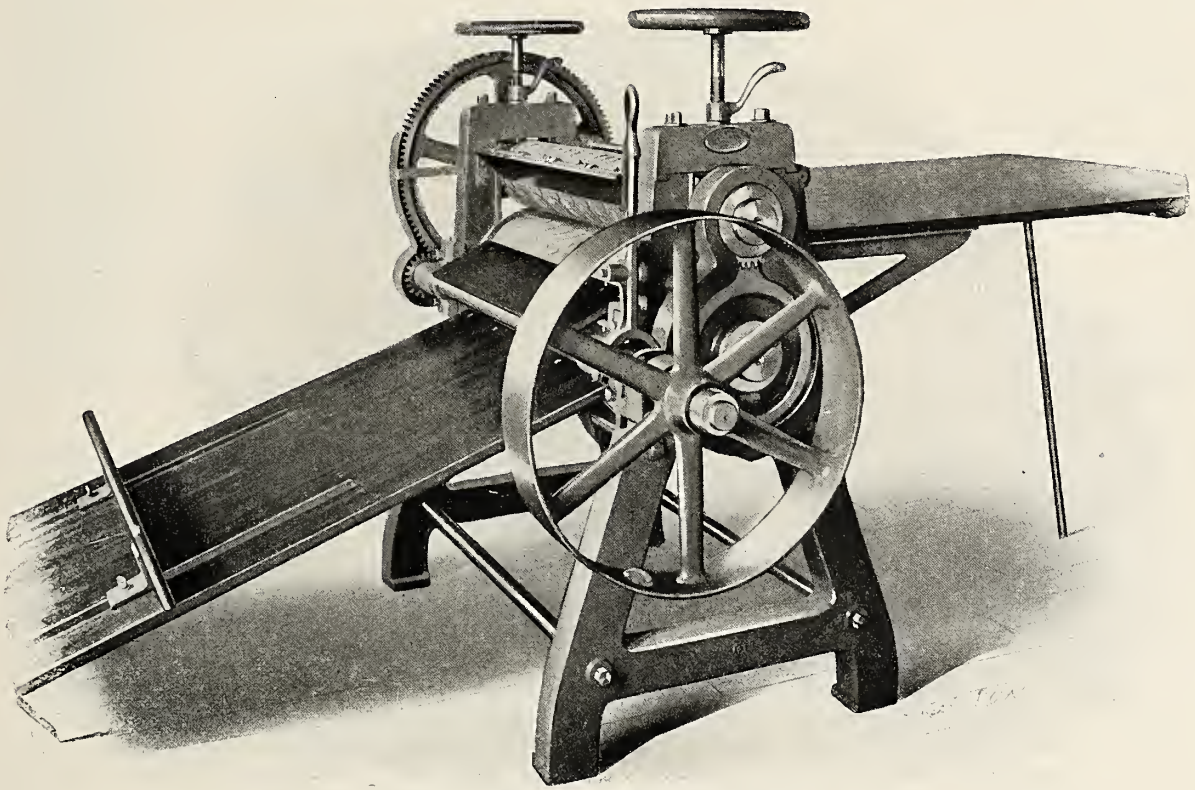
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328 DEARBORN STREET, CHICAGO
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Factory and Machine Works
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## ROLLER EMBOSSING MACHINES



Built in all sizes. Emboss paper in sheets or rolls.
Sheet Machine has feed-table and delivery-board.
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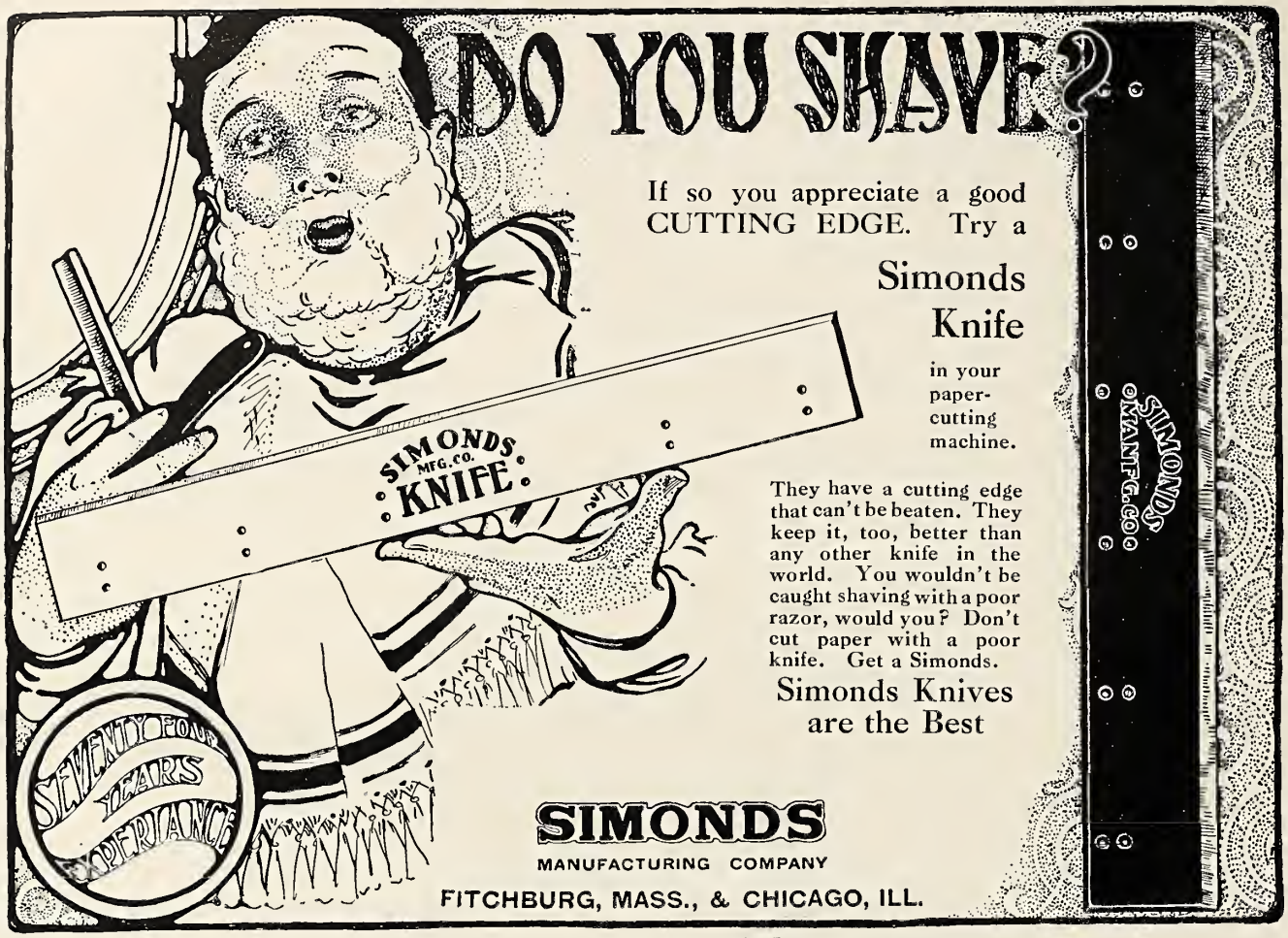
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## PRINTING INKS
AND
## BRONZE POWDERS

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MANUFACTURING COMPANY
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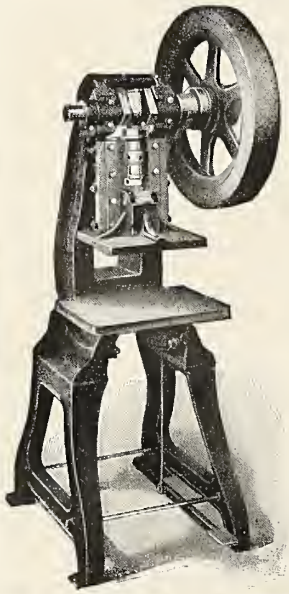
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IS A

# Profit-Producer

*Because—*

**It does a wide range of small work.**
**It costs little money and requires little space.**
**It obviates the use of die and mallet.**
**It can be effectively operated by any ordinary boy.**



*And Because—*

## It saves time and time is money!

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Only one adjustment required.

Turn the hand-wheel, the machine does the rest.

Built in nine sizes.

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**Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.**

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ARTISTIC ENGRAVING CO., 534 W. Broadway, New York. "Art — Skill — Judgment."

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HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

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SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

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MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

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### CHARCOAL FOR ENGRAVERS.

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### CHASE MANUFACTURERS.

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CHAMPION COATED PAPER CO., Hamilton, Ohio.

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COIN CARDS (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. THE DETROIT COIN WRAPPER CO., Detroit, Mich.

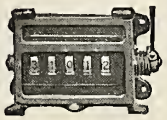
### COLOR CARDS AND WOOD SAMPLES.

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### ELECTROTYPERS AND STEREOTYPERS.

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CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

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### EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SONS CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

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Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Waukegan, Ill.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
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NORTH-WESTERN NOVELTY CO., Geneva, Ill.

### FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

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DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

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KIENLE & CO., 109-113 S. 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing inks.

RAY, WILLIAM H., PRINTING INK MFG., CO., 735-7-9 E. 9th st., New York.

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### INKS.

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KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

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BUFFALO ENGRAVING CO., Beecher bldg., Buffalo, N. Y. Half-tones, zinc etchings, wax engravings.

COMMERCIAL PHOTO-ENGRAVING CO., 10th and Arch sts., Philadelphia, Pa.

KELLEY, S. J., ENG. CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., 73 Fort st., W. Detroit, Mich.

PETERS, C. J., & SON CO., Boston, Mass. Half-tone, line and wax engravers.

PHOTOTYPE ENGRAVING CO., 335 Arch st., Philadelphia, Pa.

ROMANSKI PHOTO-ENGRAVING CO., 402 Camp st., New Orleans, La. Up to date in every respect. Established five years. By superior workmanship, reasonable prices and exceptional speed in filling orders we are to-day one of the largest mail-order engraving houses in the country. Printed copies of one of the finest collections of testimonials from all over the United States mailed to any address.

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GOSS PRINTING PRESS Co., 16th st. and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

JOHN THOMSON PRESS Co., Nott & East aves., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.

### PRESSES—HAND AND FOOT POWER.

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### PRESSES—JOB PRINTING.

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

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THE G. C. DOM SUPPLY Co., Cincinnati, Ohio. Everything for the Printer.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

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BINGHAM'S, SAM'L, SON MFG. Co., 195-207 S. Canal st., Chicago; also 21-23 S. 3d st., St. Louis; 1st av. and Ross st., Pittsburg; 4th st. and Broadway, Kansas City; 52-54 Forsyth st., Atlanta, Ga.

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GARDINER METAL Co.. manufacturers of high-grade metals, 454-456 W. Lake st., Chicago.

GREAT WESTERN SMELTING AND REFINING Co., 173-199 W. Kinzie st., Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

### STEREOTYPERS' MACHINERY AND SUPPLIES.

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UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

### TYPEFOUNDERS.

AMERICAN TYPE FOUNDERS Co., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

FARMER, A. D., & SON TYPE FOUNDING Co. 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., TYPE FOUNDRY, (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York.

INLAND TYPE FOUNDRY, Standard Line Type and Printers' Supplies. St. Louis, New York, Chicago and Philadelphia.

KEYSTONE TYPE FOUNDRY. Originators and makers Nickel-Alloy Universal Line Type, Brass Rules, Leads, Slugs, Paragon All-Brass Galleys.

PHILADELPHIA: (Main House), 9th & Spruce sts.
NEW YORK: William & Spruce sts.
CHICAGO: 531 Wabash av.
ATLANTA: 51 W. Mitchell st.
DETROIT: 43 Larned st., W.
SAN FRANCISCO: 304 Telegraph av., Oakland.

AGENCIES:

CHICAGO: Champlin Type & Machinery Co.
RICHMOND: Richmond Type & Electro. Fdy.
NEW HAVEN: Norman Printers' Supply Co.
DALLAS: Beddo-Wheeler Co.
LONDON, ENG.: Soldan & Co.

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PARK TYPE FOUNDRY, Sta. A, Birchwood, Louisville, Ky. Makers of *best quality* job type; highest prices paid for old type metal; no better job type sold for right price.

NEWTON COPPER-FACING TYPE Co., New York city.

SPENCER & HALL Co., Ashland av. and McKim st., Baltimore, Md. Specimen books on application.

### VARNISHING OR GUMMING.

STORY FINISHING Co., 209 S. Clinton st., Chicago. Labels, show cards, maps, pictures, for the trade.

### WOOD TYPE.

THE G. C. DOM SUPPLY Co., Cincinnati, Ohio. Wood Type, Cases, Stands, Cabinets and general Printers' Supplies.

HAMILTON MFG. Co., Main office and factory, Two Rivers, Wis.; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

# *The Best* *The Newest*

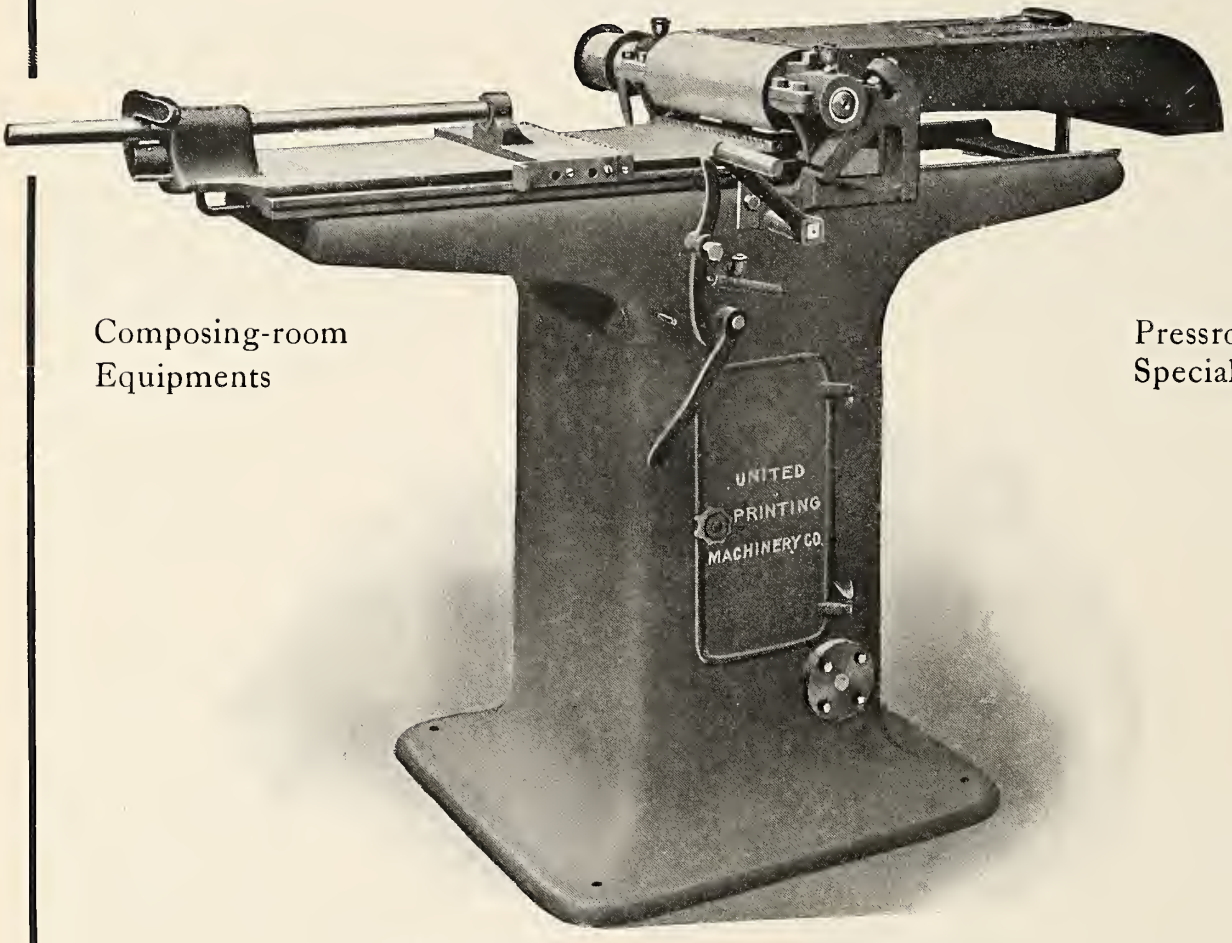
IN MACHINERY AND APPARATUS

FOR THE

## Electrotyper Stereotyper Photoengraver

Composing-room Equipments

Pressroom Specialties




U. P. M. CO. TYPE-HIGH PLANER
(PATENTED)

**The Electric Neutralizer**
is attached to over
**1000** PRESSES IN AMERICA and increases their output, destroying static electricity.
U. P. M. CO. INSTALLS ON TRIAL

The list of our customers is a directory of the best American printers.

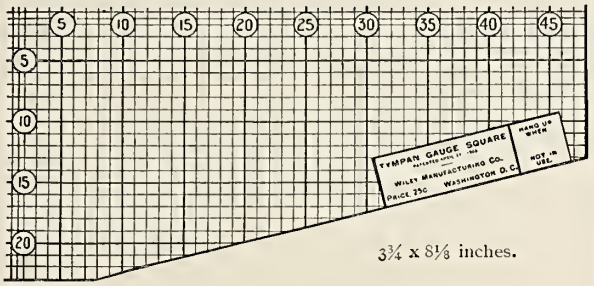
**The Automatic Typecaster**
provides
**80** COMPOSING-ROOMS IN AMERICA with sharp, deep, accurate type. Pays for its first cost in about a year.
U. P. M. CO. INSTALLS ON TRIAL

## The United Printing Machinery Co.

| BOSTON | NEW YORK | CHICAGO |
|---|---|---|
| 246 Summer Street | 12-14 Spruce Street | 337-339 Dearborn St. |

# TYMPAN GAUGE SQUARE

**For quickly and accurately placing the gauge pins on a platen press**




3¾ x 8⅛ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

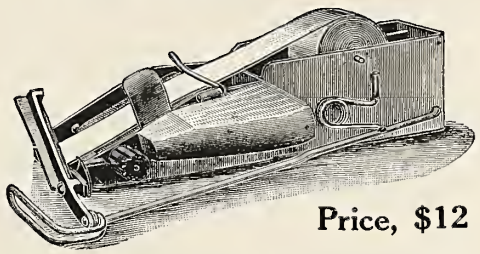
Twenty-five cents, postpaid to any address.

**THE INLAND PRINTER CO.**
**130 Sherman St., Chicago**

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*Why Wait?* Buy now, and be content, a

# DICK MATCHLESS MAILER



**Price, $12**

Lightest and quickest MAILER made. Once you try it you will use no other.

SEND FOR CATALOGUE

**F. J. VALENTINE**
**178 VERMONT STREET BUFFALO, NEW YORK**

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# Champlin Type & Machinery Company

# Labor-Savers to the Printer

**121 and 123 Plymouth Court, Chicago**

## We Sell

American Falcon Presses
Waite Die Presses
Gally Universal Presses
Chandler & Price Presses
Challenge Presses
Anderson Bundling Presses
Keystone Type, etc.
Hamilton Wood Goods
Brown Folding Machines
Patent Combination Chases
American Press Seats
Register Hooks and Blocks
Anderson Folding Machines
American Type, etc.

GOLDING MACHINERY AND TOOLS

All Printers' Necessities

## *Are your*
# *Linotype Machines*
## *giving the best possible results?*

Do not curtail the output of your plant by neglecting your Linotypes. A new part costs little; a new machine costs much. Buy your new parts and supplies of us and save **20 to 50** per cent.

Our new catalogue and price-list, containing many interesting features, will be mailed to any address on application. Send for one at once.

**C. W. SEAWARD COMPANY**

***Manufacturers of Linotype Parts and Supplies***

**127 Federal St. . . . . BOSTON, MASS.**

SEVENTH VOLUME

# The Year-book of the Art of Lithography and Lithographers' Calendar 1907

***Issued by CARL KLUTH, Karlsruhe Germany, assisted by men ably qualified in the profession.***

In its 148 pages the Calendar contains valuable treatises upon the art of Lithography, Stone Printing, etc. Thirty-six Art Supplements are treated in various manners.

**PRICE . . . . . 25 Cents. Foreign postage, 10 Cents.**

***An excellent Christmas Present for Apprentices.***

FOR SALE BY

**CARL KLUTH, Karlsruhe, i. B. IV.**

**Kaiserallee 77, GERMANY**

# THE ROTH EMBOSSED PRINTING PRESS

**DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR**

**The only press sold on trial and guaranteed in every respect,** including that it can be **successfully** operated by a (young) person of ordinary intelligence.

**The most durable, efficient** and **reliable press.**

**Our improved chuck** takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, in one impression.

**The opening** to feed the sheets is 30 inches.

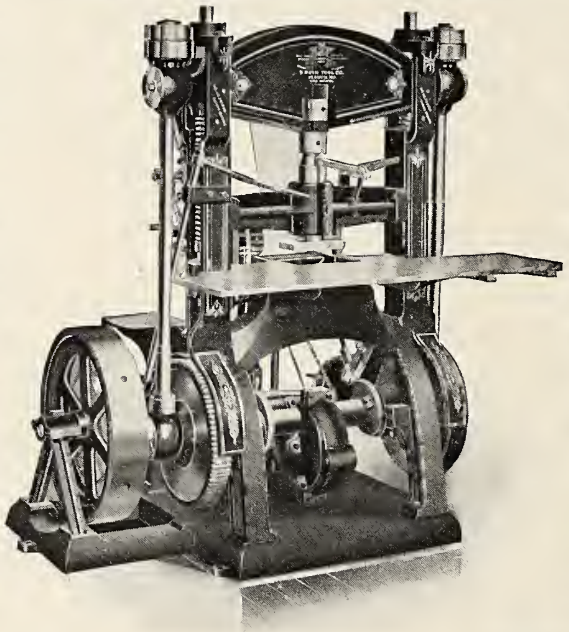
**The efficiency** and **delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

**We guarantee** a **greater number** of **impressions** can be run from a non-case-hardened die than on any other make of press.

**Our superb inking device** is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

**The only press with a universal,** self-centering (on any size roll) **paper roll shaft.**

**Is a triumph of simplicity.**



**Contains** less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

**Is constructed with a view to longevity,** convenience and easiness of operation.

**All adjustments** can be made while press is running.

**Its operation** is **entirely automatic,** and it can be run at 30 per minute on either large or small dies.

**Its output** is produced at the **lowest possible shop cost.**

**The only press that retains** its **accurate** and **positive registry** for an indefinite period of years.

**Our price** includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

**Our press** is being **successfully** operated by 30 different concerns in the United States and Mexico, including one sold **Tiffany & Co.,** all of which were sold without **personal solicitation.**

Also Sole Manufacturers of ROTH'S DIE-HARDENING OUTFIT (Patent Pending)

ROTH'S PATENTS

Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

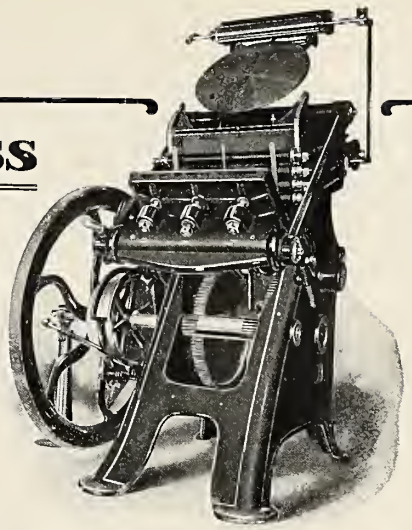
**Est. 1857**

**B. ROTH TOOL COMPANY**

Sole Owners and Manufacturers

**ST. LOUIS, MO., U. S. A.**

# New Perfected Prouty Press



*From Florida we get:*

Replying to your letter of May 26 (a circular letter), would say that we are now operating two of your Perfected Prouty Presses, which are giving very good satisfaction. The writer has had experience with this machine for nearly twenty years and knows that for general work they can not be excelled, especially in the sizes up to 10 x 15.

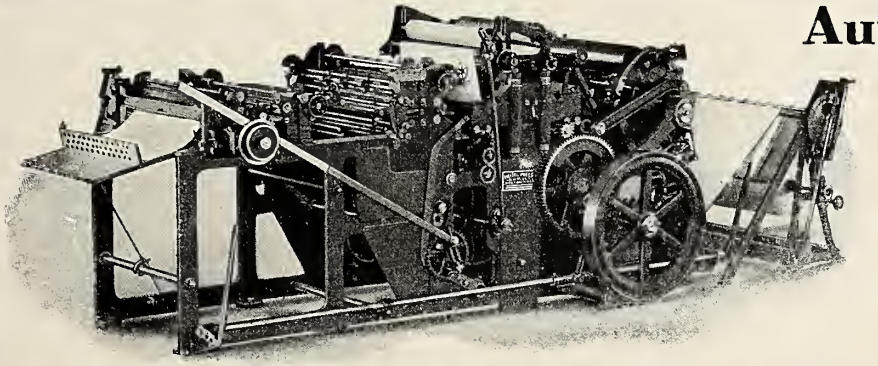
***One of the best rated printers in "Frisco," after using the press, and on being cleaned out by the "Big Fire," writes:***

We take pleasure in handing you, through the "Hadwen Swain Mfg. Co.," order for Prouty Presses as follows: Three No. 2, 9x13; five No. 3, 10x15; two No. 4, 12x18.

MANUFACTURED ONLY BY

## Boston Printing Press & Machinery Co.

*185 Summer Street, . . . . . BOSTON, MASS.*



# Automatic Presses

printing from type or flat plates, one or both sides of paper, at high speed. Best press on market for **Cash Sales Manifold Books, Auto Register Rolls, Tickets, Labels, Bills of Lading, Order Blanks** and large products requiring Numbering, Perforating, Punching, Slitting, Folding, Collating, etc., delivered in one operation; also

## Special Rotary Presses

with automatic attachments.

Write us your wants and we will submit proposition.

## Meisel Press & Mfg. Co., 944-948 Dorchester Ave., Boston, Mass.

# THE SEAL OF THE ADVERTISER'S APPROVAL A SIGN OF SATISFACTION




Do you Appreciate Intelligent, Careful Co-operation and Prompt Service in your Catalogue Work, your Ad Designs, Half-tones and Engravings?

OF COURSE YOU DO!

THEN LET US HELP YOU.

Phone No. Central 1576 - Automatic 4760.

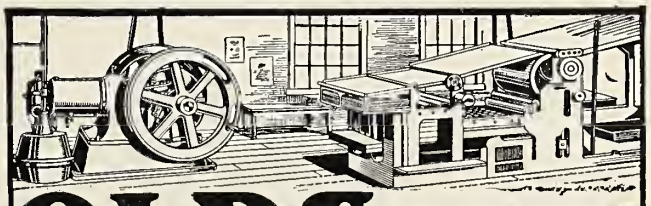



# PUCK'S SOAP

Is most appreciated by those whose occupations require frequent washing of the hands. It is the PRINTER'S best friend. Wonderful in its effectiveness, tho' mild, soothing and antiseptic. Try it in your shop and you will want it in your home. Used in the largest printing plants everywhere and sold all over the United States.

Two dozen cakes, trial order, will be sent you from our nearest branch for $1.00. If you are not delighted with it, it won't cost you a cent. Price for larger quantities upon request

## Puck Soap Company, Des Moines, Iowa



# OLDS ENGINES

There is no gas engine as simple as an Olds—compare it with others and this statement is proved. The ***repairs cost practically nothing.*** It is the most economical engine for running presses or electric light plants. The reason why is interestingly told in our catalogue, mailed on request. Tell us your requirements and ***we will help you*** figure out what you need.

**OLDS GAS POWER COMPANY**

***951 Chestnut St., Lansing, Mich.***

# Imitation Typewritten Letters

Printed by our process—match perfectly when filled in.

ANY PRINTER CAN SUCCESSFULLY PRINT THEM

**We work with the printer**—We furnish Inks and Typewriter Ribbons, and Instruction Book for using our process, and all information required to install the most profitable department in the printing business.

One Columbus, Ohio, printer wrote: "We like your inks and ribbons ever so much better than anything we have ever had. We have had poor success with—&—&—goods. Please send us two more instruction books."

***We have helped hundreds of printers to more success—more customers—more profit. WE CAN HELP YOU.***

Inks in any color—Purple, Blue, Black, Green, Red or Brown. Typewriter Ribbons for any machine, exactly matching.

**WRITE FOR OUR SPECIAL TRIAL PROPOSITION.**

Our Metallic Lustre Ink, something new, imitates a lead-pencil exactly.

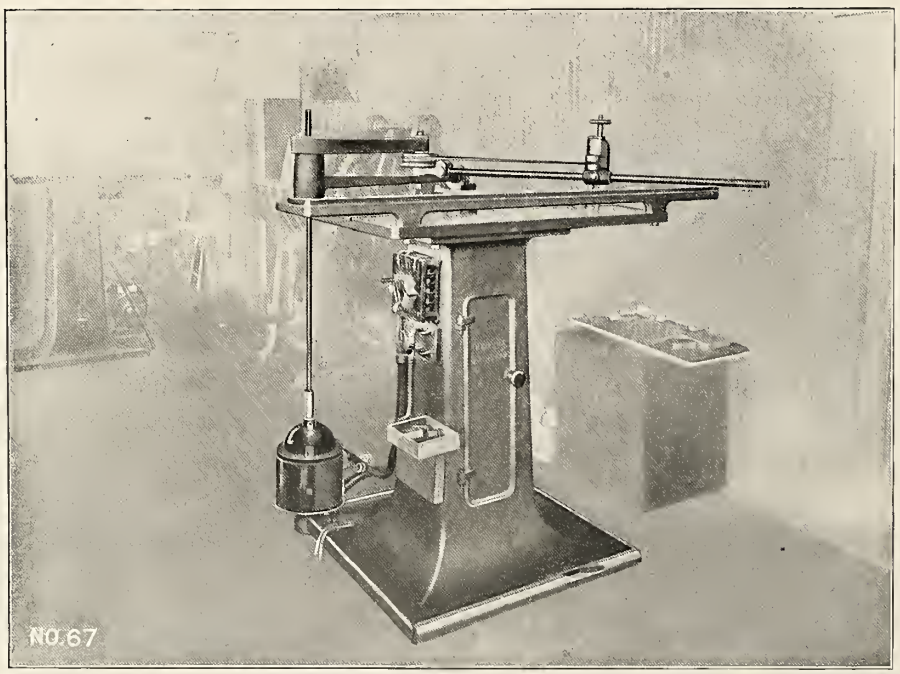
Send for sample Van-Sen Typewriter Carbon Paper.

## TYPERIBBON MANUFACTURING COMPANY

H. M. VAN HOESEN, President and Treasurer.

114-116 Sherman Street, CHICAGO, ILL.

# "THE STANDARD" MOTORS




## "THE STANDARD" D. C. MOTORS

are now driving printing machinery of every kind; because they are adaptable to all positions and give universally good results.

Let us give you the benefit of our experience in installing motor drives for your machinery.

We can furnish you with illustrations showing the application of "Standard" Motors to almost any printing machine.

***We build the best Linotype Motor yet designed***

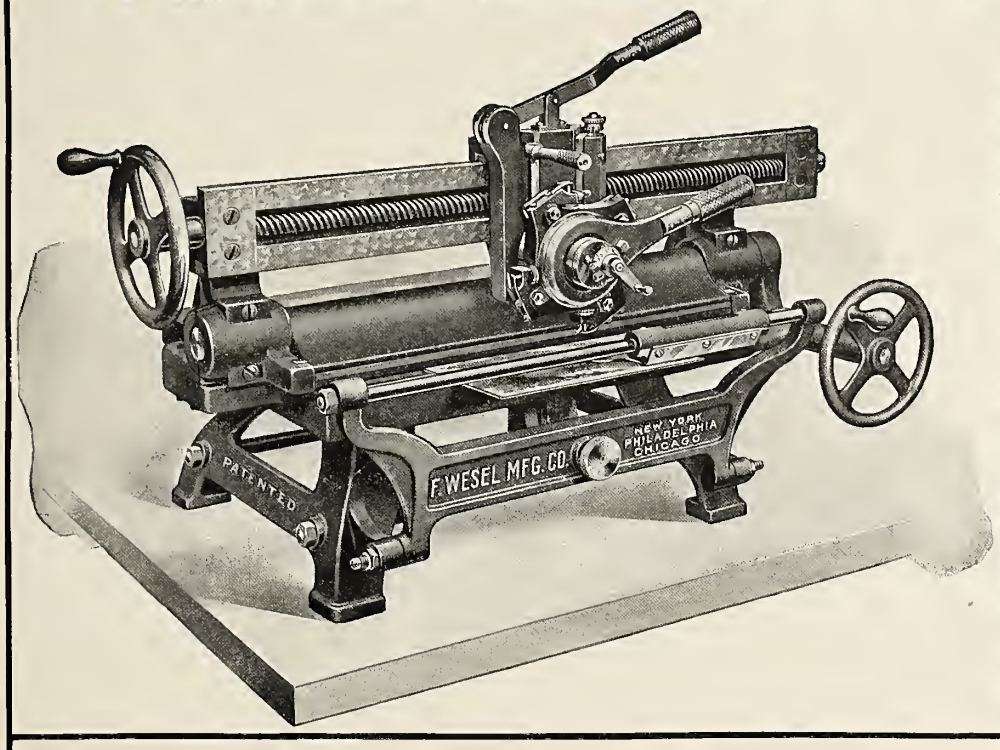
## THE ROBBINS & MYERS COMPANY

NEW YORK, 66 Cortlandt Street
BALTIMORE, 407 American Building

MAIN OFFICE AND WORKS
SPRINGFIELD, OHIO

PHILADELPHIA, 1103 Arch Street
CHICAGO, 1107 Fisher Building

# A NEW PATENTED WESEL BENCH LINER




AFTER several years of experimenting to produce a machine for the lining of Photo-Engravers' plates which would be entirely self-contained and of sufficient capacity to fully meet the requirements of the trade in every respect, we now place such a LINING MACHINE upon the market.

Plates can be gauged, clamped on the bed and lined with a facility and speed unapproached by any other lining device.

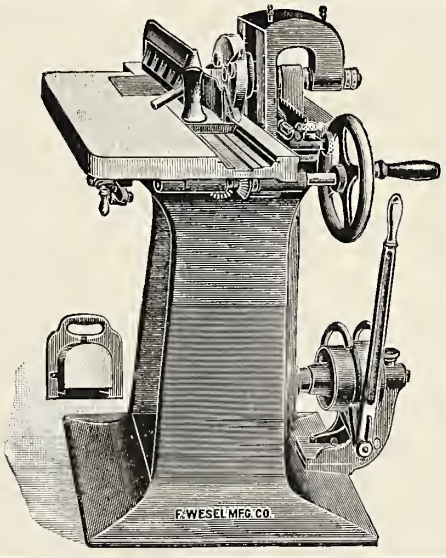
*Lines can be cut anywhere on the plate, and in any direction.*

A revolving head contains four cutting tools, any one of which can be made instantly available. Micrometer gauges, registering each thousandth of an inch, are supplied for determining the depth and width of line. Tools are laterally adjustable ⅝ inch.

No wrenches or other tools are needed for adjustment.

SEND FOR FULL PARTICULARS

# WESEL PHOTO-ENGRAVERS' BEVELER




THE SIMPLEST and most rapid machine for beveling zinc and copper plates.

Plate clamp and slide are held down positively in beveled grooves in the table, while the cutter-head is adjustable up and down.

Has either screw-feed or sliding-feed, at will. Screw-feed is operated by a large hand-wheel, and can be instantly thrown in or out of gear.

Has separate tools for channeling and beveling, all contained in the one head, which is shown without hood in the accompanying illustration.

Made in two sizes, to bevel sixteen or twenty-four inches.

1880 — WESEL QUALITY — KNOWN EVERYWHERE — THE BEST MADE — 1906

WE PUBLISH

## FOUR CATALOGUES

Each complete in itself, fully illustrating and describing our Lines of Manufacture for

**PRINTERS, ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS. :: Send for either copy you desire.**

# F. WESEL MANUFACTURING CO.

***Manufacturers and Dealers***

Complete Stocks of all Machinery, Appliances, Tools and Materials carried at our Factory and Branch Stores

**MAIN OFFICE and FACTORY**, 70-80 Cranberry Street, Borough of Brooklyn, - - NEW YORK CITY

**NEW YORK** 10 Spruce St.

**PHILADELPHIA** 124 S. Eighth St.

**CHICAGO** 150-152 Franklin St.

# Would You?

Would you patronize your friend if his stock of goods was several years behind the present style? Now ask yourself, are you keeping your type faces up so your friend can patronize you?

Would you, if you were running an up-to-now business in some other line, use printing that was up-to-then ten years ago? Are you getting these up-to-now firms' orders?

Would you, if you were in another business and were attracted by a handsome piece of printing which caused you to make a purchase, get angry with its printer; or would you hunt him up and get him to do your work? Are you doing the kind of printing that causes people to hunt you up?

Would you doubt this statement—that your type faces make you more customers than any other argument you put up? Have you the faces to make the argument?

THE INLAND HAS!

## Inland Type Foundry

SAINT LOUIS CHICAGO NEW YORK

SET IN THE HEAVY CASLON SERIES

# TO AMERICAN FIRMS SEEKING BRITISH TRADE

A BOOM in business in the United Kingdom is confidently predicted for the coming Fall and Winter seasons by those who should know. Now is the time, therefore, for business houses catering to the printing, bookbinding, manufacturing stationery and allied industries to prepare to *take advantage of it.* An excellent means of reaching the eyes and enlisting the interest of British firms engaged in those trades, is to

## ADVERTISE

— IN —

## The British and Colonial Printer and Stationer

(Annual Subscription $3) (Annual Subscription $3)

### POINTS THAT RECOMMEND IT

FIRST—It was established in 1878, thus has nearly *thirty years' reputation* back of it, in addition to the twenty years' experience of the printing trades, their aims and needs, which most of the members of the staff possess, and which they place at your service.

SECOND—It is the *only weekly journal* in the United Kingdom appealing direct to the printer.

THIRD—It has been in touch with the importers of American printing machinery and appliances from the time of their first introduction in any quantity, some fifteen years ago, and they are regularly advertising in its columns to-day.

FOURTH—What has been done by them can also be done by you, and we are willing to help you do it. It evidently pays other firms to advertise continuously in *The British and Colonial Printer and Stationer* and it should pay you also. Make a trial and see for yourself.

***Read the following Testimony to the UTILITY AND VALUE OF OUR PAPER, and send for Scale of Advertising Charges, with which will be mailed Specimen Copies and a sixteen-page Pamphlet containing 150 OTHER OPINIONS from Advertisers, Readers, the Press, etc.***

HERBERT L. BAKER (General Manager), THE UNITYPE CO., NEW YORK: "Allow me to express my surprise and gratification at finding so much of interest and value to me in your columns."

CHALLENGE MACHINERY CO., CHICAGO: "The subject of advertising in your very popular publication will be duly considered."

CHANDLER & PRICE CO. (Printing Press and Machinery Makers), CLEVELAND, OHIO: "We assure you we appreciate your publication."

CONGER ENGRAVING PLATE CO., U. S. A.: "We have long understood *The British and Colonial Printer and Stationer* to be the leader of its class in Britain."

INLAND TYPE FOUNDRY, ST. LOUIS, MO.: "A representative printers' paper."

MCKELLAR, SMITHS & JORDAN, PHILADELPHIA: "The amazing industry and excellent tact of the conductor is apparent even on a superficial glance over its pages."

MCMILLAN BOOK CO., ILION, N.Y.: "We shall certainly hope to avail ourselves of the advantage of the leading journal in England, so far as typographical matters are concerned."

MORTON, PHILLIPS & BULMER, MONTREAL: "I think very highly of your journal, and read it with great pleasure, as do all of our firm."

PAUL SHNIEDEWEND & CO., CHICAGO: "We do not doubt but what the *Printer and Stationer* is a good printers' journal wherein to advertise our machinery."

SECRETARY NEW YORK TYPOTHETÆ: "Regard your journal as a very valuable compendium of the news relating to printing, and always look for its arrival with much interest."

PAWLY PUBLISHING CO., ST. LOUIS: "The sample copy you sent us has come to hand and been looked over. We can add our testimonial to that of many others that the reading matter therein is of high quality."

***SPECIAL ISSUES, which have a large extra Home, Colonial and Foreign Circulation, in March, June and September***

PUBLISHERS AND PROPRIETORS:

**W. JOHN STONHILL & CO., 58 Shoe Lane, LONDON, E. C.**

# Lettering for Printers and Designers

*By THOMAS WOOD STEVENS*

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

*Price One Dollar*

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

The
# Artist Printer

THE printer who can produce typography based on the principles of design and color harmony is the man who commands more than the regular scale of wages. The tendency in many offices is toward the employment of designers to lay out and arrange display jobs, thus making the work of the compositor practically the setting of "reprint copy." These positions should be within the province of the job printer—the only thing which prevents this is his lack of knowledge of the fundamental principles of art as applied to printing. The *Inland Printer Technical School* offers this instruction in its Job Composition course, which includes Hand Lettering, the Principles of Design, the Harmony of Colors and the Imposition of Forms. This is given in the regular course without extra charge.

SIX WEEKS, TWENTY-FIVE DOLLARS

INLAND PRINTER TECHNICAL SCHOOL
120-130 SHERMAN STREET :: :: :: :: :: CHICAGO, ILLINOIS

# PRINTS BRIGHT GOLD

(See Insert, April, 1905)

# RIESSNER'S IMPERIAL GOLD INK

**Not made for anything but Plated and Coated Stock.**

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

| | | |
|---|---|---|
| Rich Gold, | $3.00 | per lb. |
| Pale Gold, | 3.00 | " |
| Copper, | 3.00 | " |
| Aluminum, | 4.00 | " |

Put up in ½ and 1 pound tin cans.

**T. RIESSNER**
57 Gold Street, NEW YORK

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You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

## Improved Extension Feed Guides



Price, $1.00 per pair—complete

They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

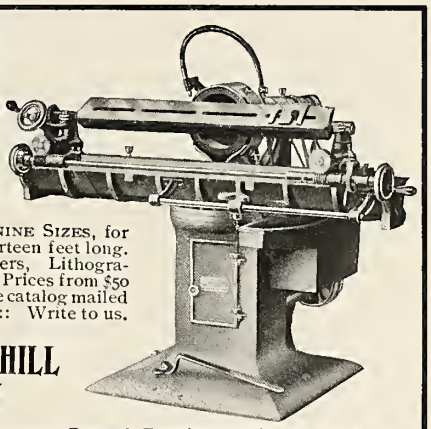
Sold by all leading typefounders and dealers, or by

**E. L. MEGILL,** *Patentee & Mfr.*, **60 Duane St., New York**

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

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# KNIFE GRINDERS

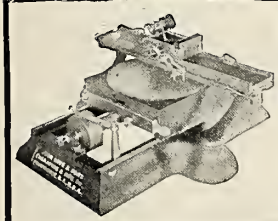


Six Styles, Twenty-nine Sizes, for knives from two to thirteen feet long. For Printers, Publishers, Lithographers, Paper Mills, etc. Prices from $50 to $500. Fine descriptive catalog mailed free on request. :: :: :: Write to us.

**BALDWIN, TUTHILL & BOLTON**

**56-78 Seventh Street, Grand Rapids, Mich., U. S. A.**

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**STEEL AND COPPER PLATE ENGRAVING MACHINES**

The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

**ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS**

Patentees of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

**STEEL CYLINDERS FOR EMBOSSING PURPOSES**

Illustrated and descriptive circulars sent on application. Please mention this paper.

**John Hope & Sons Engraving and Manufacturing Company,** ***Providence, R. I.***

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*"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"*

# The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. The British Printer is the pioneer of three-color and its best exponent.

PUBLISHED BI-MONTHLY.

**$2.00 per Annum, post free. Specimen Copy, 35 Cents.**

Subscriptions will be received by The Inland Printer Co., Chicago.

PUBLISHED BY

**RAITHBY, LAWRENCE & CO., Ltd.**
LEICESTER and LONDON

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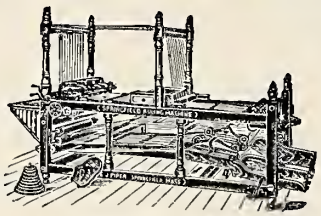
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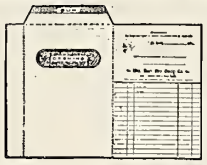
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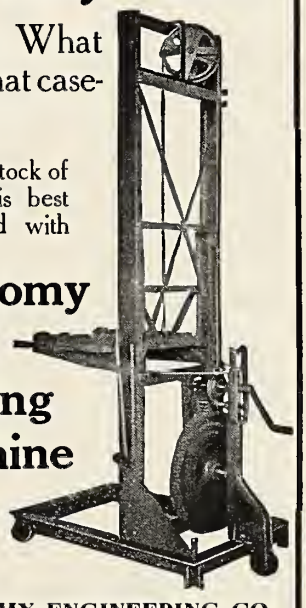
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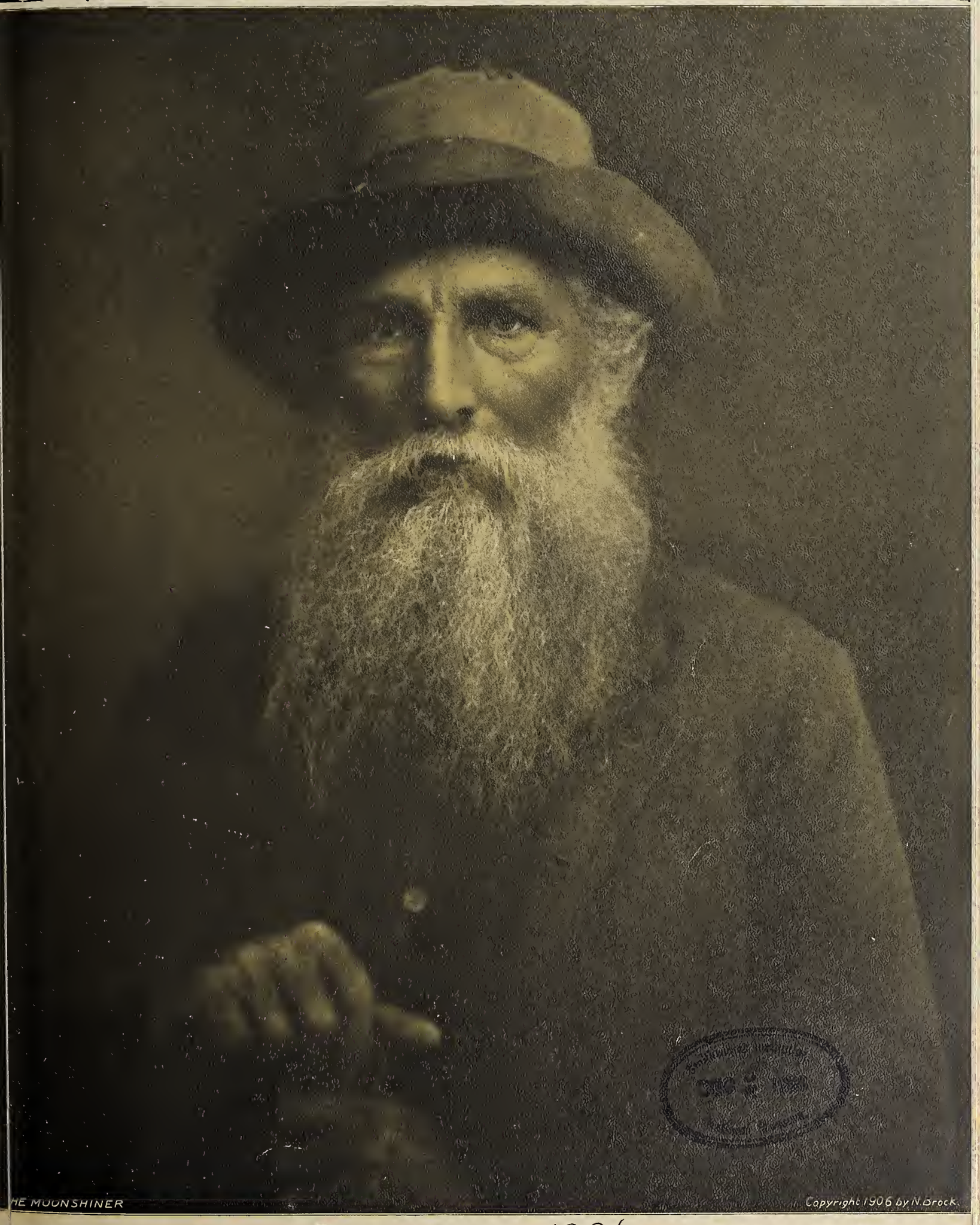

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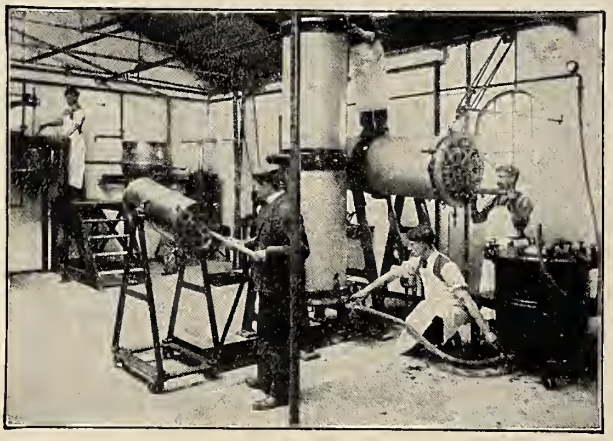
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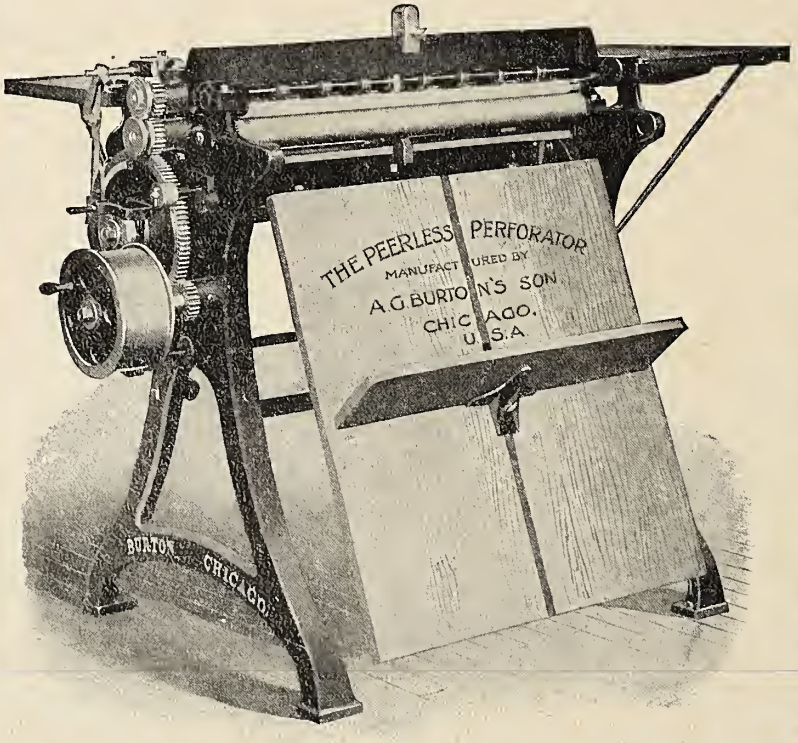
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MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by

## A. G. BURTON'S SON

133 to 139 South Clinton Street

CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

# BROTHER JONATHAN






BOND




## *Who was Brother Jonathan?*

HE was the man who in revolutionary times was looked upon by the world as representing the views *of* our foremost citizens. He did not hold the highest office, but his strength *of* character and absolute integrity was recognized by Washington, who made no important move without the advice *of* Brother Jonathan Trumbull, Governor *of* Connecticut.



## *What is Brother Jonathan Bond?*

IT is the writing paper that is accepted by the business world as the vehicle *of* correspondence best representing the dignity and integrity *of* our most solid business institutions. It is not the highest priced bond paper, but where it is known no other bond can replace it.



BROTHER JONATHAN BOND is one *of* the oldest *and* most satisfactory bond papers manufactured. It has become so well known that its adoption by the better class *of* business houses has gained for it the reputation *of* being the proper thing—always the same old reliable fibre, but kept up to date in tone *and* texture. Look for the watermark. It is carried in stock, white *and* tinted, in both plain *and* linen finish in all the popular sizes, weights *and* colors. If you have not seen the complete line, we shall be glad to furnish you with samples.

*Distributers of Butler Brands:*

Standard Paper Company, Milwaukee, Wis.
Central Michigan Paper Co., Grand Rapids, Mich.
American Type Founders Company, Spokane, Wash.
American Type Founders Company, Vancouver, B.C.
Butler-Jarboe Paper Company, Oklahoma City, Okla.
Southwestern Paper Company, Dallas, Texas.
Southwestern Paper Company, Houston, Texas.
Scoville Paper Company, Ogden, Utah.
Pacific Coast Paper Company, San Francisco, Cal.
Fundicion Mexicana de Tipos, City of Mexico, Mex.
National Type Company, New York City, N. Y
Ishikawa & Co., Tokyo, Japan.

*J. W. Butler Paper Co.,*
*Chicago*

# HAMILTON'S NEW Wood-Goods CATALOGUE

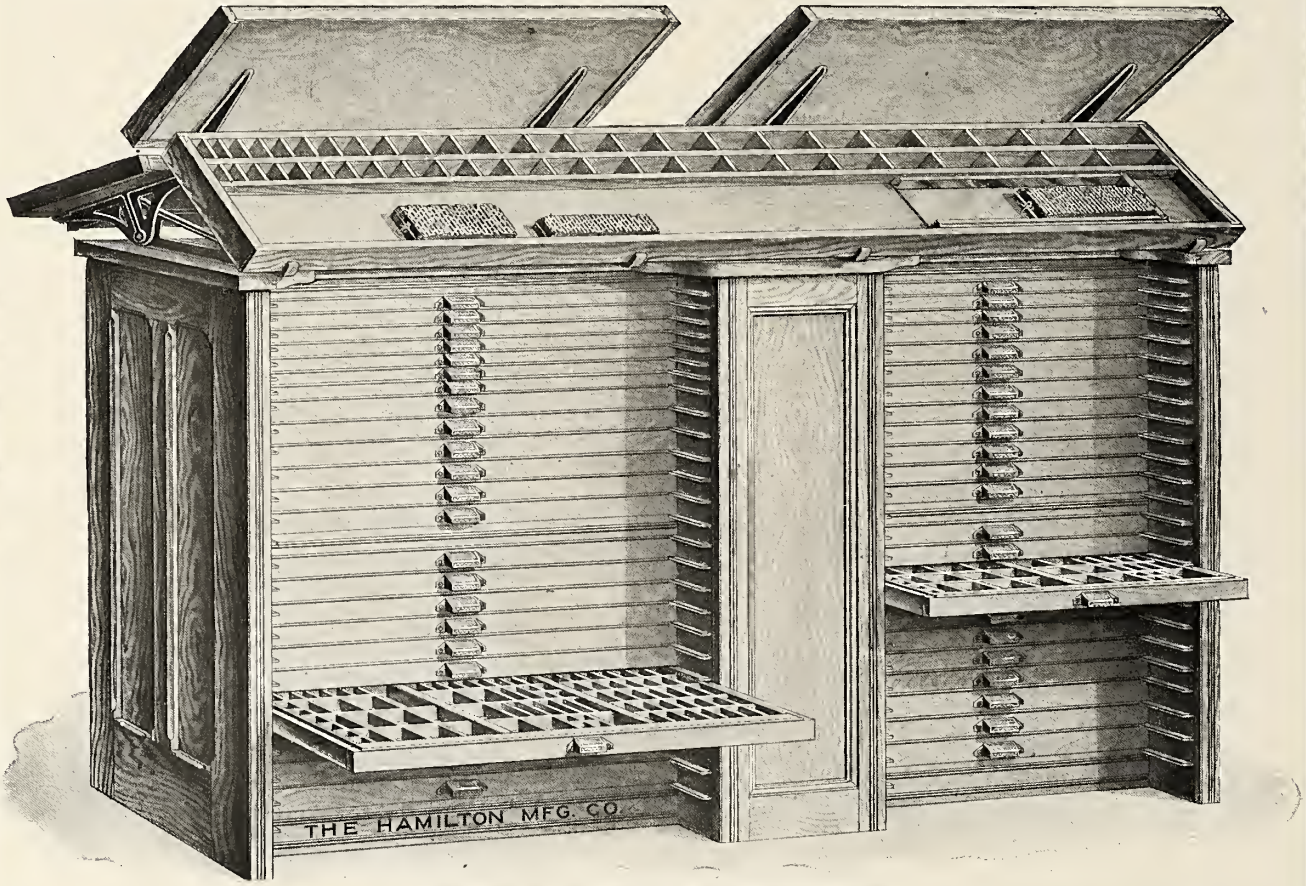
**NOW READY FOR DISTRIBUTION, AND WILL BE SENT POSTPAID TO EVERY INQUIRING PRINTER**

THE finest furniture catalogue ever issued in America, embracing a complete showing of all that is modern and labor-saving in printing-office equipment. A superb specimen of fine printing on heavy-weight enameled stock. Contains 192 pages with 498 half-tone illustrations from wash drawings.

More than seventy new articles of Printing-office Furniture and equipment not listed in catalogues heretofore issued by us. Tells all about HAMILTON QUALITY, how originated and maintained.

**THIS CATALOGUE WILL HELP THE PRINTER** to select material which will increase the output, economize the floor space, preserve and prolong the life of the material, and thus will have a decided tendency **to Increase the Printer's Profits.**

This will interest you. Don't put it off, but **Send for a Copy TO-DAY.**




*Front View, or Job Side, of No. 20 Cabinet Grand.*

Included in the new equipment shown in our new catalogue is a series of Cabinets designated as the Cabinets Grand, one of which is illustrated above. They combine all the good features of other cabinets, including the extension front, three-case tilting brackets, galley racks and sort drawers, varying depths of cases, lead-and-slug bank, working bank, etc. The news and job compositors work on opposite sides. The galley shelves and sort drawers pull from the news side. It would be difficult to conceive a more economical equipment of a composing-room. The new catalogue explains it all.

HAMILTON GOODS are for sale and are carried in stock by all first-class dealers.

## THE HAMILTON MFG. CO.

Main Office and Factory
**TWO RIVERS, WIS.**

A valuable little Line Gauge, graduated by picas, mailed free of cost to every printer who will ask for it.

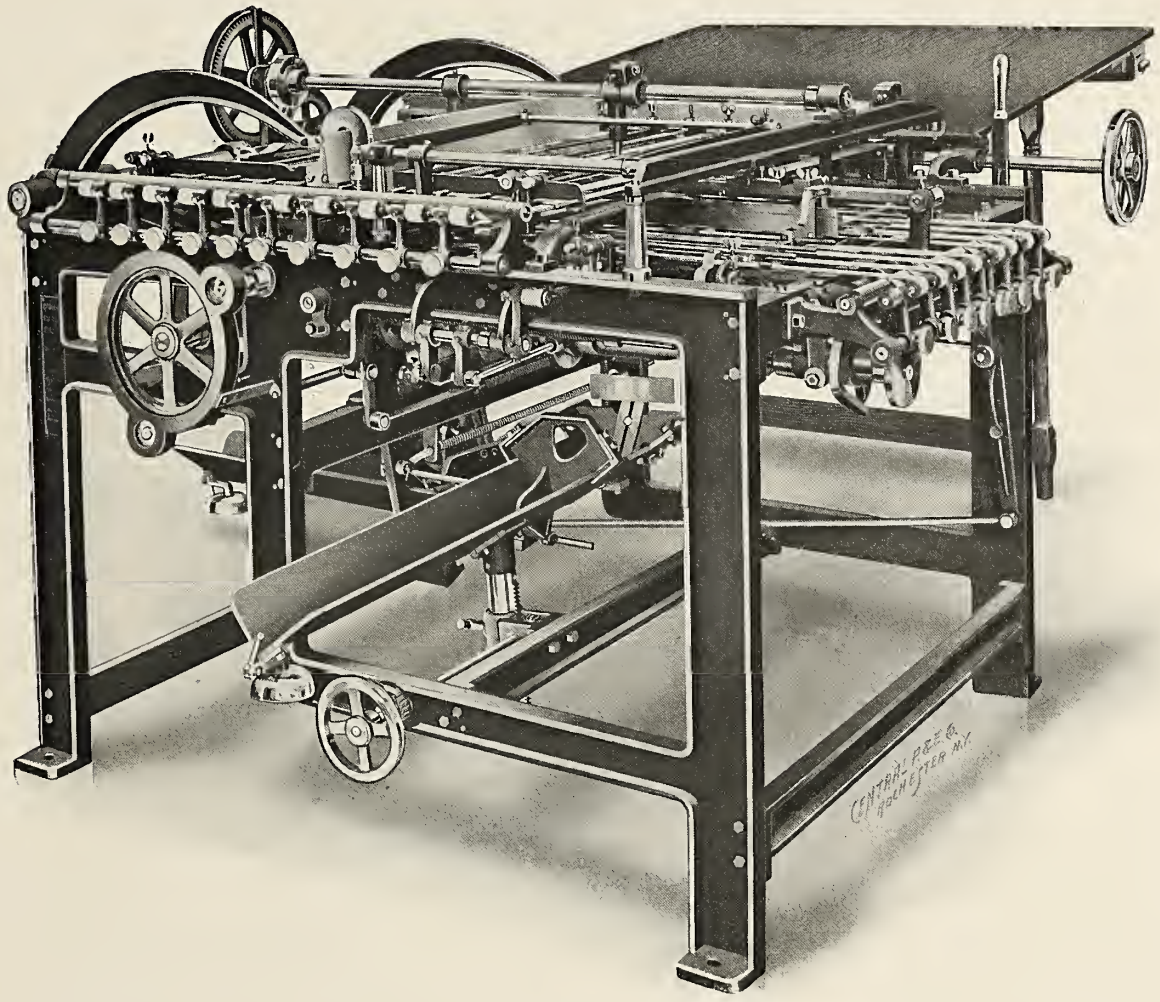
Eastern Office and Warehouse
**RAHWAY, N. J.**

# No. 133

# Catalogue and Book Folder

## *Another New One*

WRITE FOR DETAILS



Made by

## Brown Folding Machine Company

Erie, Pa., U. S. A.

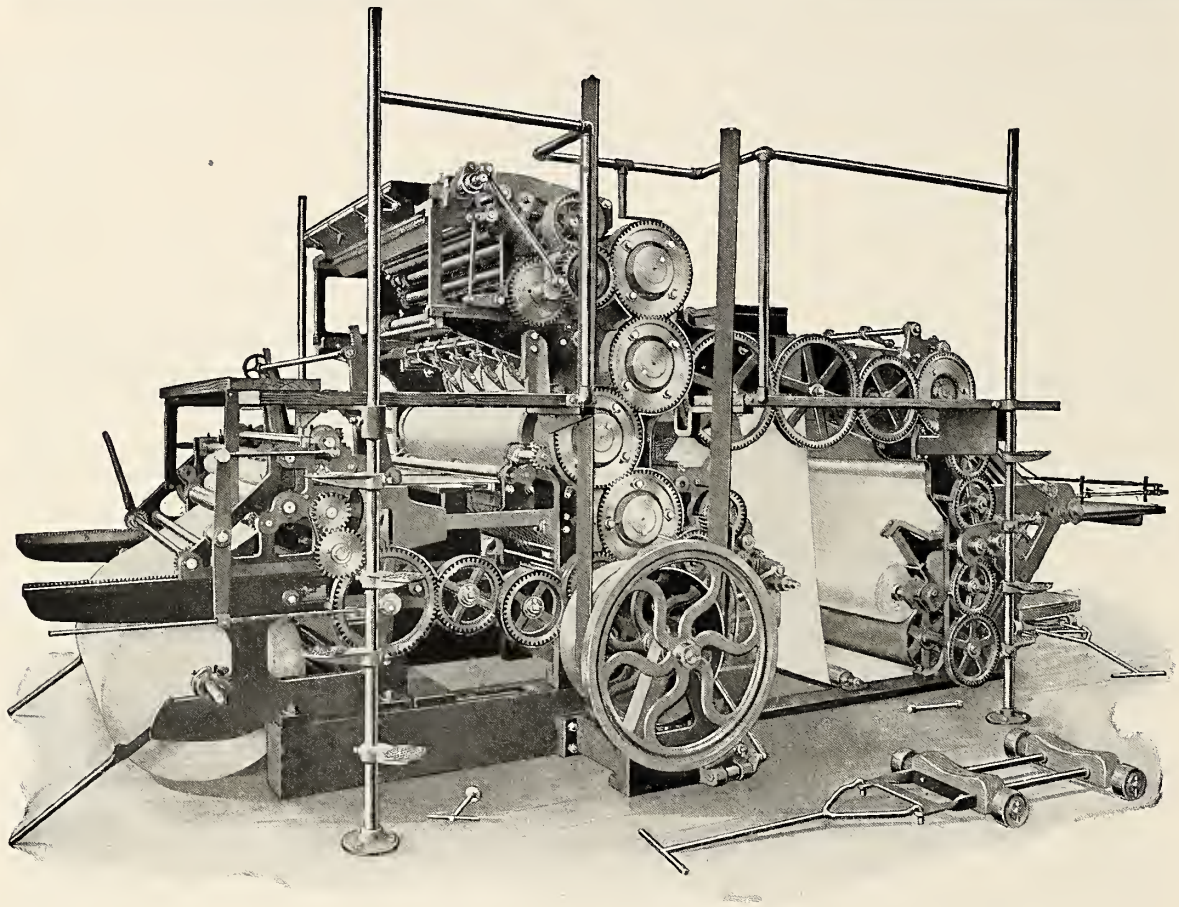
Agencies

New York, . . . Thos. Crofts
150 Nassau Street

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

# KIDDER PRESS CO.



## THE ADJUSTABLE ROTARY

ONE TO FIVE COLORS

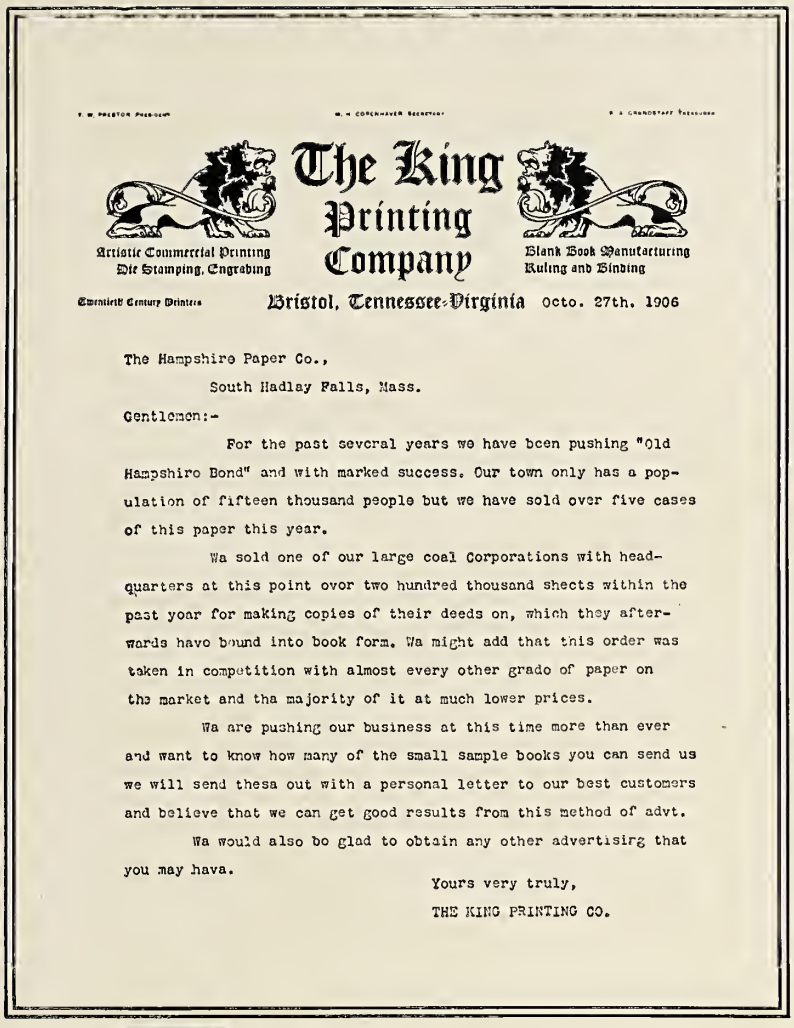
A PRESS that merits the investigation of every progressive printer. It will do the work of six two-revolution presses.

## GIBBS-BROWER CO., Sole Agents

150 NASSAU STREET, NEW YORK

We have one of the above presses which has had a little use and which can be purchased at a considerable reduction from regular price.

# A Letter You Should Read



The King Printing Company

Artistic Commercial Printing
Die Stamping, Engraving

Blank Book Manufacturing
Ruling and Binding

Twentieth Century Printers

Bristol, Tennessee-Virginia Octo. 27th. 1906

The Hampshire Paper Co.,
South Hadley Falls, Mass.

Gentlemen:-

For the past several years we have been pushing "Old Hampshire Bond" and with marked success. Our town only has a population of fifteen thousand people but we have sold over five cases of this paper this year.

We sold one of our large coal Corporations with headquarters at this point over two hundred thousand sheets within the past year for making copies of their deeds on, which they afterwards have bound into book form. We might add that this order was taken in competition with almost every other grade of paper on the market and the majority of it at much lower prices.

We are pushing our business at this time more than ever and want to know how many of the small sample books you can send us we will send these out with a personal letter to our best customers and believe that we can get good results from this method of advt.

We would also be glad to obtain any other advertising that you may have.

Yours very truly,
THE KING PRINTING CO.

THIS LETTER, in addition to being a fine testimonial for Old Hampshire Bond, shows the result of progressive ideas.

It points out more clearly than any argument we might advance the benefits derived by taking advantage of public approval.

That the public has set its stamp of approval on

## OLD HAMPSHIRE BOND

*"Look for the Water Mark"*

is undeniable.

The inherent quality of the paper and its well-known name have made it the standard for business stationery.

All the benefits of its name and its advertising are yours if you get in line.

And the point is, get in line before your competitor does.




**Hampshire Paper Company**

We are the only Paper Makers in the World making Bond Paper exclusively

South Hadley Falls, Massachusetts

# RELIABLE

# Printers' Rollers

FOR

# Winter Use

## ORDER THEM NOW

FROM

# Sam'l Bingham's Son Mfg. Co.

FACTORIES

**CHICAGO**
195-207 South Canal Street

**PITTSBURG**
First Avenue and Ross Street

**ST. LOUIS**
514-516 Clark Avenue

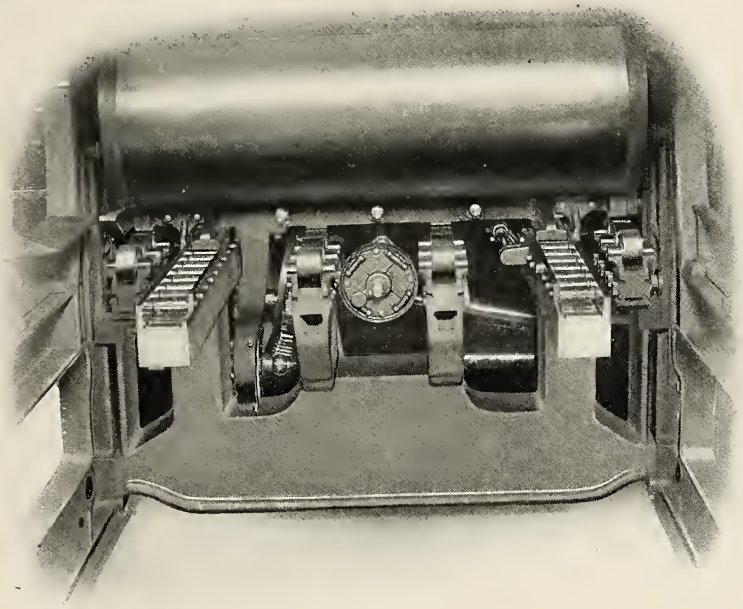
**KANSAS CITY, MO.**
Fourth and Broadway

**ATLANTA, GA.**
52-54 So. Forsyth Street

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

# The Babcock Optimus



THE pressure required today to print a high-class cut form would have been impossible in the very strongest press built a few years ago. It is a comparatively simple problem to make the cylinder sufficiently strong, though it is one not yet solved by everybody. The problem of the bed support is quite a different proposition, principally because the stopping and starting of a needlessly heavy bed produces shock and strain to the press and foundations, consumes power and limits speed, and speed is one of the prime factors in a modern press.

The first presses had two tracks. One of the early devices for increasing the bed support was a single wheel under the center of impression. Then two independent wheels made two runners between the tracks. These proved difficult of adjustment, and unequal to the strain. Then two or three smaller wheels in clusters were tried, making a short wheel track, resulting in increased strength, but still lacking in accuracy of adjustment, and this lack was fatal to best printing. Later a builder put four full-length roller tracks under the bed, abandoning a better arrangement because of his inability to devise a way to accurately adjust the wheels, which, with several in each track, must all have their upper surfaces exactly in line and touch the tracks under the bed with equal precision.

Four long roller tracks cannot be adjusted accurately to compensate for wear, which is greatest on the inside tracks. A common expedient to correct wear in these is to "wedge up" between the center girt and the tracks; but here is met the same trouble as with the wheels—the impossibility of wedging accurately. Rebuilding at the factory is the only remedy.

We have always contended that four non-adjustable tracks were a poor arrangement, and that four tracks of any kind were insufficient for medium and large-sized beds. A support under each end is as necessary as at any point. The first effect of taking impression is strain between bed and cylinder. This strain must be maintained until the form is printed. The only possible way to accomplish this is by firm contact between the bearers on ends of cylinder and the bearers on ends of bed. Otherwise every time the cylinder passes a margin it will drop into it to be picked up again by the opposite edge of the form, working ruin in the wake of its guttering weakness.

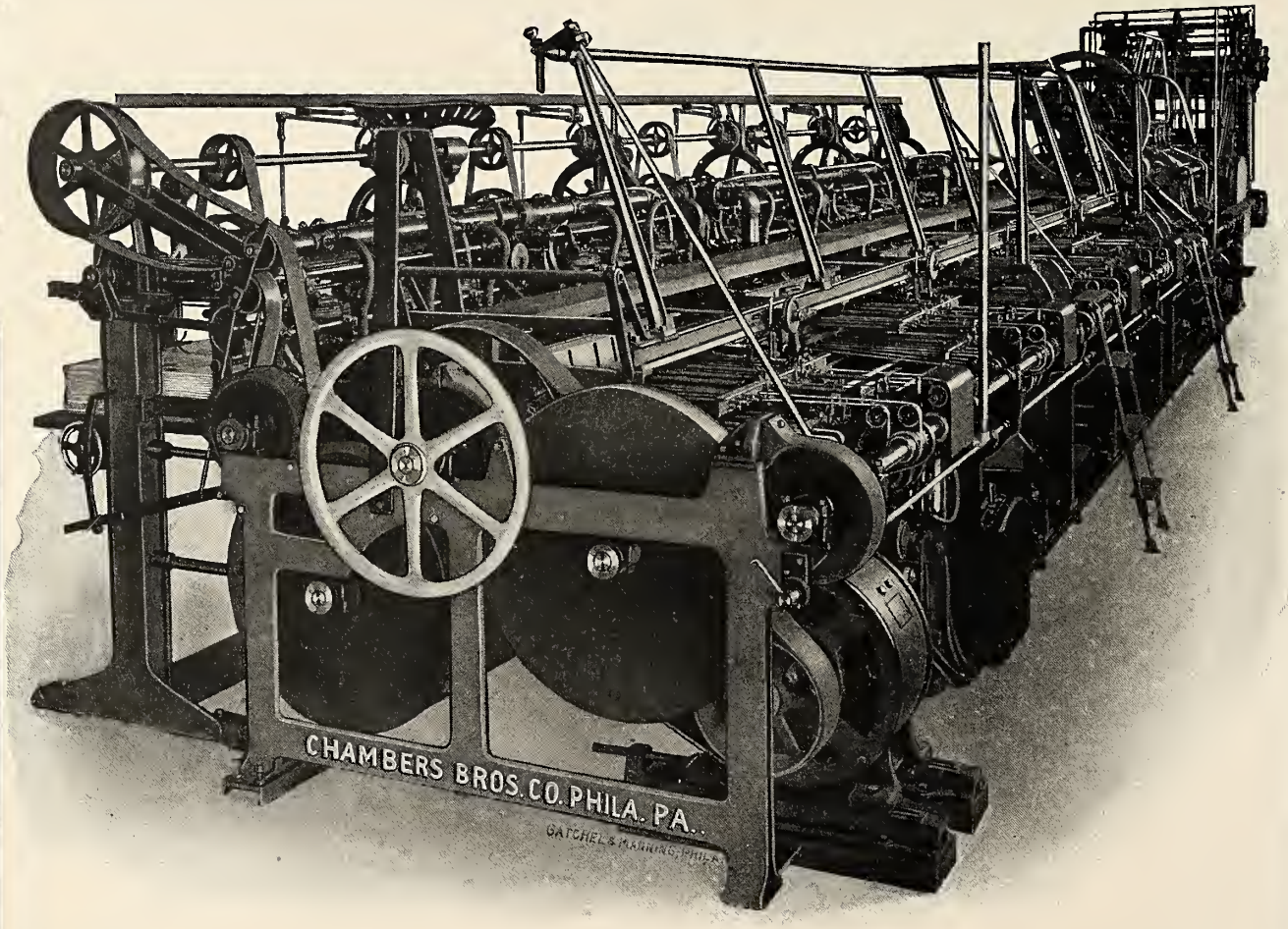
Experiments proved that a wheel five or six inches in diameter was more durable under a press bed than a roller track the same length as the diameter of the wheel; and that a short track of two or three wheels was more durable and retained adjustment longer than a roller track of whatever length, each wheel having three times the wearing surface of a straight track as long as its diameter. Three wheels, each five inches in diameter, are equivalent to a track about four feet (forty-seven inches) in length. As it is impossible to concentrate four feet of straight roller track under the point of impression, and entirely feasible to concentrate a track of wheels with four feet of track surface on their circumferances, it is easy to understand why a wheel track of three wheels is more durable than any other arrangement. The ordinary long roller or guide tracks are needed to direct and maintain the bed in position; but wheel tracks made of several wheels each are the perfect support for sustaining impression. The original users of wheel tracks, and other builders, have always conceded the desirability of wheels; but because of failure to adjust them accurately they were abandoned for a mechanism even less adjustable. The use of the four long roller tracks is advocated by saying that they will wear, and therefore will not need adjusting—a statement that the experience of printers will not substantiate. When, four or five years ago, a prominent press that had been for years made as a two-track machine was changed to four, its makers said that they knew the last was not as good construction as the old; but they intended to take advantage of the fallacy of the printer concerning four tracks, and would furnish an inferior machine in order to sell more.

Satisfying ourselves beyond all doubt that wheel tracks adjustable for unevenness of wear are vastly more desirable than the non-adjustable roller tracks, we invented a way to readily adjust them to mathematical accuracy, and made positively practical the use of this unequaled means of bed support. The result of this study is that for several years Optimus presses have been equipped with patented semi-automatic adjustable wheel tracks, three wheels in a track, and four of these tracks, beside the two long guide tracks, six in all, to each medium or large-sized press. Each of these wheels can be adjusted in a few seconds so that it bears against the bed uniformely with all the others without special care on the part of the operator. This adjustability does not exist in any other press; while the two Optimus roller tracks themselves have twice the durability of the ordinary style. The two new patented roller tracks, combined with the four wheel tracks, all sustained by the most massive center-girt in use, make a six-track bed support never before equaled in durability and power of impressional resistance.

SET IN BARNHART OLD STYLE

# The New Combination Machine

*From 16 to 96 pages* *From 16 to 96 pages*




EIGHT KING AUTOMATIC FEEDERS

supply the sheets for this Folding Machine. From one to five wire staples in each magazine. The most wonderful combination of sheet-feeding and folding mechanism ever produced.

## CHAMBERS BROTHERS COMPANY

*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 West Jackson Boulevard

*Agent for Great Britain*, W. H. BEERS, 170 Edmund Street, Birmingham




GOLDEN YELLOW, 409.




FINE RED, 427.





THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA

MAKERS OF
HIGH GRADE PRINTING
INKS

DEEP OLIVE GREEN, 614.

BRIGHT BLUE. 3693.





THE Queen City Printing Ink Co.

CINCINNATI

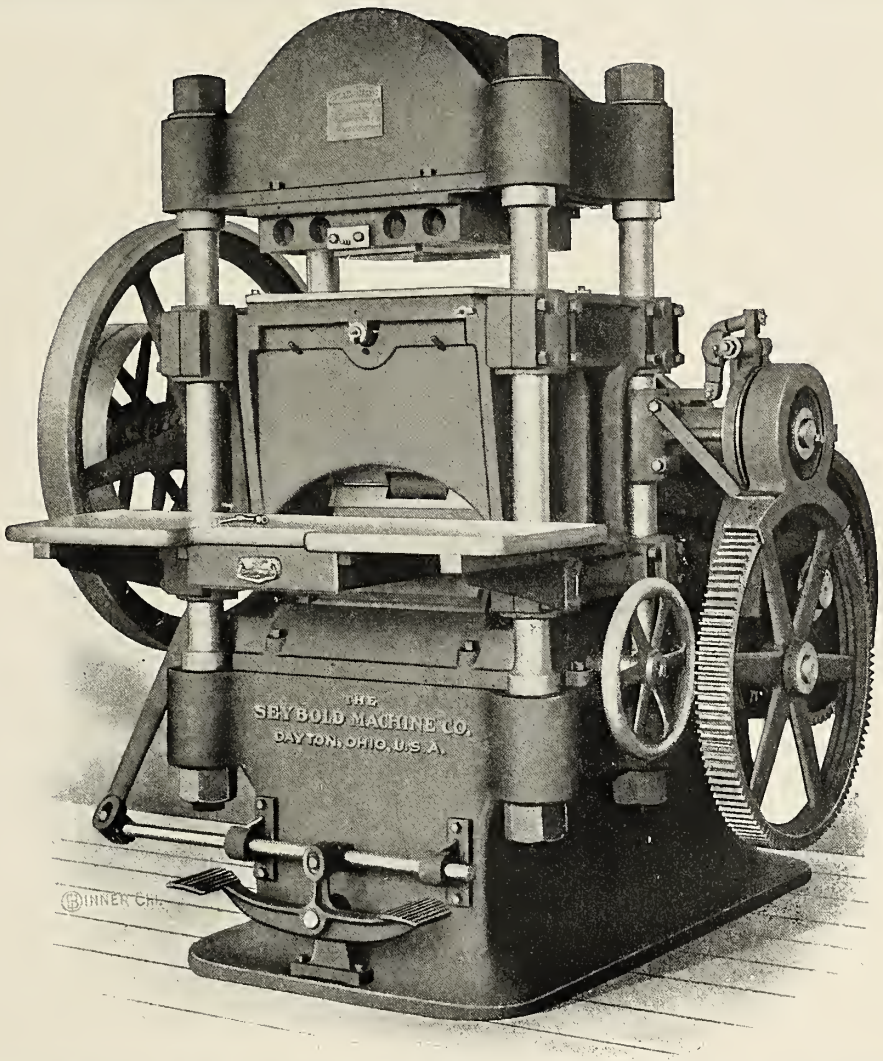
BRANCHES
CHICAGO · BOSTON
PHILADELPHIA

MAKERS OF
HIGH GRADE PRINTING
INKS

BRIGHT BLUE, 3693.

DEEP OLIVE GREEN, 614.

# SEYBOLD FOUR-ROD
## TRIPLE
# TOGGLE EMBOSSER




We are manufacturers of a complete line of Stamping and Embossing Presses, ranging in size from a 11 x 11 Bench Lever machine, suitable for titles and small work, up to a Four-Rod Power machine; size, 32 x 42, with sheet-feed and delivery, suitable for labels or any work handled in large sheets.

# THE SEYBOLD MACHINE CO.

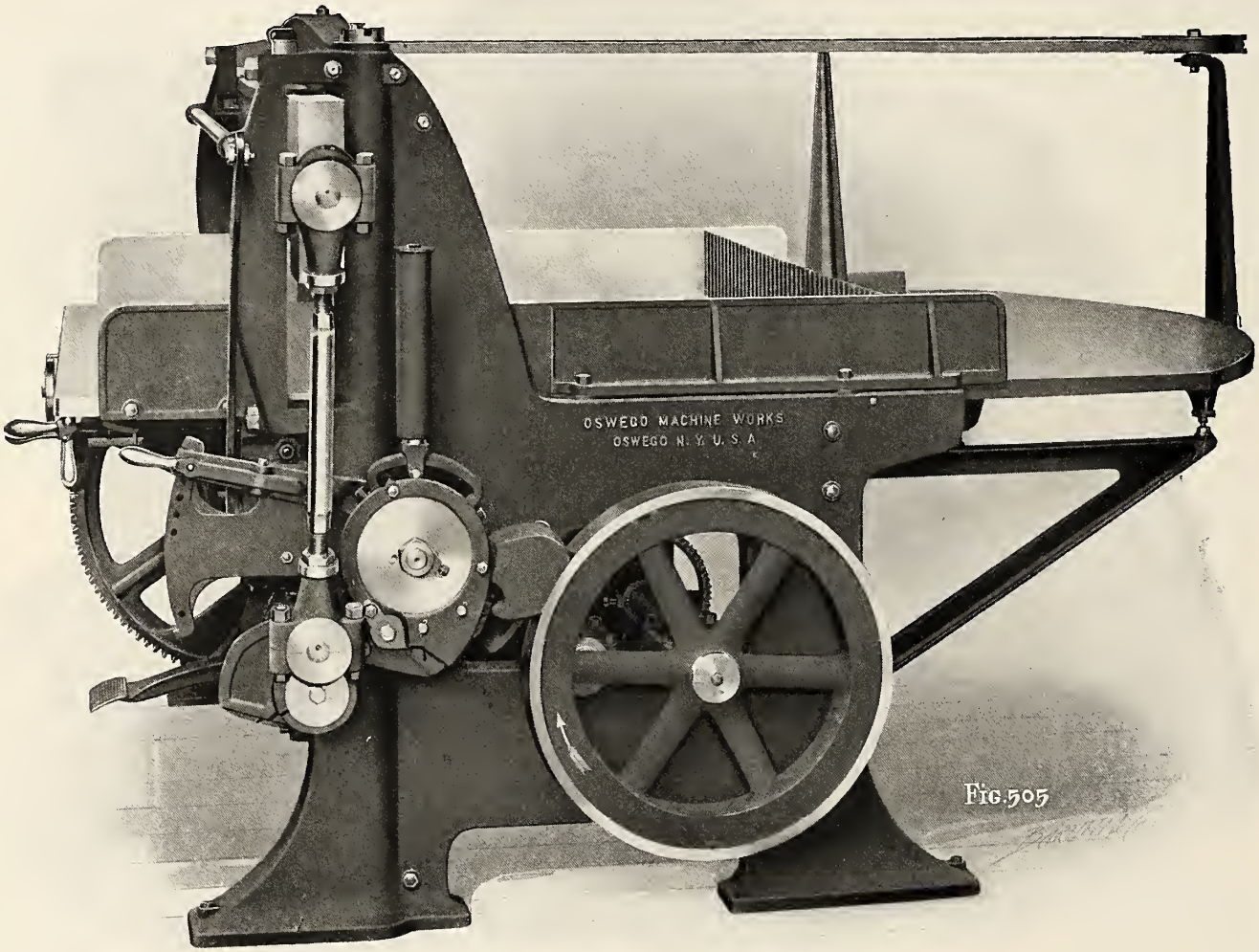
Main Office and Factory, DAYTON, OHIO

NEW YORK :: CHICAGO :: SAN FRANCISCO

| J. L. Morrison & Co. | F. A. Venney & Co. | J. H. Schroeter & Bro. | Canadian-American Machinery Co. |
|---|---|---|---|
| *Canada Agents* | *Southwestern and Mexican Agents* | *Southern Agents* | *European Agents* |
| Toronto | Dallas, Texas | Atlanta, Ga. | London, England, E. C. |

# Brown & Carver Automatic Clamp Cutting Machines

***are designed to cut accurately the greatest output per day possible***




*The BROWN & CARVER Automatic Clamp Cutter is a tripler of production.*

**Users of Cutting Machines always come back to the BROWN & CARVER Automatic Clamp Cutters when they want accurate work and the greatest output per day possible**

BECAUSE THE BROWN & CARVER operates the independent automatic clamp on a different principle than any other automatic clamp cutter. The BROWN & CARVER Automatic Cutter permits all the power of the belt to go first into the clamping and then into the cutting. This permits the maximum automatic clamping pressure, a feature possible on no other automatic clamp cutter. The BROWN & CARVER is the original independent Automatic Clamp Cutter.

BROWN & CARVER and OSWEGO Cutting Machines are made in *sixty* different sizes and styles. Ours is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. All from the Sixteen-inch Bench Cutters to the Nine-ton Automatic Clamp Cutting Machines (each with one, two or three points of excellence in no other) are generally kept in stock at Oswego for instant shipment.

## OSWEGO MACHINE WORKS, Oswego, N. Y.

*NIEL GRAY, Jr., Proprietor*

NEW YORK OFFICE, 150 Nassau Street
*WALTER S. TIMMIS, Manager*

CHICAGO OFFICE, 277 Dearborn Street
*J. M. IVES, Manager*

Hamilton, Ohio. Oct. 18. 1906.

The Inland Printer Co.

Chicago. Ill.

Gentlemen.

In reply to your letter would say that we are too busy making "Champion No. 1 Pure White" coated paper, to write an advertisement for this issue of the Inland Printer.

Yours truly

The Champion Coated Paper Co.

# Oldest, Yet Newest



We grow reminiscent as the *fifty-seventh* and most successful year of this business draws to a close. Samuel Bingham, our grandfather, established the first American roller business in 1849, and the business has been the leader ever since; first historically *then*, first in status, output and excellence of product *now*, for we know that no one gets business in this nation on the record of a grandfather. It takes *stamina* and *persistent merit* to keep alive (let alone keeping ahead) for half a century or more, evolving during that period everthing that is up-to-date in roller-making processes.

Of many printers and dealers in printers' supplies doing business in New York City in 1849, very few had stamina enough to survive until these strenuous times, but we are proud to be numbered with the firms of C. J. Bartram, Francis Hart (now T. L. DeVinne & Co.), John Polhemus (now Polhemus Printing Co.), Sackett & Co. (now John C. Rankin Co.), Wm. H. Street (now Street & Smith), John F. Trow (now Trow Printing Co.), John T. White (now A. D. Farmer & Son Type Founding Co.), R. Hoe & Co., George Bruce (now Bruce Type Foundry), and Baker, Godwin & Co. (now Willis MacDonald), all 49'ers and all survivors because they were and are of the fittest.

We pride ourselves chiefly upon being the most modern roller-making concern; and secondly upon retaining the constant trade of many leading printers who first gave us their orders half a century ago. Dozens of competitors have risen up and fallen down since 1849, but never one of them found us resting on our record; but we submit that ever-progressive record as a reason why you will find it profitable to use Bingham's rollers. Get your name on our ledgers and grow up with us. Your name should be printed in our advertisement of December, 1949, when we will complete our first century.

Herbert M. Bingham

## BINGHAM BROTHERS CO.

FOUNDED 1849

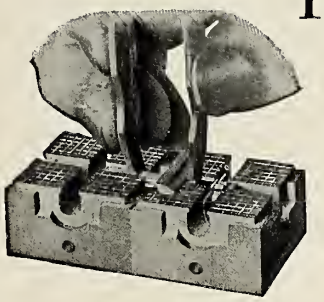
ROLLER MAKERS

NEW YORK - - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland

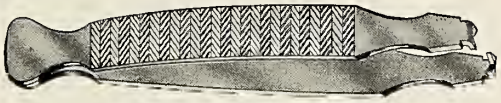
"MACHINE-CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849

# A Unit System of Sectional Blocks for Flat Bed Presses

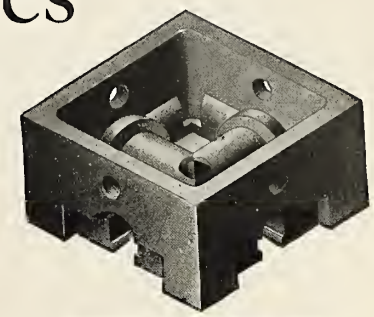


Top View, 8x8 Block

¶ Adaptable for *all requirements* of Plate Printing. Can be used as economically on small platen presses as on large cylinders.

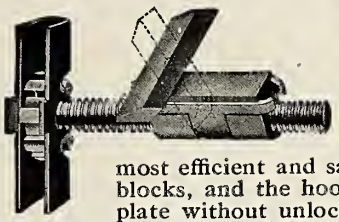


Nippers for Removing Hooks



Inverted View of 8x8 Block

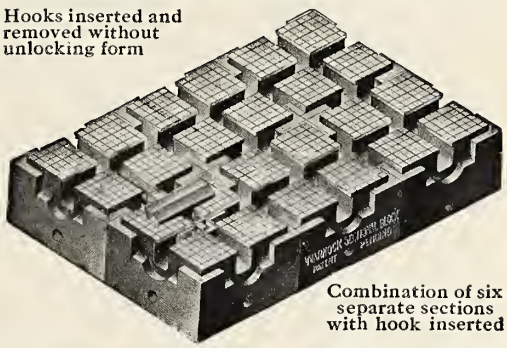
## LIGHTEST AND MOST ACCURATE BLOCK



¶ THIS BLOCK SYSTEM is designed to meet the needs of plate printing economically and effectively. It is a direct and indirect saver of expense. *First* by a saving *of 25 per cent* in cost of electrotyping, and *secondly* by the time and labor saved in *make-ready.* The most efficient and satisfactory way is to fill the chase with blocks, and the hooks can then be inserted to fit any size plate without unlocking the form. Hooks can be quickly inserted where required by hand and removed by the special nippers provided without loosening form and are worked with a ratchet, and parallel rows are rapidly loosened at the same time. A swivel hook is provided for irregular adjustments of plates.

## QUICKEST AND SIMPLEST

Hooks inserted and removed without unlocking form

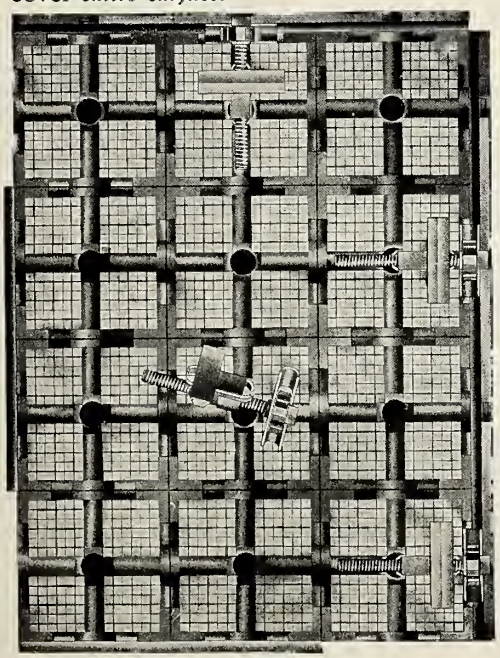


Combination of six separate sections with hook inserted

# NO PRINTING OFFICE COMPLETE WITHOUT THEM

### HOW TO FIGURE THE NUMBER OF BLOCKS NECESSARY TO COVER A GIVEN SPACE

¶ Multiply the *length* in inches by six, and divide by eight, will give the number of blocks for one side. Multiply the *width* in inches by six and divide by eight will give the number of blocks for the end. By multiplying these *results* it will give the number of blocks to cover *entire surface.*



Made up in Page Blocks

ESTIMATED COST FOR THE FOLLOWING SIZE PRESSES

FOR SIXTEEN PAGES

| | | | |
|---|---|---|---|
| 24x36—500 8x8 Blocks, | $0.20 | | $100.00 |
| 100 Regular Hooks | .50 | | 50.00 |
| 2 Ratchets | .75 | | 1.50 |
| 2 Tweezers | 1.00 | | 2.00 |
| | | | $153.50 |

FOR SIXTEEN PAGES

| | | | |
|---|---|---|---|
| 28x42—650 8x8 Blocks, | $0.20 | | $130.00 |
| 100 Regular Hooks | .50 | | 50.00 |
| 2 Ratchets | .75 | | 1.50 |
| 2 Tweezers | 1.00 | | 2.00 |
| | | | $183.50 |

## PRICE LIST

SLOTTED BLOCK SYSTEM

| | Each | | Each |
|---|---|---|---|
| Regular Blocks, 8x8 | $0.20 | Butt Brass, per ft. | $0.60 |
| Regular Blocks, 4x8 | .15 | Plate Brasses | .15 |
| Ratchet | .75 | Folder Points and Slitters | 1.00 |
| Regular Hook | .50 | Unit Cabinet | 11.50 |
| Tweezers | 1.00 | | |

FLAT BLOCK SYSTEM

| | | | |
|---|---|---|---|
| Flat Top Blocks, 8x8 | $0.15 | Reg. Hooks, 4x8 | $1.25 |
| Flat Top Blocks, 4x8 | .12 | Register Key | .25 |
| Flat Top Blocks, 4x4 | .10 | Flat Top Blocks 2x8 | .10 |

Register Hook will work with both systems.




¶ The Warnock Narrow-Margin Register Hook, answers every requirement of rapid and accurate adjustment of color plates.




Flat Top Block, 8x8

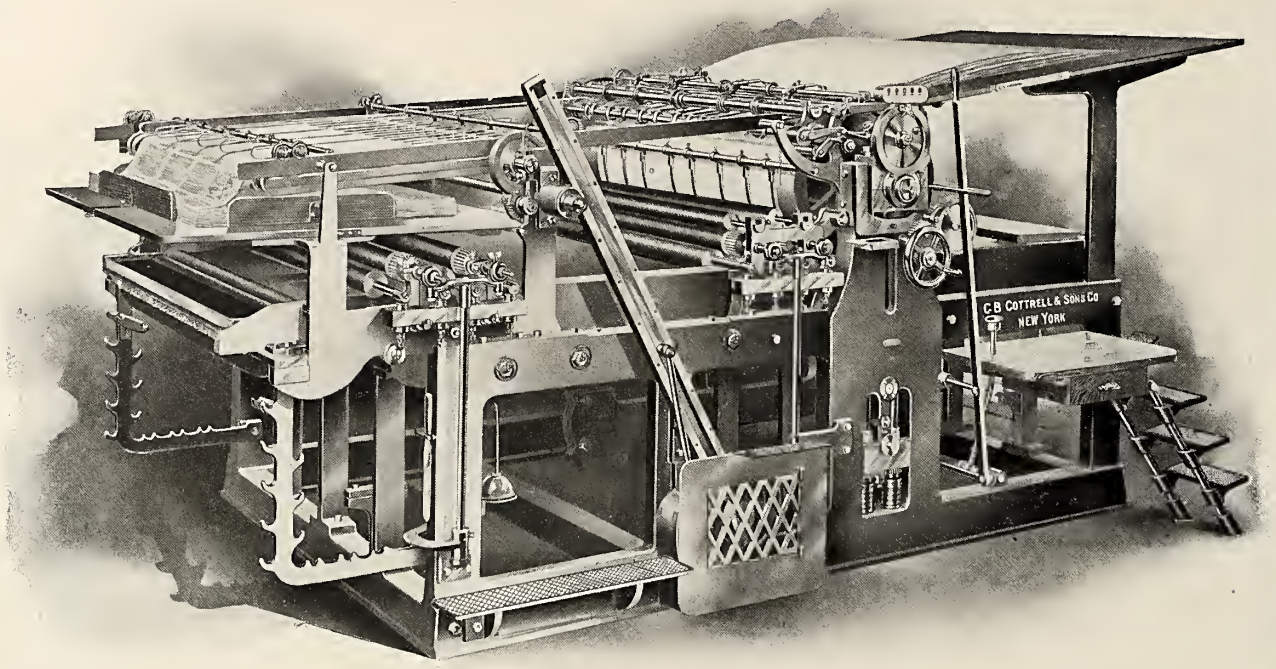
¶ It requires six 4x8 Register Hooks to each plate on color work. This can be readily figured out from the number of plates that are to be run at one time. The same number of 4x8 Blocks should be added to equal the number of hooks for justification.

MANUFACTURED AND FOR SALE BY

## THE WARNOCK-TOWNER COMPANY

THREE-THIRTY-FOUR DEARBORN STREET ✦ CHICAGO ILLINOIS

DON'T BE DECEIVED. The material of which our blocks are made will NEITHER RUST NOR CORRODE.




# THE COTTRELL

## High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery, which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes' time. The convertible delivery is operated by a variable-speed crank motion, which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

### A LINE OR TWO ABOUT DISTRIBUTION

All form and table rollers are geared and driven by the operation of the press, thus giving a positive and accurately timed motion to them.

The inner pair of plate rollers, and the vibrators over them, are vibrated in opposite directions, cutting and spreading the ink perfectly and giving 25 to 33 per cent better distribution than any other press in the market. All form and table rollers are interchangeable and are easily removed.

## C. B. COTTRELL & SONS COMPANY

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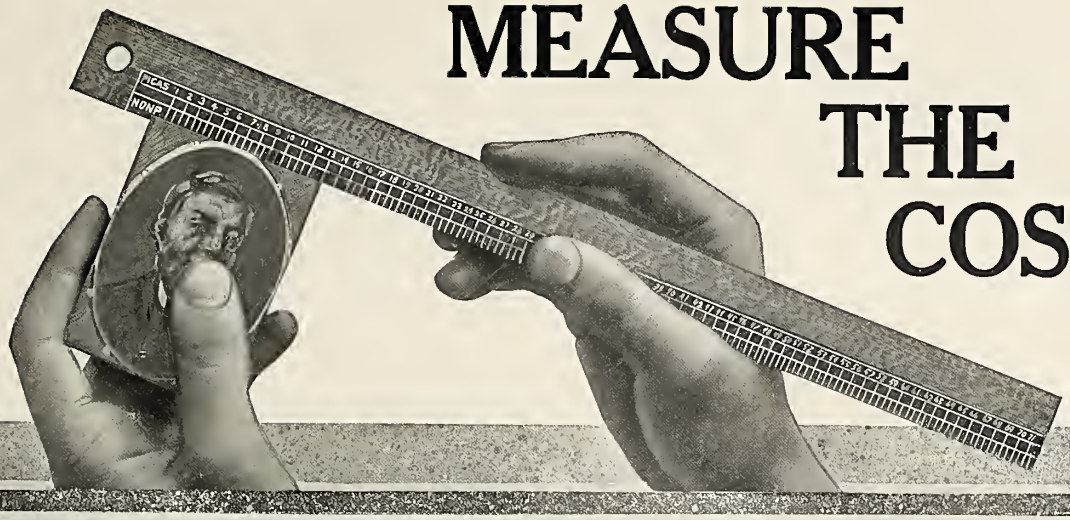
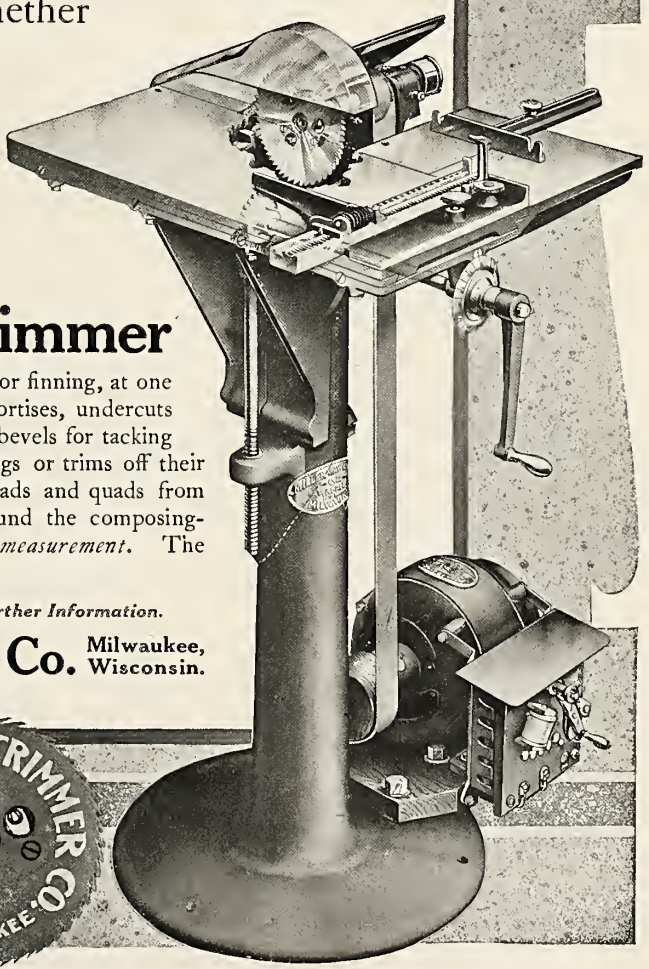




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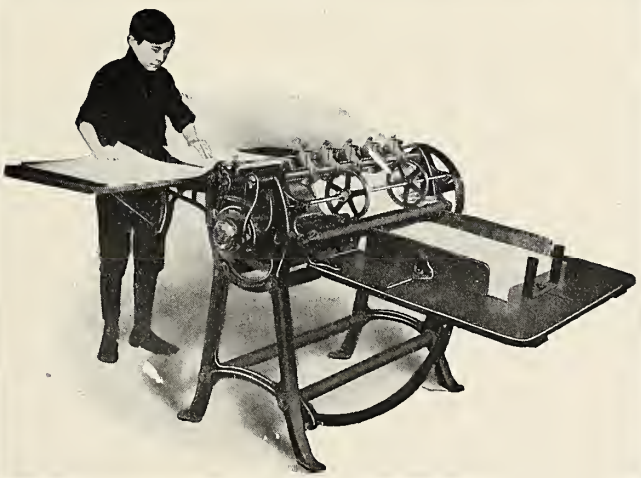
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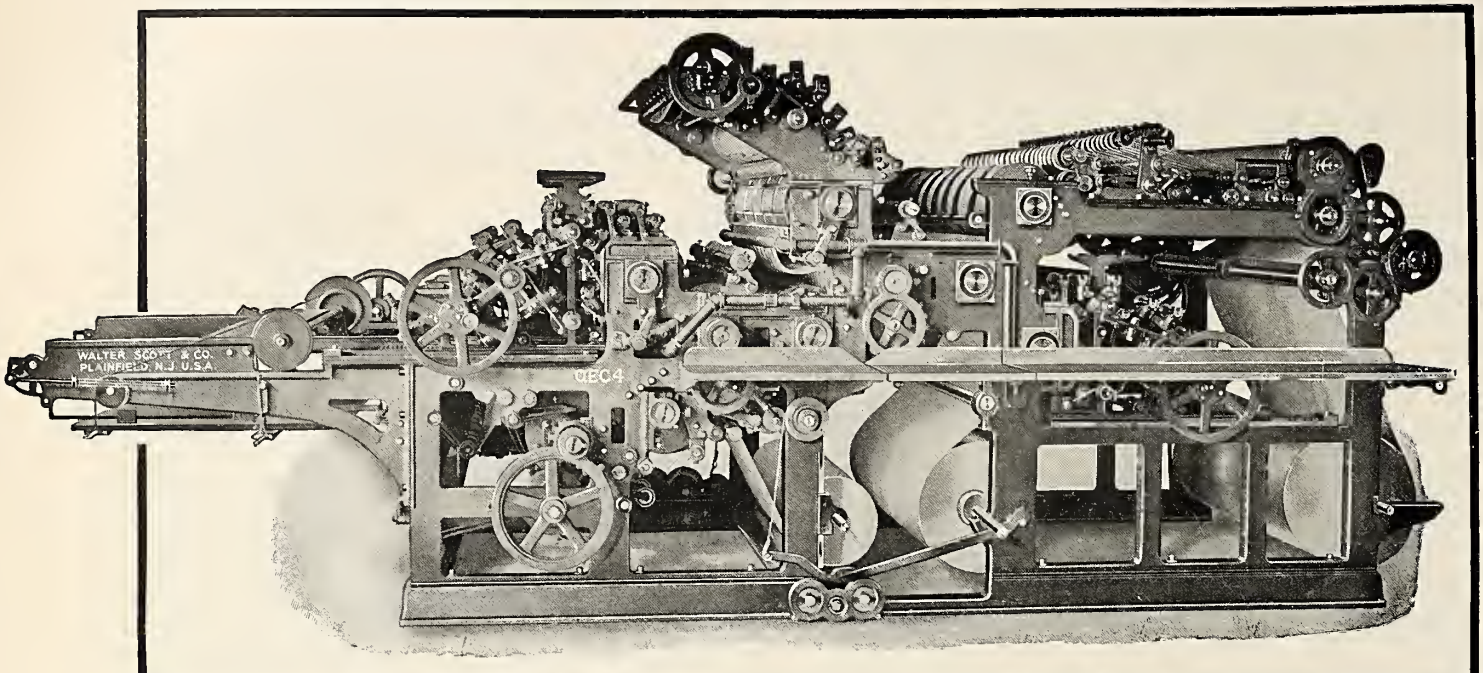
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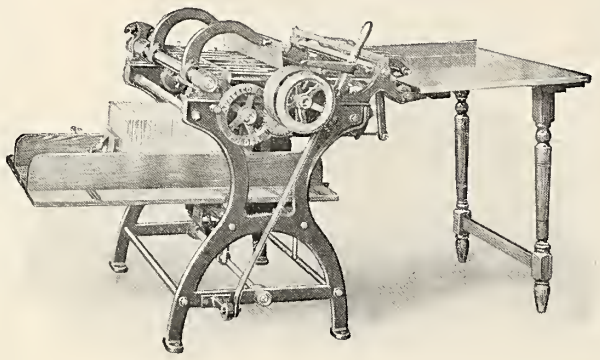
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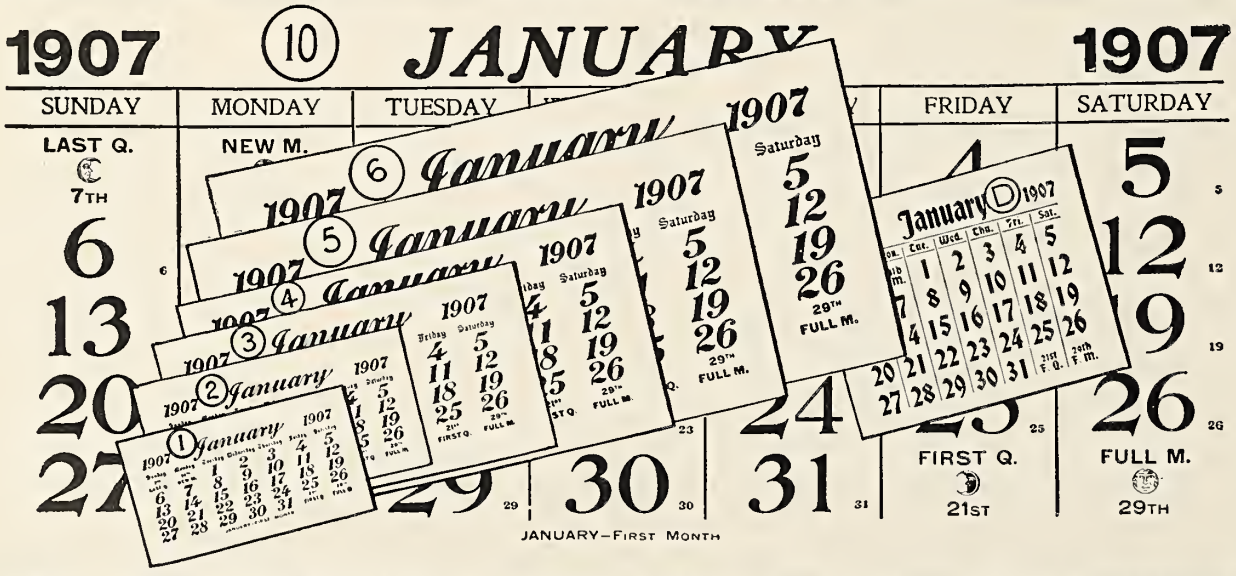
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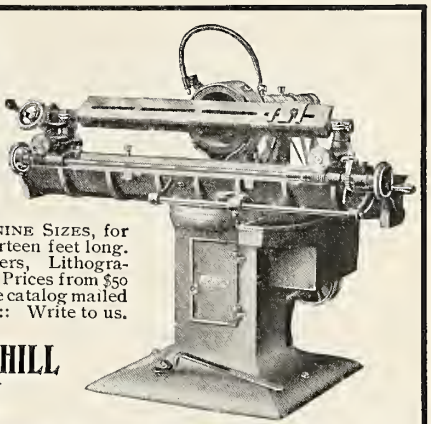
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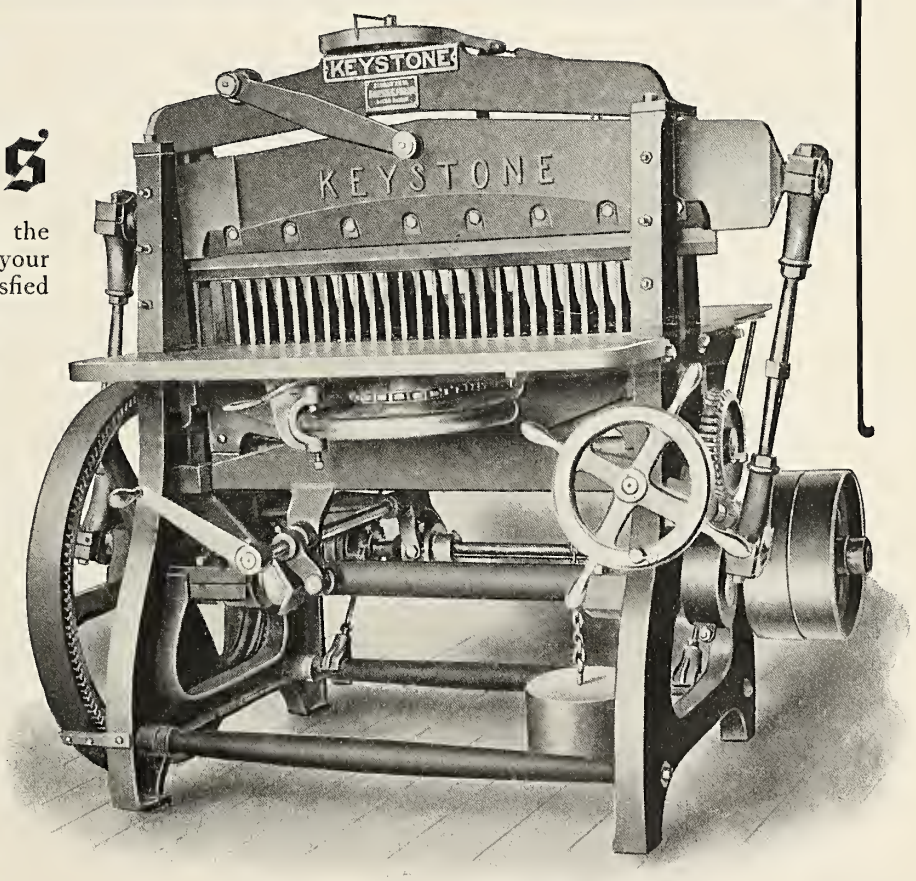
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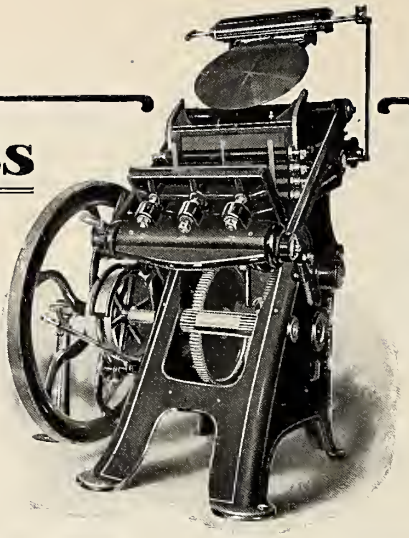
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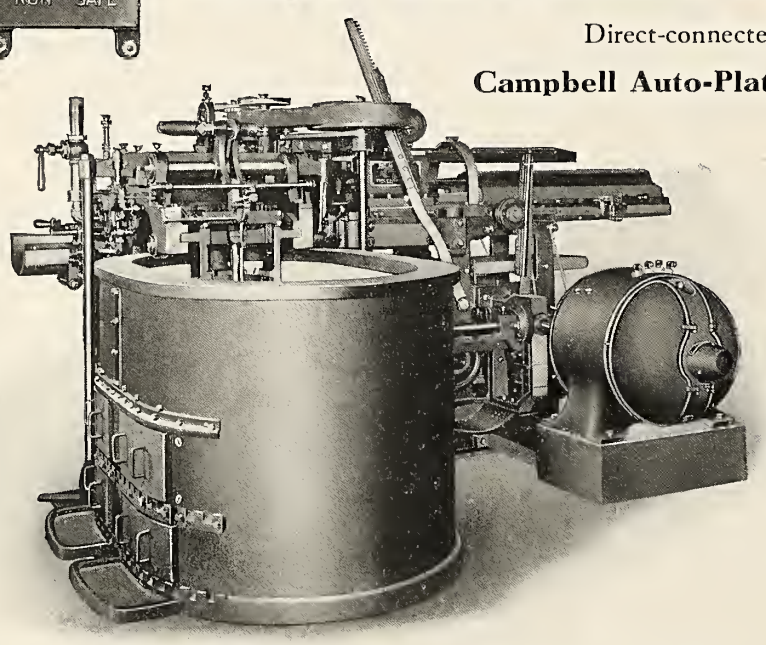



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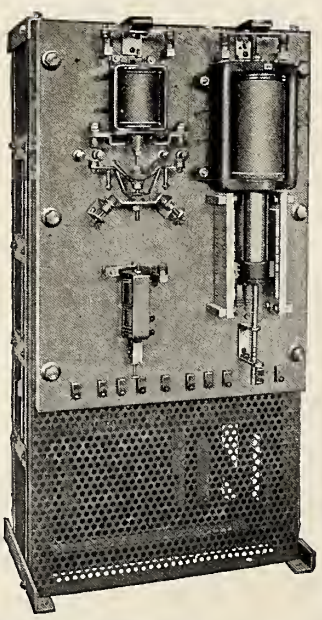
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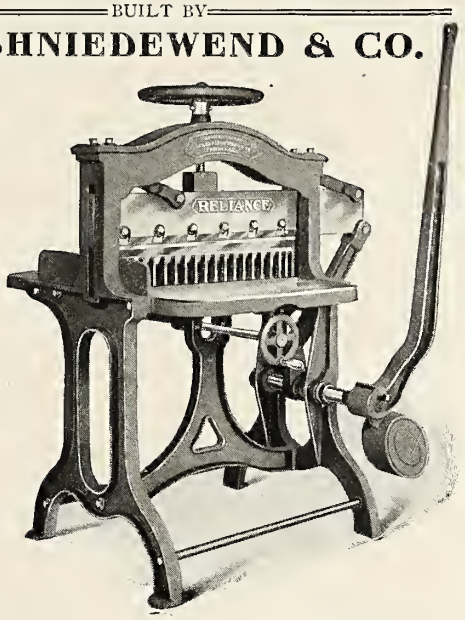
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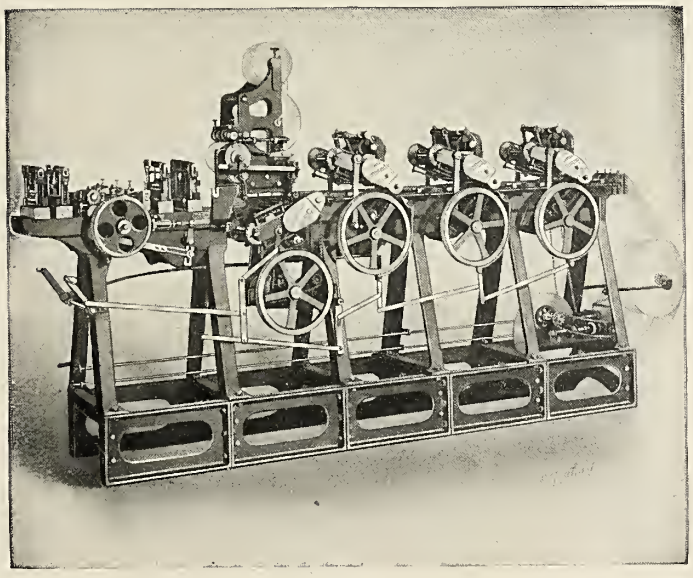

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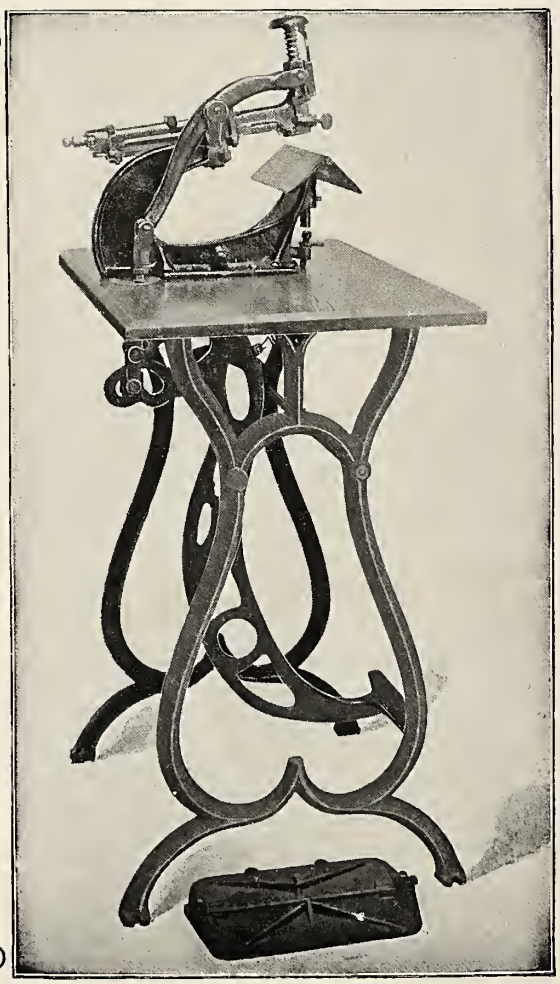
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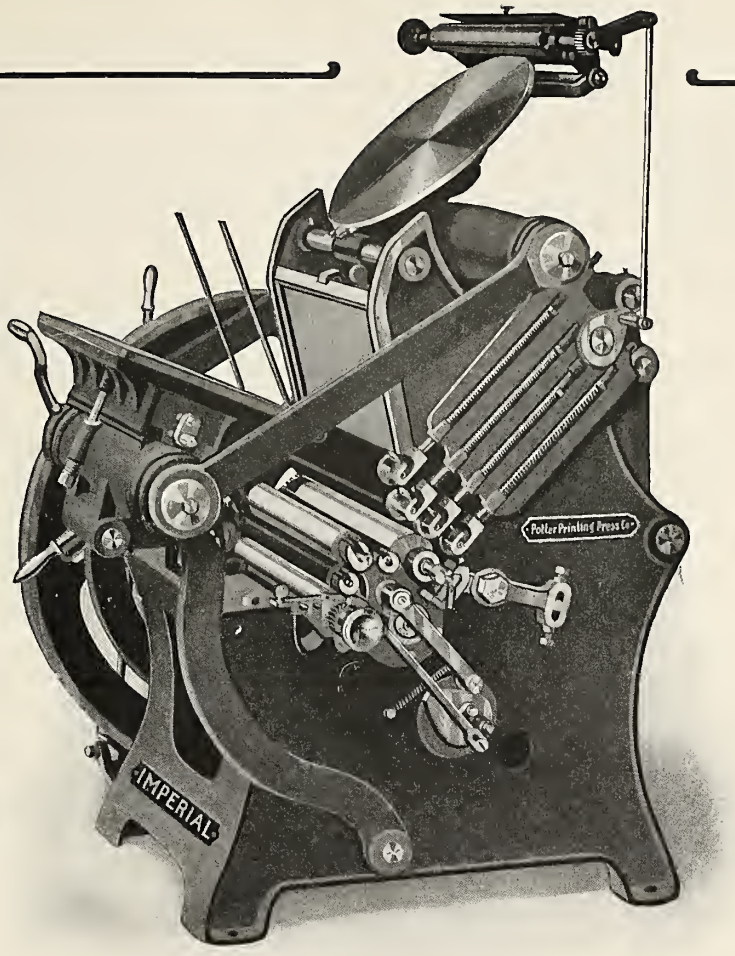
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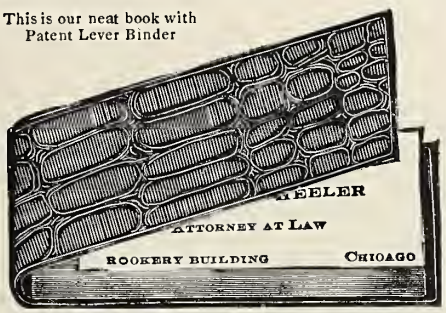
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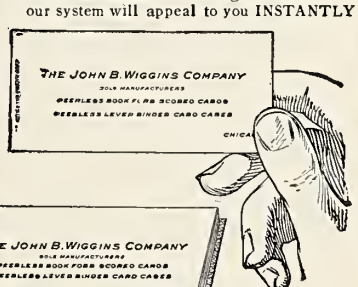

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The majority of men desire to have THE BEST THERE IS, and from the increasing demand it is being proven that the PEERLESS BOOK FORM CARD IS THE BEST. If you can furnish these cards, you get the sale; if not, your customer will find A STATIONER WHO DOES.

Just examine these drawings with care and our system will appeal to you INSTANTLY



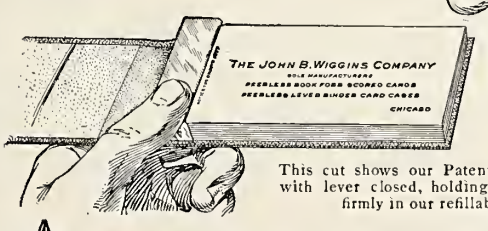

## No More Work—Much More Satisfaction

DEALERS in all parts of the country are sending to us for information regarding these BOOK FORM CARDS. Their customers are demanding them, and the DEALER must be prepared.

WE SEND YOU THE CARDS IN BLANK FORM, with the LEVER BINDER CASES. You do the printing and insert cards in cases WITHOUT BINDING—handling these cards with as little trouble as the way you are now doing.

THE LEVER BINDER securely clasps the cards in case, and when detached all edges are perfect.

**We Have Samples and Price-lists All Ready to Send You Upon Receipt of Your Address**



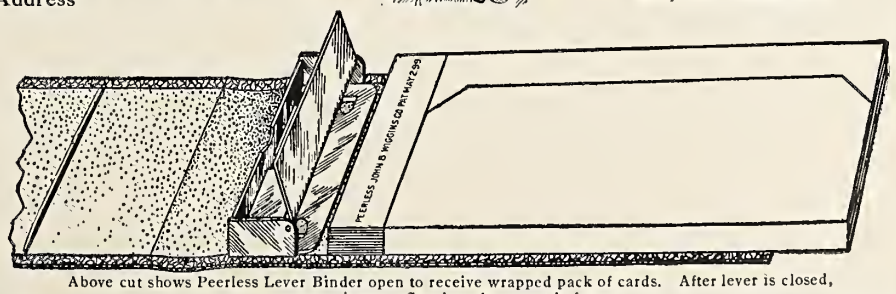

This cut shows our Patent Lever Binder with lever closed, holding pack of cards firmly in our refillable case

## *The John B. Wiggins Company*

Sole Manufacturers

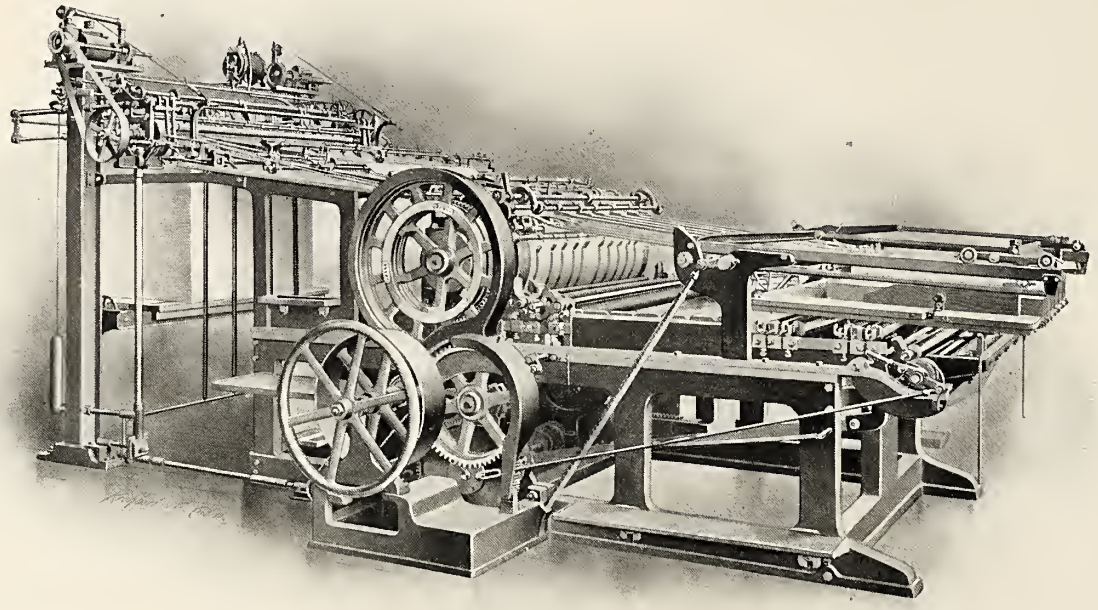
Engravers, Plate Printers and Die Embossers for the Trade

21-23 E. Adams Street, CHICAGO




Above cut shows Peerless Lever Binder open to receive wrapped pack of cards. After lever is closed, wrapper is torn off and cards are ready for use

# Fuller Folders *and* Feeders

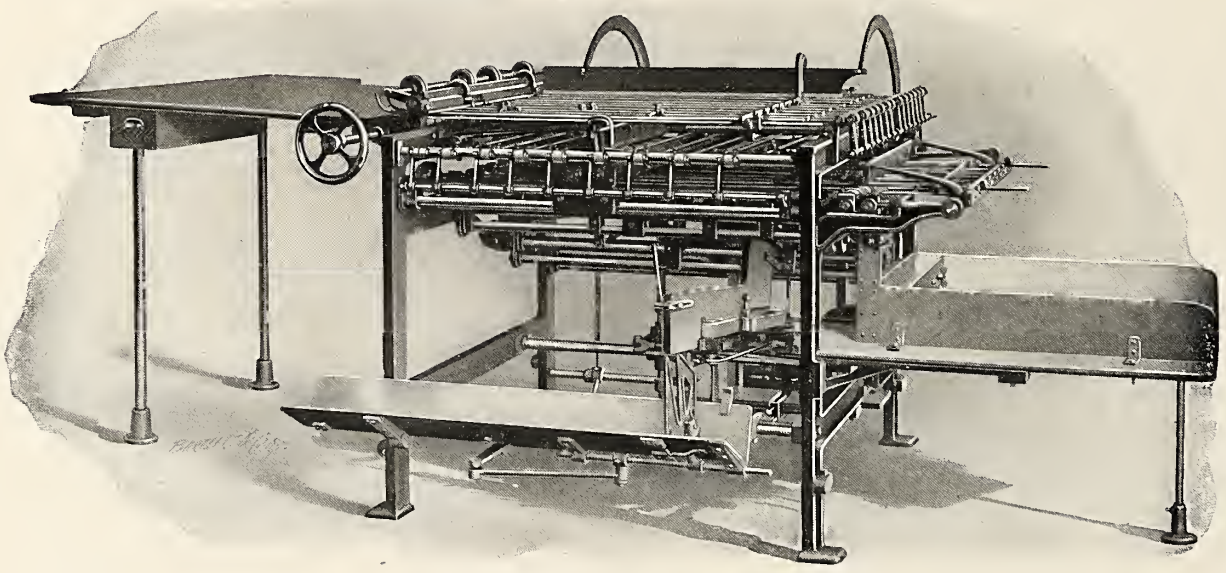


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

*THOUSANDS IN SUCCESSFUL OPERATION.*



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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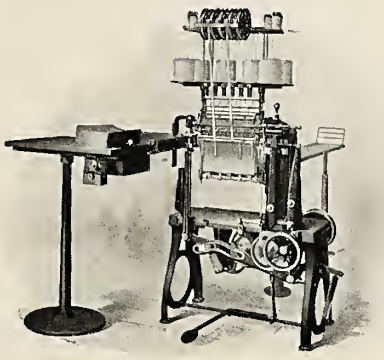
Fisher Building
CHICAGO

## E. C. FULLER COMPANY

28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

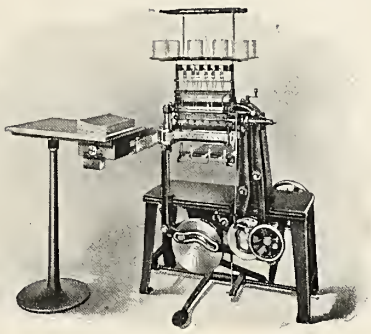
# Smyth Manufacturing Company's Specialties



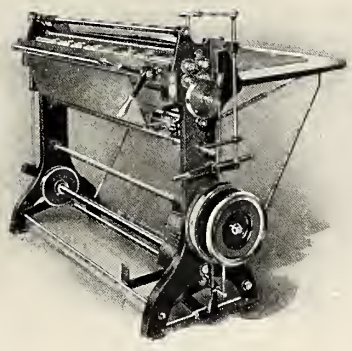
No. 3 Sewing Machine



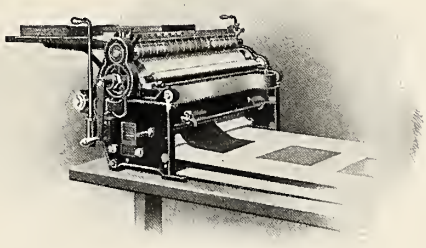
No. 4 Sewing Machine



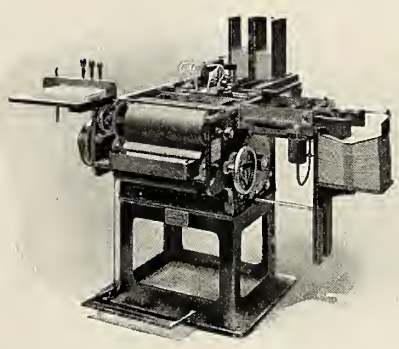
No. 7 Sewing Machine



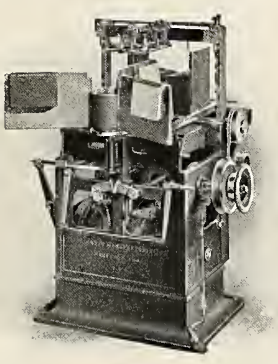
Cloth-cutting Machine



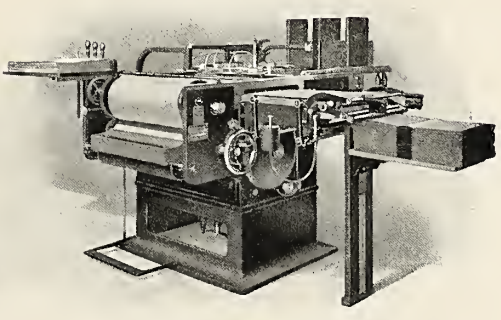
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

**Write for descriptive catalogue**

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# Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

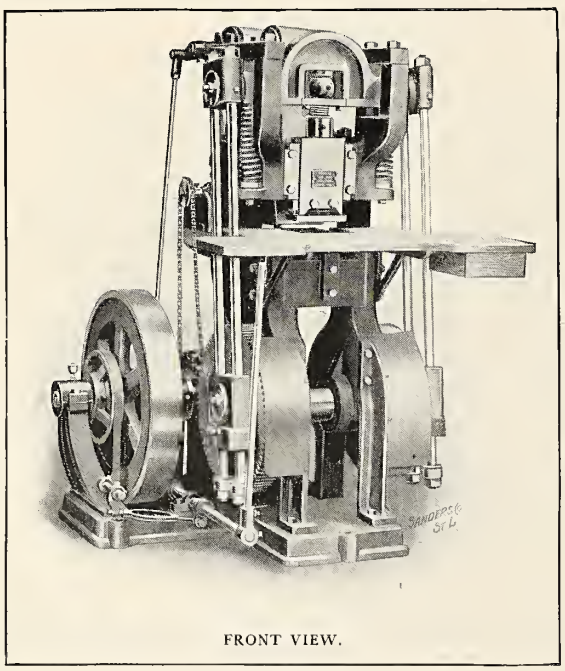
**Use the Star Brand of Printing Inks.**

**Red Star Label.**

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

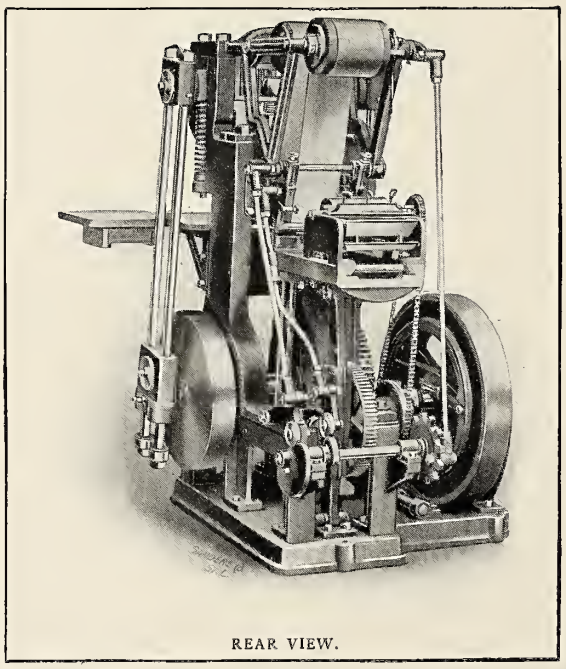
THE
## Curtis Power Embossing Press

Manufactured and for sale by
The Modern Machine Company
214 Spruce Street, St. Louis, Mo.



FRONT VIEW.

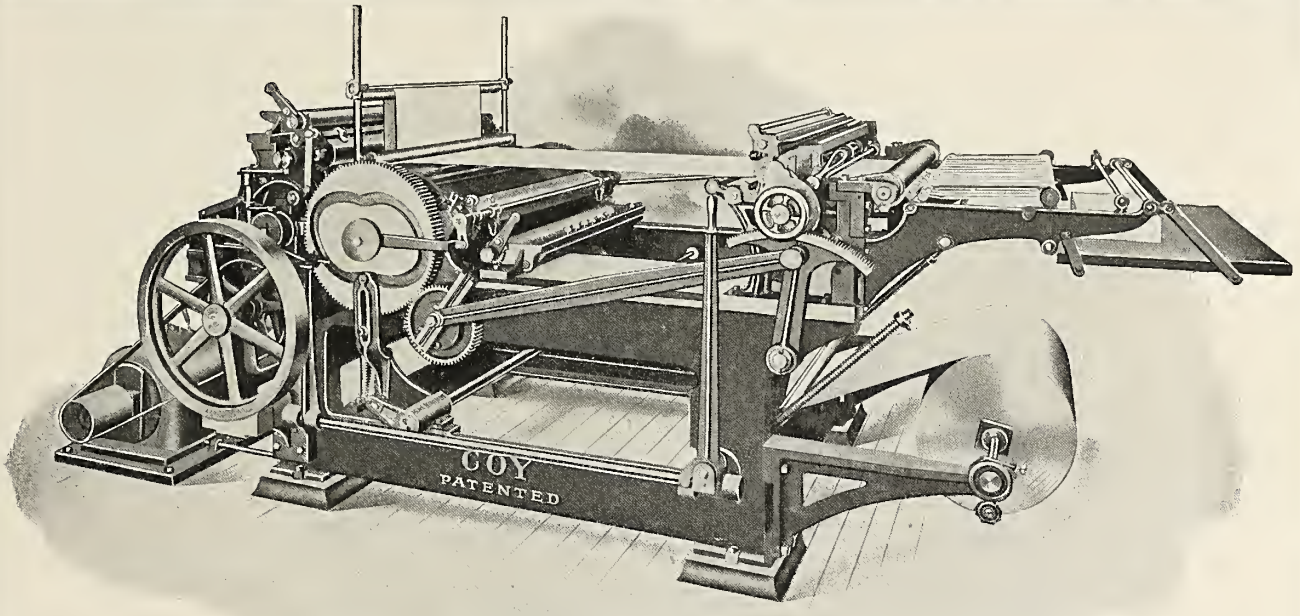
"The Press Without a Peer"



REAR VIEW.

*Mr. Embosser:* We can only hope to attract your attention through this medium. A description of the Curtis Power Embossing Press is contained in our catalogue, and it is yours for the asking. Genuine merit is responsible for the success of the Curtis. You need one in your plant.

# The Coy Two-Color and Perfecting Web Press




Meets the demands of the printer having long and regular runs in a manner not done by any other machine on the market.

AN ABSOLUTELY ALL-SIZE ROTARY.
It perforates, scores, punches, slits, numbers or rewinds.
THE NUMBERING ATTACHMENT IS A MARVEL.

THE COY PRINTING PRESS CO.
59 PLYMOUTH PLACE :: :: :: :: :: CHICAGO

# BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

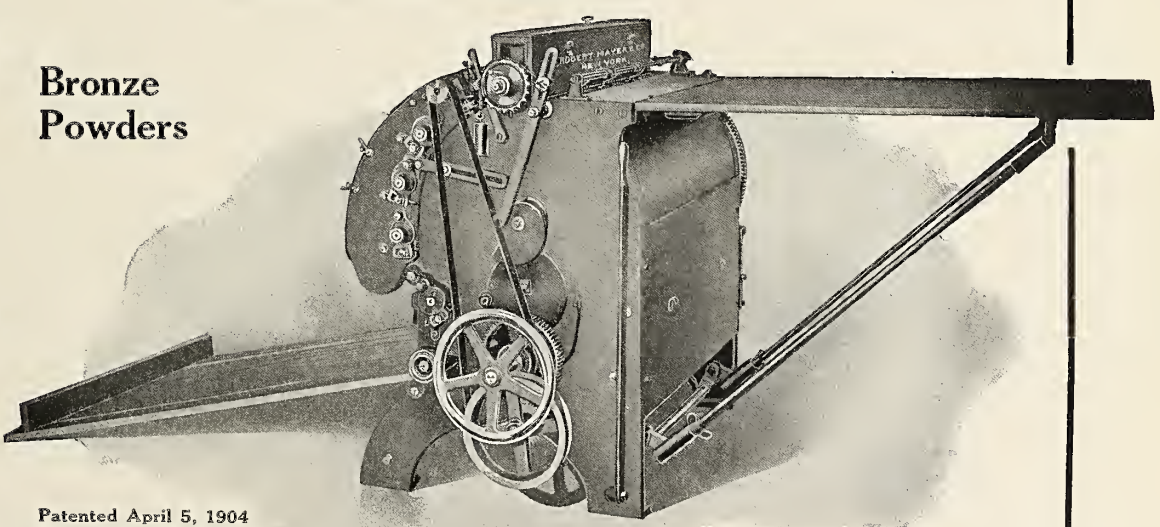
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
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Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
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Lithographic Stones and Supplies.

¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

**Bronze Powders**



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

**We do Repairing**

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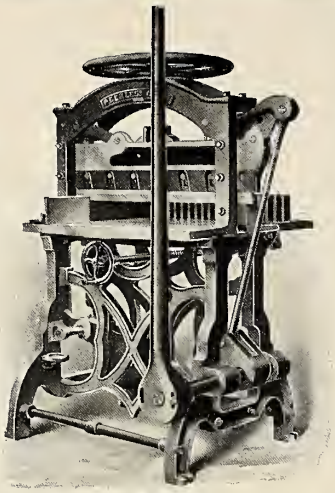
ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Chicago—Factory, Hoboken, N.J.—San Francisco

# The Peerless Job Press



Can be fed at higher speeds, because the sheet is laid on an *inclined* platen at *absolute rest*.
The Peerless runs without noise and jar and is easily operated by treadle.
The throw-off is the most convenient — eccentric, self-locking, either off or on.
There are no obstructions to the feeder.
Sheets can not touch the gear-wheel to be spoiled by oil and grease, as on other types.
We've been building these presses twenty-nine years.
Built in six sizes. Send for Booklet.

# The Peerless Gem Lever Cutter



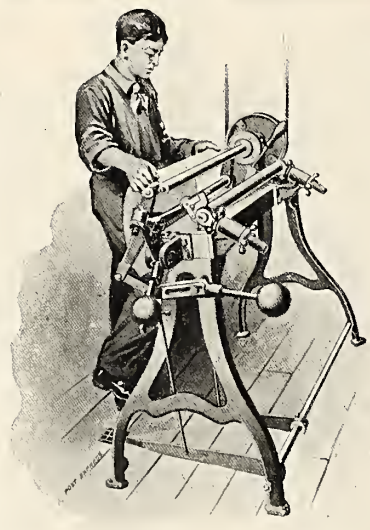
Superior in every detail — compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counter-balance, within the frame, out of the way and saving floor space.
*Not a back-breaking cutter.*
Frame strong, heavy, doubly braced.
Knife-bar and knife thicker and deeper than other makes, insuring a true cut and long life, and avoiding deflection under strain.
Best construction — best material — best finish.
Four sizes — 23, 25, 30 and 32 inches.
Over 8,500 Peerless machines in constant use. Send for Booklet.

**PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.**

***Builders of the PEERLESS GEM POWER CUTTERS***

**Builders of the Cranston Newspaper Presses.** FOR SALE BY ALL DEALERS Lieber's and A-B-C 5th Edition Codes

# Tube-Rolling and Gluing Machine



ARE YOU USING MAILING TUBES? If so, you will be interested in our Tube-Rolling Machinery, which will make mailing tubes from one-half inch to six inches in diameter and up to thirty-six inches long.

WRITE FOR COPY OF OUR NEW CATALOGUE

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NEW YORK, - - - - - - 203-205 Wooster Street
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## M. D. KNOWLTON COMPANY

MAIN OFFICES AND WORKS
29-35 Elizabeth Street, ROCHESTER, N. Y., U. S. A.



PRINTED WITH CUT BLACK B.

We make a specialty of matching Tints and Colors. Our Half-Tone Brown is unexcelled. We have it in the different shades. It runs like a black ink and will not fill up the cuts.

## Joseph A. Roach & Company

Manufacturers of Printing Inks

404 Dearborn Street, Chicago, Ill.

# ASK THE MAN

WHO USES

# Cut Black B

If it is not a distinct improvement on anything ever offered the trade at

## 25c per pound 25c

We know it to be the *Best Book Ink* made for the price and we want to convince you of its value. It is black and lustrous and does not leave a mottled or grayish effect on the stock.

A quick dryer and warranted not to offset.

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# The Henry O. Shepard Company

Illustrators :: Designers
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Binders

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¶ The character of the work done by the Shepard Company has an international reputation.

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*Quality, Accuracy, Promptness,* are the bases of the success of this house.

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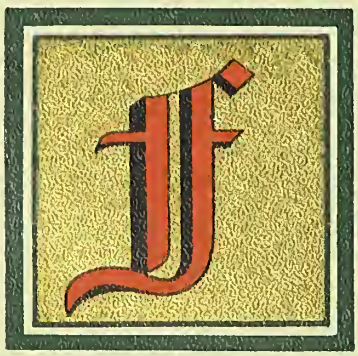
The
Henry O. Shepard Company
120-130 Sherman St., Chicago.



leep·sweetly·in·this·quiet·room,
O·thou,·whoe'er·thou·art,
And·let·no·mournful·yesterday
Disturb·thy·peaceful·heart.



or·let·to-morrow·scare·thy·rest
With·dreams·of·coming·ill;
Thy·Maker·is·thy·changeless·Friend–
His·love·surrounds·thee·still.



orget·thyself·and·all·the·world,
Put·out·each·glaring·light,
The·stars·are·watching·overhead,
Sleep·sweetly·then.·Good-night.

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THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVIII. No. 3. **DECEMBER, 1906** TERMS { $3.00 per year, in advance / Foreign, $3.85 per year.

## DISCURSIONS OF A RETIRED PRINTER.

NO. VI.— BY QUADRAT.

ORIGINS OF WESTERN TYPEFOUNDRIES.— FIRST TYPE AND ELECTROTYPE FOUNDRY WEST OF THE MISSISSIPPI.— SUPERIOR MECHANICAL GENIUS OF THE WEST IN DEVELOPING THE MANUFACTURE OF TYPE.— COMPARATIVE RISK OF AMERICAN TYPEFOUNDRIES.



IT is to be expected that inaccuracies and omissions will be discovered in these discursions, which form the first connected narrative of American typefounding ever published. Those who can correct or add to this history will do a service to the craft by communicating their information to the editor. The record of events prior to the Civil War has thus been made more complete than given in the October discursion by data furnished from original sources.

The reader will recall the statement that to the initiative enterprise of Elihu White we owe the letter-foundries of A. D. Farmer & Son Type Foundry Company, Limited (White's original foundry, 1810), the Cincinnati Type Foundry (Oliver Wells, 1817), the Buffalo Type Foundry (Nathan Lyman, 1835), and that two others of his expert assistants in the preliminary work at Hartford and in New York, Edwin and Richard Starr, established a typefoundry in Pittsburg in 1820. I can now add two to the list of letter-foundries traceable to Elihu White, whose successors, Charles T. White & Co., established the first typefoundry in Chicago in 1855. It was not successful, and in 1863 was sold to David Scofield, Henry A. Porter and John Marder, under the firm name of D. Scofield & Co. In 1865 John Collins, father-in-law of John Marder, became a partner, and the firm was Scofield, Marder & Co. In 1869 Collins retired, A. P. Luse purchasing his interest, and the name changed to Marder, Luse & Co., John Marder and Carl Mueller being the other members. From the time John Marder became managing partner, in 1863, the business prospered and expanded. Of his achievements more will be related later on. A. P. Luse was born in 1831. His early life was passed in Indiana as a printer. He engaged in the printing business in Lafayette, Indiana, and was one of the proprietors of the *Daily Journal* of that city. In 1855 he removed to Davenport, Iowa, starting a printing and bookselling business, which was then and still continues to be (under the style of Egbert, Fidlar, Chambers & Co.) the principal printing establishment of Iowa. General Harrison Gray Otis, now proprietor of *The Times,* Los Angeles, California, was employed as a printer by Mr. Luse, who, in 1869, removed to Chicago to become a partner with John Marder. He died in 1891, aged sixty, leaving one daughter, Alethea. He combined successful business ability with a gentle disposition, and was beloved by his employees, several of whom achieved distinction in various vocations. In 1892, Marder, Luse & Co. sold their business to the American Type Founders Company. John Marder was the first Western general manager of the new company, and afterward its secretary. He is now manager of its Chicago branch.

The letter-foundry of the Starrs, which was not

successful in Pittsburg, was taken to Albany about 1827 by Richard Starr, and under the name of Albany Type Foundry continued there until 1847. Richard Starr, who was a punchcutter of merit, soon took Lemuel Little as partner, and the latter eventually became owner. They made type and sold presses and "printing utensils." There are good reasons for believing that this letter-foundry was sold to J. A. Noonan, a paper merchant of Milwaukee, in the early sixties. One of Noonan's employees was Linn Boyd Benton, a young printer, who, in 1873, came into possession of the foundry under the firm name of Benton & Cramer. A year later Edward Cramer retired and Frank M. Gove bought his interest, the name changing to Benton, Gove & Co. Frank M. Gove died in 1882, and Robert Van Valkenburgh Waldo succeeded him, the firm name being Benton, Waldo & Co. Of Mr. Benton's achievements and great services to the typographical industries I will write later. He was fortunate in his partnerships. Frank M. Gove was an ex-officer of the United States Navy. His energy, with Mr. Benton's mechanical ability, brought great success to the business. R. V. Waldo maintained that success and gave to the firm that enviable reputation for those qualities of stability and integrity which are preëminently characteristic of both its members. In 1892 the business was sold to the American Type Founders Company. Mr. Waldo continued to manage it until the foundry was removed to New York in 1895, after which he became manager of the New York branch, succeeding Mr. Benton, who is now the manager of the general manufacturing department of the American Type Founders Company.

The second letter-foundry of the West, and the first west of the Mississippi river, was established in 1840 in St. Louis, Missouri, by the firm of Charles & Ladew (George Charles and Augustus P. Ladew), and was known as the St. Louis Type Foundry. In tracing the origin of the foundry, I discover a hitherto unmentioned letter-foundry in Albany, New York, owned by Obadiah R. Van Benthuysen, the founder of the present highly esteemed and prosperous printing-house of Charles Van Benthuysen & Son, of Albany. It is not positively known when Obadiah R. Van Benthuysen commenced business, but there is evidence that he was engaged in printing and manufacturing blank-books in 1807. He was born in Albany of Dutch parentage in 1786, and at an early age began to exert a good influence as a public-spirited citizen and progressive business man. He was highly successful. He had an ability for mechanics which led him to build much of his printing and type-casting machinery, and he was the first in America to apply steam power to printing-presses, and is said to have been the first letter-founder in the world to apply (in 1836) steam power to a type-casting machine. He died in 1845, aged fifty-nine years. Since 1807 the business he founded has made only one change of location. Never has it deteriorated from the high standard attained by the founder, and to-day it is as efficient as it is venerable. In Albany there is published *The Country Gentleman.* Originally published in New York, its owner moved to Albany in 1836, when the house of Van Benthuysen was engaged to print it, and continues to do so at the present time. Few printers (if any other) in America can boast of a constant customer of seventy years. The house of Van Benthuysen has other customers whose accounts have been carried on its ledgers for more than nine decades. The Van Benthuysen letter-foundry, confining its product chiefly to body type, was conducted as an auxiliary to his printing business rather than as a commercial enterprise. Although it fell into disuse years ago, many of the punches, matrices and appliances for making type are still preserved. Albany, in the first half of the last century, had a relatively greater commercial importance than it possesses to-day. It had three typefoundries, and for a short time they were operated simultaneously. One of Van Benthuysen's employees was Ladew, who combined with Charles to purchase a plant for type-making from Van Benthuysen, and took it to St. Louis in 1840. I do not know the antecedents of Charles, but the earlier directories of Albany show that there was a large family of that name in that city, as well as many Ladews. In 1842 Ladew became sole owner. He also practiced stereotyping, and later on added the first electrotyping plant west of the Mississippi river. In 1892 the type department was sold to the American Type Founders Company, but the original business continues independently as an electrotyping concern, under the name of the St. Louis Electrotype Foundry Company, Limited, managed by the principal owner, William Bright, who entered the employ of Ladew in the foundry in 1846.

Barnhart Brothers were newspaper publishers in Iowa, after which they became advertising agents in Chicago. They first handled type as a substitute for cash in payment for advertising. In 1868 they started the Great Western Type Foundry, under the firm name of Barnhart Brothers & Spindler, the latter being a practical typefounder. He long since retired and now lives, I believe, in Manitowoc, Wisconsin.

In the sixties the working coöperators of the Boston Type Foundry deposed the "agent" or manager, John Kimball Rogers, and put in his place a young man who had risen from the position of errand-boy, James A. St. John. He was not a shareholder, but he was given a salary of $5,000

a year, which, at that time, was considered enormous for an employee in the type business. He was successful and popular as a manager, but after a few months Mr. Rogers succeeded in buying enough shares to give him a majority and reëlected himself as "agent." Recognizing that a state of rivalry existed between himself and St. John, Mr. Rogers decided to open a branch house in St. Louis, and appointed Mr. St. John its manager. This was in 1870. This branch not proving immediately successful, it was decided to close it, but Mr. St. John had not lost faith. He persuaded Carl Schraubstadter, the superintendent of the foundry in Boston, to join with him in the purchase of the branch and in establishing an independent typefoundry, which was done in 1874, under the style of the Central Type Foundry. St. John and Schraubstadter had their period of struggle, but in ten years they became the first serious rivals of MacKellar, Smiths & Jordan, who had achieved a practical monopoly of the production of original designs in ornamental types and borders. In fifteen years the Central Type Foundry was the acknowledged leader of type fashions, and their products had a world-wide sale. Nothing so original was ever seen as the designs of this foundry, which, combining art with oddity, revolutionized the taste of printers everywhere. It is true that the new fashions led imitative typefoundries into the production of a number of abominable fantasticalities, but the Central Type Foundry, save in one instance, preserved its sanity. Most of these faces are now obsolete, but the Central Type Foundry produced a few faces of type which will survive so long as type is used, notably the De Vinne series and its congeners. To few letter-founders is it given to add one permanent standard style to typography. This foundry was the first to make typewriter type, which, though ridiculed by all competitors, was an instantaneous and great success. "Scribner" was the first type made with a ragged outline put on the market. When the first shipment was sent to London the agent complained that the type had been shipped in an "unfinished" condition. The quads of the Central Type Foundry had the initials of the firm "S. & S." cast in them. On a visit to Europe, Mr. Schraubstadter secured an order for type from a firm whose initials were also "S. & S." Upon the arrival of the type this firm sent a letter of thanks to the makers for their thoughtfulness in casting the purchaser's initials on the quads, "a courtesy which had never been extended to them by any European typefounder." James A. St. John was a native of Newfoundland, and a Bostonian by education. To those not intimately acquainted with him his career exhibited marked inconsistencies. He was a careful student of the best literature and of the sciences and an exemplar of the domestic virtues, but also a liberal and enthusiastic patron of professional athletes. His manner was extremely quiet, his speech soft and pleasing, and his courtesy unruffled, but with a pen in his hand his sarcasms were vitriolic and his humor galling. Humbug and cant in every form were assailed regardless of consequences. He published the *Printer's Register* as a house organ, and made it contribute to the gaiety of the craft. When John K. Rogers died in 1888, the Boston Type Foundry was purchased by St. John & Schraubstadter. In 1892 they sold both foundries to the American Type Founders Company for a large sum in cash, being the only concern that refused to accept part payment in stock. Thus, in the prime of life these two remarkable men retired with comfortable competencies, recognized as the most successful typemakers of that period. Carl Schraubstadter was born in Dresden, Germany. Under his management the quality of the product and the processes of manufacture kept pace with the originality and popularity of the designs. Three of his sons continue in the typefounding business, and their efficiency indicates the merit of their father and teacher. Mr. St. John died prematurely, owing to the unskilfulness of a physician in 1901, and Mr. Schraubstadter in 1896.

The H. H. Thorp Manufacturing Company, whose business was the manufacturing of Gordon presses and other printing appliances, incorporated as the Cleveland Type Foundry in 1881. One of the stockholders was James West, a punch-cutter of note, and through his work this foundry achieved considerable success in making ornamental types. It went out of existence as a foundry in 1892, when sold to the American Type Founders Company. Its secretary and manager, Frank B. Berry, is now manager of the typographic department of the latter company, having previously occupied, with success, the positions of manager of the Cleveland and the Cincinnati branches. H. T. Chandler, a retired banker, was induced to purchase more than a third interest in the Cleveland Type Foundry, but being excluded from a voice in the management and unjustly deprived of an equitable share in the profits, he determined to go into opposition in the manufacture of presses and printing appliances, furnishing the capital and taking William H. Price, Jr., as partner to manage the manufacturing. The firm of Chandler & Price advanced rapidly through the simplicity and squareness of its business policy and the excellence of its product, until to-day its output exceeds that of all its competitors combined. Thus the unfairness of his partners in the type business proved a source of good fortune to Mr. Chandler. Mr. Price was murdered by burglars who entered his



Plate by The Inland-Walton Engraving Company.

Photo by N. Brock, Asheville, N. C.

NEAR NEW BERNE, N. C.

dwelling on the night of December 12, 1894, and Mr. H. T. Chandler became the sole proprietor of the Chandler & Price Co., of Cleveland, Ohio. In January, 1905, this company purchased the name, good will and plant of George P. Gordon, the inventor of the Gordon presses.

In 1894, three sons of Carl Schraubstadter established the Inland Type Foundry in St. Louis, Missouri. When the Central Type Foundry came into the possession of the American Type Founders Company in 1892, William Schraubstadter, eldest son of Carl, was its superintendent. A narrow policy prevented his retention in that position, and so the services of the best typefounder of these times were lost and a formidable competitor created. Whatever the merit of other foundries it must be conceded that the Inland Type Foundry, unhampered by past mistakes, has been the leader in the mechanical excellence of its type and in the first rank so far in the merit of its type-faces. Both in its business organization and methods, managed by Carl Schraubstadter, Jr., and in its manufacturing department, managed by William Schraubstadter, it is a model. We owe the lining system and the first practical unit system of widths or set of type-bodies to this foundry; and its prosperity proves that success depends not so much on bigness or location as upon ability and progressiveness.

The Union Type Foundry had a brief and unimportant existence, which terminated in 1892. The Illinois Type Foundry, established in the eighties, was owned principally by David Wolf Bruce, of George Bruce's Son & Co., New York, and was not successful, ceasing to operate upon the death of Mr. Bruce. The foundries of Graham and the Crescent Type Company scarcely merit mention. All these were located in Chicago. Miller & Richard, of Edinburgh, Scotland, established a typefoundry in San Francisco. It was not successful and passed into the possession of Palmer & Rey, by whom it was sold to the American Type Founders Company, shortly after which it ceased to make type. The foundry of Jerome B. Painter, the first on the Pacific coast, also ceased to make type some years ago. In 1876, Marder, Luse & Co. made type in San Francisco, but their plant was sold to Palmer & Rey in 1886. All that remained of these foundries was destroyed in the earthquake of this year. The manufacture of type on the Pacific coast never was profitable, owing to a limited market and keen competition. Shortly after Miller & Richard commenced making type in San Francisco, a mining millionaire purchased a city daily paper, and called for estimates for a new dress of type. Painter and Miller & Richard quickly got their prices down to cost of manufacture. The manager of Miller & Richard received an order to supply the dress, but was disturbed by a report that Painter was filling the same order. He waited on the millionaire, who acknowledged that Painter had received an order for a dress. "But you gave me that order." "Yes; but I'm told that I can never expect to get such low prices again, so I've ordered *two* outfits."

Type is now made in the West only by the American Type Founders Company in Cincinnati, Chicago and St. Louis; by Barnhart Brothers & Spindler in Chicago, and by the Inland Type Foundry in St. Louis.

To complete the record we turn again to the East. The Keystone Type Foundry, of Philadelphia, was started in the eighties by the advertising firm of N. W. Ayer & Co. Its policy was to make type to exchange for advertising space. The type-faces of MacKellar, Smiths & Jordan were appropriated, and it is only in recent years that this foundry has originated any styles of its own. It still remains the property of N. W. Ayer, and its present management is progressive and has improved its status. In Boston, H. C. Hansen, a native of Norway, is owner of the H. C. Hansen Type Foundry, the youngest American letter-foundry. So far, no original type-faces have been produced, but the product is excellent, and the foundry has a first-class local reputation and patronage, which is now extending.

The Central and Inland Type Foundries, both of St. Louis, alone, among Western letter-foundries, rank in the first class. Mechanically, the world owes more to the Western typefoundries than to the Eastern. The Cincinnati Type Foundry produced a collection of borders of great merit, but its chief claim to distinction is because of the invention of the Automatic Type Casting Machine by Henry Barth, its principal owner. The Cleveland Type Foundry produced several evanescent successes, all obsolete. Marder, Luse & Co., Benton, Waldo & Co., and Barnhart Brothers & Spindler never displayed a spark of originality — their products are or were imitative, but we owe to John Marder the adoption of the American system of point bodies; and L. B. Benton was the first to give attention to the important principle of accurate unit widths of type as embodied in his so-called self-spacing type, and in inventing the Benton punchcutting machine he conferred a wide-reaching benefit on the printing trade of the whole world. I rate mechanical devices as secondary to the final printed product — the result which is displayed after printing. In only one instance among living typefounders do I find that one man combines in himself the accuracy and resources of the mechanic with the true typefounder's perception of design, color and harmony in the face. That exception is William Schraubstadter, who

originated and perfected the lining and unit set systems with such completeness that type as a mechanical product has, I believe, reached perfection. The processes of making type may be improved, and always there is the more important and boundless field of typographic design in which succeeding typemakers may win fame and fortune. In establishing the rank of a typefoundry it is proper to inquire what would be the effect upon the printing craft if it had not existed. If MacKellar, Smiths & Jordan, the Central Type Foundry, the Dickinson Type Foundery and the Inland Type Foundry had not existed, and no concerns of equal merit had appeared to supply their products, American typography would not be what it is to-day. Of all other typefoundries it may be said that, while they served a purpose and were locally valuable, "they never would be missed." After all, the chief ingredient which makes type valuable is brains, and the typefounder whose main ambition is to exceed his competitors in the amount of metal he sells in the form of type is of small value to typography. With rare exceptions, the greatest typefounders have not been practical typemakers themselves. MacKellar, St. John and Phinney are the three greatest figures in American typefounding, and none of them practical. They influenced, directed and elevated the taste of the printers and interpreted the needs of the typographic times. Each dominated separate, conservative periods of typographic development, which it is part of my plan to review in a later article.

My next discursion will deal in greater detail with the achievements of Benton, Marder and William Schraubstadter.

*(To be continued.)*

### INDEXING?

We are all aware of that gem of indexing:

Mill on Logic.
" on the Floss.

The catalogue of a public library in the provinces contains an example equally as good in the following:

Lead Poisoning.
" Kindly Light.

—*Printers' Register.*



THREE PICTURES OF AN OKLAHOMA TWO-YEAR-OLD.
Courtesy L. S. Corey, Enid, Oklahoma.

Written for THE INLAND PRINTER.

### WHAT MAKES TWO WORDS BECOME ONE?

BY F. HORACE TEALL.



ERY few writers have ever considered the compounding of words anywhere near exhaustively. The subject has generally been mentioned in grammar-books, but usually all they contain is a mere mention of the fact that there are such things as compounds, and a reference to the dictionaries for the decision whether any certain term is a compound or not. The dictionaries are the proper works for giving the full record, as near as may be, but even they have never yet made a point of inserting compounds merely as a record of proper form, though that would be an eminently useful feature of their composition. Some of them, in fact, in assuming that terms consisting of two or more words will be sufficiently explained by their so-called definitions of the separate words, omit a great deal of useful information that has far more claim on lexicographic space than has much of the matter they give. And this is true of many terms without regard to their form. The International Dictionary, for instance, does not tell what a color-bearer is, nor a mind-reader, nor is there any mention of many other similar names that are not adequately explainable by the sense of their elements separately.

One record — and only one — has been made of terms that come in question as to their form in this respect. It is in a book entitled "English Compound Words and Phrases," which contains a list of forty thousand terms and a short statement of its author's method in the determination of forms. One other large list has been partly published in installments in a monthly magazine, but it is merely a transcript of the forms given in the Century Dictionary, and the parts published periodically through some years did not complete the third letter of the alphabet. The book mentioned gives, of course, the decisions of one man, just as any such work inevitably must do, and as even the dictionary — any dictionary — practically does. One difference there is, however, in the fact that the maker of this book tells why he chooses the forms given as the best ones, and the strongest reason in favor of every one of them is that it is the one prevalent in the usage of those who rank as the best writers of English. Here again is a point of conflict — namely, that there is no real standard of usage, and probably never will be one. A general statement of principles for selection of a set of uses as best may be made, however, that will be widely acceptable.

Such a statement was widely asked for some years ago, and in hundreds of replies no such statement appeared. One man wrote, "I always use a hyphen whenever two words are to be written as one," and not only contradicted himself in saying it by writing two words as one without a hyphen, but said not a word to tell when two words should be written as one. Another answer to the request was that its writer did not know, and he did not think any one knew. This latter answer came nearer to positive truth than any other, which fact furnishes the maker of the book named his main reason for not insisting that the forms he chooses must be used even by those who wish to have a reasonable practice that could not justifiably be criticised as wrong. His record of forms is just what close study convinced him to be right and best, not only for the time when it was made, but for any time and all time; but it includes the use of numerous hyphens that many other people, and among them not a few as well qualified for individual decision as he, do not use. If such people had at hand a full record of the forms they do choose, they undoubtedly would find it a very useful aid, and they may make their own record by marking changes in one already made.

Every grammar-writer, practically, says that many nouns are made by joining together two nouns. Such nouns constitute the largest class of compound words, not only in English, but in every language. Usage and principle together convince the writer that the converse statement is just and accurate, that two nouns used together as merely the name of one thing properly form a compound word. Usage and principle also convince him that generally these compounds are properly written with a hyphen when their elements are used in the literal sense they have as separate words, and properly united closely when either or both are used in some arbitrary sense. Familiarity in use and coalescence in pronunciation largely lead to consolidation of terms belonging in the first category, and convenience in clear delimitation often leads to exceptional use of the hyphen in terms of the second category. Another class of words may be included here, those made of an adjective and a noun, as blackbird.

Oliver Wendell Holmes is one author whose rank as a good writer will hardly be disputed, and he used hyphens in post-office, self-respect, drawing-book, fruit-tree, tree-flower, asparagus-bed, burial-ground, breakfast-table, boarding-house, ballot-box, match-box, powder-magazine, apple-tree, great-grandson, clock-dial, meeting-house, market-house, story-book, gold-seeker, meeting-ground, and so many others that it is very evident that he followed a simple analogy all through — that is, it was plainly his regular practice to use a hyphen in each name that was simply one name, though made of two words each commonly used as a word by itself. Such practice is also found, without any but an occasional break, probably (almost certainly) accidental, in the work of Tennyson, Browning, and practically all great poets, Whitney, Max Müller, and almost all philologists, and almost all writers that anybody could select as the best.

Now as to principle. Many do not care to be restricted by close adherence to principle, and Emerson, who, by the way, used hyphens almost exactly as Holmes did, stigmatized consistency as the bugbear of little minds. But principle, after all, is the only substantial guide for those who determine their practice on any sort of comfortable basis except carelessness. Principle plainly dictates that if ballot-box and match-box are properly hyphened compounds, so are hat-box, glove-box, paper-box, pepper-box, and any other box simply named in this way as a container. And if this is true of boxes, it is also true of any other thing named by using together two nouns. Any possible reason, on a basis of principle, that is good for any one case of the kind is equally good for any other instance. And there is no possibility of stating a principle that would not stand really as a rule of grammar, for that is just what grammar is — the sum of conventional formal usages in a language. In this matter of making two nouns unite into one, the ultimate grammatical reason (the only one that can be stated in terms of grammar) is that the first of the two is not an adjective, though used in the position of an adjective. In none of the terms instanced does the first element express qualification of any kind, notwithstanding the fact that John Earle says, and many people profess to believe, that mere position before another noun makes the first noun become an adjective.

It was the intention to treat all classes of terms that could be questioned in this writing, but it seems that what has been said gives a sufficient clue to all other classes. It is proper to make a compound of any two words that fit syntactically or grammatically as one and do not as two. It is also proper, and advisable, to deviate from this application of principle in the case of some terms that have always been conventionally separated, although the grammatical rule strictly applied would give them a hyphen. Railroad company, trade association, life insurance, and many others are of this kind.

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### A NATURAL INQUIRY.

Mike — Well, Hooligan's shtopped worrying about his life insurance policy.

Pat — Phat did he doi av? — *Judge.*

Written for THE INLAND PRINTER.

## THE ORIGIN AND END OF THE "NEW YORK DAILY GRAPHIC."

BY S. H. HORGAN.

MANY requests have been made at various times that I should tell something of the first pictorial daily paper in the world — the *New York Daily Graphic*, but not until now has the opportunity been given to comply with these solicitations. Closely identified with the production of the illustrated features of the paper, I am not able altogether to avoid the "personal note" in this relation, more particularly as so many errors have appeared in print regarding the *Daily Graphic*. Writers in referring to it usually mention "the crudity of the cuts," a criticism so unjust as to be keenly resented by one who gave ten years of his life to the preparation of the illustrations for that paper, thus maligned through lack of knowledge of its accomplishments.

To the present generation this first pictorial daily paper is unknown, and by those with whom it was contemporaneous it is almost forgotten. Even the Congressional Library has not a complete file of it — yet it was a marvel of its time and will remain the most complete pictorial history of its period.

"Our cuts talk" is an advertising phrase used by an engraving house, and taking my cue from this, just a few front-page cartoons from the *Daily Graphic* of 1878-79 are reproduced here, so that these reproductions may speak for themselves as to whether they were crude or not. It should be remembered that these are reproductions from reproductions. They are made from copies of the newspaper, not from the original drawings. Printed in the *Graphic* they were 12¼ by 14 inches in size, and consequently lose much of their force and "color" by reproduction in miniature.




ST. JAY GOULD IN MONASTIC RETIREMENT.

Here in eremite's sad cell
Doth the monk of Wall street dwell;
Here he patters oft his creed,
Here doth tell the golden bead;

Here reflecteth on the end
Of Erie's Prince, whilom his friend.
Naught cares he for worldly sports —
Here are covered all his "shorts."

Now in heavenly stock he "puts"
All his trust. The owlet hoots.
Bears may prowl and bulls may toss —
N'importe, his credo's not in loss.

Jay Gould was reported to have retired. Gould's murdered partner, "Jim" Fisk, will be recognized in the skull.

(Drawing by A. B. Frost.)



SUMMER IN THE COUNTRY.

(Drawing by Clarence Grey Parker.)

Among the artists on the *Graphic* staff was A. B. Frost, who is putting on record most faithfully the great middle-class American farming community — portraying their surroundings and their joys and sorrows. Livingston Hopkins, artist of the comic, is represented; Hopkins was lost to this country too soon by going to Australia, where he is rich and famous. Charles D. Weldon, whose delicate touch with pen and crayon led him up to be the painter he is; Walter Shirlaw showed in the *Graphic* the vigor and strength he has since

developed as a painter. Fernando Miranda, in these same pages, taught artists the technic of pen-handling; he has since made his mark as a sculptor. His Columbus statue, combining the three admirals, being possibly his masterpiece. Clarence Grey Parker was the C. D. Gibson of his day. Parker was a stickler about getting the fashions of his time accurately drawn. How quaint these fashions appear to-day! W. A. Rogers and E. W. Kemble, leading cartoonists to-day, were staff contributors, also Frank V. Dumond, the painter, Ph. G. Cusachs, the lightning draftsman, Alexander Zenope, the imitator of wood engraving, and many others since famous.

The origin and end of the *Daily Graphic* was in brief thus: The *Graphic* Company was incorporated October 5, 1872, with Canadian capital, to the amount of a half million dollars. This money was raised on the belief that certain Canadians had discovered a photo-lithographic process that would revolutionize the illustrating and printing business. This turned out to be a delusion. The Canadians came to New York and were paid fabulous salaries for two years, while they kept the secret of their process to themselves.



THE SPIRIT OF THE HOUR.

Two spirits strove, within the clouds around it,
A Nation's destiny to make or mar;
And one in filaments of Peace had bound it,
And one had torn it with the rifts of War.

The People, patient in a contest certain,
But restless turning in a thankless strife,
The fairer Spirit called from out the curtain,
And bade regenerate the Nation's life.

Not theirs with Faction and its plots to palter —
The Sword for Treason holds its temper good;
But Hearts surround the great Republic's altar
That crave the fire rekindling Brotherhood.

Then ye, august in highest Council station,
Of what their meaning is take solemn heed;
For Peace, for Union and Conciliation —
And only these — you have their grand God-speed!

ORPHEUS C. KERR.

At the time of President Hayes's election there was a general demand for better feeling between the North and South.

(Drawing by C. D. Weldon.)




THE NEXT VICTIM.

A prediction that the British spider would gobble the Egyptian fly — which came true.

(Drawing by Fernando Miranda.)

In 1874 the American managers of the company dispensed with the high-priced Canadians and their secret process, engaging in their places men from the American Photo-Lithographic Company's works in Brooklyn. This brought the *Graphic* into a lawsuit with the Brooklyn concern for patent infringements with claims for $300,000 damages. The suit dragged on for years with the ablest counsel obtainable on both sides and the loss of a barrel of money.

While this lawsuit was on, the writer devised a simple photo-lithographic process, without infringing patents, which was adopted and used by the *Graphic* to the end.

The process on which the Graphic Company was founded ceasing to be an exclusive one, was the first blow to the enterprise. There were other causes which led to disaster, such, for instance, as the preparation of the great balloon with which Captain Wise was to go across the Atlantic, and of the coming of which all the foreign governments was duly warned. This was in 1873. The

bag of gas went up in Brooklyn and came down a few hundred miles away in Connecticut. It is estimated that the *Graphic* blew in about $50,000 in this enterprise. The panic of 1873 seriously interfered with the *Graphic's* prosperity, but the worst was yet to come.

Its managers became Wall street speculators and in 1879 were the original silver men. They invested *Graphic* stockholders' money in Colorado silver mines, at one place erecting a stamp-mill costing $100,000, which became so much junk. The treasurer of the *Graphic* defaulted with $45,000, and when arrested at the Astor House, two blocks away from the office, he declared he had done only what others around were doing, and he was never prosecuted.

The appearance of the New York *World*, on March 12, 1884, with a page illustrated with single-column cuts drawn by Valerian Gribayedoff, sealed the *Graphic's* fate. It proved that zinc cuts could be stereotyped and printed from satisfactorily on a web press. The *Graphic* struggled on for five years longer, to die at the age of sixteen years.

The *Graphic's* method of getting pictures to press was simple, quick and cheap, the cost being but ¼ cent a square inch. A process negative was made, as at present, and a print made from it on a bichromatized gelatin paper. This paper was coated with lithographic ink and developed, just as a zinc plate is now, by the albumen method. When dried the gelatin sheet with the picture in lithographic ink became a transfer ready for laying down on stone. J. Traill Taylor, editor of *The British Journal of Photography*, thus wrote of the method: "A period of from fifteen to twenty minutes suffices to enable all the following operations to be performed, namely, taking the negative (irrespective of size), developing, fixing, intensifying, washing and drying it; placing it in a printing-frame and exposing the transfer paper; inking, developing and drying the transfer; and, in fine, leaving it ready for the printer to place upon stone in the printing-press. This great rapidity of action I can bear testimony to from personal observation throughout the process."

The slow lithographic printing handicapped the method, however. Four, six and eight of the largest litho-presses were used to get off the edition, the type side being printed from "turtles" on a four-cylinder rotary press.

The *Graphic* failed, but it was the cradle of illustrated daily journalism, and the children reared in it spread the knowledge gained therein until it reaches around the world.

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CONTEMPT prior to investigation is the foe to all knowledge.

Written for THE INLAND PRINTER.

## UNISON — A NOTE TO BUILDERS AND USERS OF PRESSES.

BY VERNON POSSNETT.



N the June issue of THE INLAND PRINTER, an article headed "Unison" appeared. Mr. Gage, the writer of that article, introduced a topic which deserves an exhaustive discussion, yet it is just such a topic as is apt to be neglected. The builder of presses naturally supposes that he knows all about his business that anybody needs to know, and the user of presses is apt to imagine that a good press and the principles to which it is built are as nearly perfect as ingenuity can devise. But there are a few suggestions in Mr. Gage's article which should give pause to builders and users alike. There are hints of trouble which Mr. Gage has seen, and there are references to the cause; yet, strangely, there is no word about a cure.

In offering this contribution to the discussion, I must acknowledge that my status in the craft is not a lofty one. I confess I have no mechanical training, and I am not a pressman. I am a stoneman in a large office handling a wide range of job and book work, and containing a variety of presses of English and American design. I am exactly that man — the scapegoat, who must bear the sins of many others besides my own share (when I have any). There are many more of my kind. The tribe could not keep pure without us. Therefore, in my vicarious office, I claim the ear of all.

For many years I have been interested in the varying success which has attended forms I have sent to press. I have often been baffled at the great disparity in results after spending equal care on similar forms. One press would run beautifully, another abominably. Why? Even when I was called to the press, my best efforts were often unavailing. Spaces would mark, lino slugs be tipped on, even the chase could not be kept down. The blame was mine, of course. Why couldn't I put things right? I should probably chronicle the experiences of stonemen the world over if I described some of the sultry hours I have spent at one press or another. But while that might amuse the pressmen, it would not interest the builders of presses.

I felt quite grateful to Mr. Gage for the few frank admissions contained in his article. "Absolutely unyielding impression is an exploded fallacy; perfect unison in contact of type and cylinder — if not impossible at any time — is hopelessly impracticable, and utterly impossible to maintain at all times." That is a summary of

really grave admissions, and fairly represents the statements of Mr. Gage. He has put us on the trail of big game, which should be well worth following.

Personal experience may suggest to others a means of detecting whether their troubles spring from these sources. My first conclusion, that the cylinder made trouble in the form, arose on a Wharfedale press. A weekly journal, with pages identical in size with THE INLAND PRINTER, but with three columns to the page, invariably gave trouble. The press carried eight pages, and the four pages farthest from the gripper edge had a pronounced tendency to get off their feet. But the slugs were always driven toward the grippers. In this class of press the cylinder is driven direct from the carriage, and the carriage increases in speed to the middle of its flight, then decreases gradually. A brake on the cylinder is designed to check its momentum and prevent a bang against the stop.

Was the brake correctly geared? The cylinder was evidently forcing the slugs inward. A lengthy series of tests with the brake did not improve matters. The construction of the forms was not good, but why should the same trouble occur week after week? I became satisfied the press was faulty, but could not say where. Two presses of twin build showed the same trouble, which I regarded as further evidence against the press. A similar job on an American two-revolution press showed the same fault. No matter what was done to the form, the slugs would go wrong, and were always driven toward the gripper edge. The slugs were nine-point, 13½ ems, leaded with one point brass. Such a form could not be made rigid enough, and the brasses were dispensed with, the slugs being cast on ten-point. Thereafter this job ran much better, but other weeklies on various presses still gave trouble. On comparing notes, it appeared we had one kind of trouble on five kinds of presses. The presses were three different builds of stop-cylinder and two different builds of two-revolution. In four instances we had more than one press of similar build. What inference could be drawn except that there was a flaw in the principle to which the different builders worked?

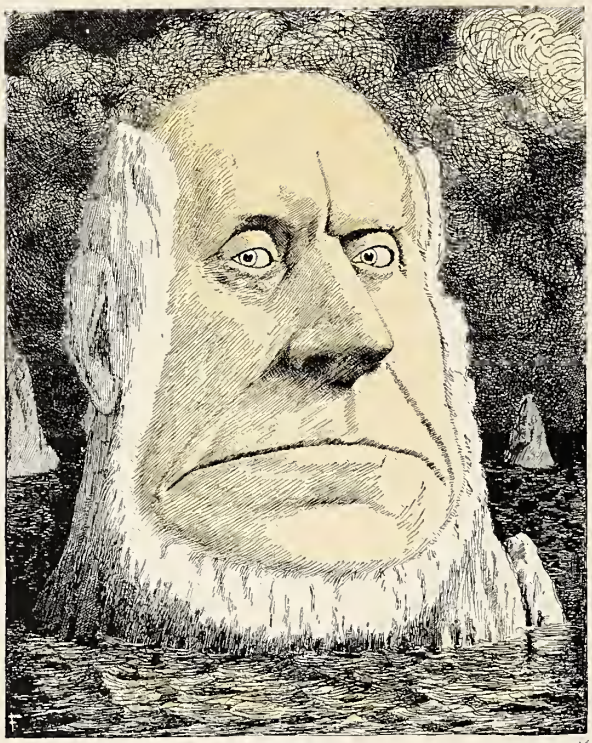
I have talked the matter over with more pressmen than I can count. I have followed the point with mechanics trained in the works of printers' engineers. And with all deference to my friends in these respective professions, I wish to emphasize the fact of this flaw and to suggest a slight alteration in principle for the building and running of a press. So far as the actual workmanship of the builder is concerned there is little to complain about. Cylinders are as a rule very finely wrought, with large journals and strong ribs. Type beds are wonderfully true, the specifications in a maker's catalogue giving as the limit of error half of one-thousandth of an inch, and the bed motion racks for the largest presses issued by one prominent firm are within three-thousandths of an inch of absolute accuracy. If there is discord in the running of a press built on these lines, it is not for want of care in construction.

In most businesses where a fine degree of accuracy needs to be observed, there is danger of carrying theoretical conclusions too far. Whatever difficulties are encountered in practice, if we work to a well-thought-out theory, we put the blame of all our troubles upon errors in practice. I have great admiration for the practice of many pressmen with whom it has been my lot to work, but as we all know, the most capable man ever put in charge of a press finds himself alongside trouble occasionally. I readily grant that the form is more likely to be wrong than the press, but from a vast amount of experience, similar to that referred to, and from a few exhaustive tests, I am convinced the form is often blamed unjustly.

Apparently all presses are built without any allowance for the strain which attends the increase of impression for heavy jobs. No matter by what mechanism the carriage is propelled or the cylinder driven, it seems to be assumed by the builder that the relative position of bed and cylinder remains the same in every job. The bearers on the carriage are type-high, the collars on the cylinder are of such circumference that one complete revolution equals the travel of the bed. Therefore, when collars are set nicely on the bearers, there is unison in the contact of these two parts when the press is running. We all agree so far. In packing the cylinder, the idea is that the packing should be true to the height of the collars. Granting this, we have reached the end of our theory, and unison should result, not only in contact of collars and bearers, but right across the press from bearer to bearer, wherever cylinder and type engage each other. Does a cylinder so packed produce a perfect job? With an unusually light job it may, but the average form needs more impression than this ideal cylinder supplies. How is this impression to be obtained? Extra sheets are added to the packing of the cylinder until the impression is heavy enough. That is the only practical way. Yet we are violating the theory by which the builder works in putting up the press. We increase the circumference on the cylinder and therefore increase its speed, while the speed of the carriage remains true to the builder's theory. How does this affect the form?

I trust my elementary knowledge of geometry will not bore any one, for I must fall back upon the rusty remains of schooldays. The circum-

ference of a circle is approximately seven times its radius. Any increase of radius means a sevenfold increase of circumference. If we add three sheets to the cylinder, the increase of the circumference is at the rate of twenty-one sheets. A form may be in contact with one-half (or perhaps more) of the circumference, and if the cylinder is large by three sheets, it follows that the cylinder is racing the form by about ten sheets, supposing the form to be in contact with the cylinder during half its revolution. (A Miehle which prints 50 by 40 travels about seventy-two inches.) There



GRAPHIC STATUE NO. 68 — "ICEBERG ADAMS."

Charles F. (Frigid) Adams when he was a possible candidate for the Presidency.

(Drawing by A. B. Frost.)

is a grinding process going on at every impression to this extent. Half an hour's running multiplies this by one thousand, so that if one impression grinds the form to the extent of ten sheets of paper, one thousand impressions grind the form to the alarming extent of ten thousand sheets. Expressed in another way, the form has suffered a strain about the same as if the cylinder had been turning while the carriage remained stationary. The conception may be still clearer if put in reverse fashion. Allowing one thousand sheets to be about six inches, the grinding of the form in half an hour's running becomes sixty inches. Supposing the full cylinder impression at which the job is working be stopped on the form, the grind is equal to dragging the form sixty inches under that weight. With a process like this going on, what wonder is it the weaker parts of the form are dragged off their feet? Yet this is the almost universal practice, which takes heavy toll of type and blocks and mars the work also. In a large pressroom there must be as much power wasted in grinding as would drive another press.

Listen to the thump-thump on a large press as the cylinder grinds over four rows of pages in a sixteen-page form. That thumping is the result of contact between the cylinder and the form. Is it unison? The cylinder is bumping at each gutter in the form. The edge of each page shows clearly enough the effects of this discord. Every practical man in the craft is familiar with ground-off edges of type or plates, while the central portions of a page show no sign of wear.

I claim the case is proved: that theoretical accuracy in building does not produce unison or harmony in working. As a matter of fact, *the theory does not apply to that portion of a press where the work is done.* If the portion of the




FINIS.

When Prince Louis Napoleon was killed June 1, 1879, in Zululand.

(Drawing by C. D. Weldon.)

cylinder which does the work were theoretically true, we might reasonably expect unison. The fatal error of the builder is this — he makes no allowance for the resilience of materials. Probably his answer will be that no allowance can be made for such an uncertain quantity as this must be in presswork. With due deference to the builder's right to speak of his own sphere, and with humility proportionate to my ignorance, I submit that an allowance can be made although no man could guarantee an accurate allowance.



THE NIGHT PATROL OF THE NORTH CAROLINA COAST.

Respectfully dedicated to our Economical Congress. After a steamer wreck due to insufficient lighthouses.

(Drawing by Walter Shirlaw.)




OUR ZULU.

About the time of the Zulu War numerous brutalities were enacted by New York policemen.

(Drawing by C. D. Weldon.)

The press, as left by the builder, is correct for the form which seldom comes — an exceedingly light form. A form of average weight must be printed with a slightly enlarged cylinder. A very heavy form may need six or even eight sheets extra packing to obtain the impression. I submit it is wrong, it is an error in principle, to begin with a cylinder absolutely true and meet



A LABORING MAN LOOKING FOR A JOB.

No Objection to Accepting a Situation in the White House Eventually. A Governorship Will Do for the Present. When Gen. Benjamin F. Butler was seeking the labor vote. Through it he became Governor of Massachusetts.

(Drawing by Livingston Hopkins.)



HOW THE LAW DISCRIMINATES BETWEEN THE SMUGGLERS.

Recent revelations show that smuggling is carried on so extensively in New York that merchants like A. T. Stewart, H. B. Claflin and others are obliged to discontinue the importation of silks, laces, etc. So while one class of smugglers is making fortunes, poor Madame Jouvin, for smuggling a few hundred dollars' worth, languishes sick in Ludlow Street Jail.

(Drawing by Fernando Miranda.)

all variations by addition of sheets. Our theory should be based upon average working conditions. This would require a very light form working with a cylinder slightly below the standard and a very heavy job with a cylinder slightly above standard. But in no case should we be far from the ideal. If we have not attained to an "absolutely unyielding impression," we had better sacrifice a darling theory than endure the evils attending it.

If I were building a press or running one, I would try to meet the conditions under which the press had to work. If I knew a press were to print regularly heavy work I would set the cylinder on bearers decidedly low, perhaps as low as "905," and I think I would never have bearers higher than 912, or about two sheets lower than type-high. Probably this is treason to a skilled mechanic, yet even he can not defend a principle whereby a form is ground by a disproportionate cylinder.

So far as I can see, the lowering of bearers would not violate any law in mechanics. We should merely be making allowance for a condition which admittedly exists, and while resilience must ever be a variable quantity, we should be following the wise old maxim — "Choose aye the middle course." The sighting of a rifle furnishes an apt parallel. An allowance is made for average conditions, but a latitude is left for the skill of the rifleman to complete the allowance for the actual conditions.

In an earlier paragraph, I referred to a few tests in this matter. Possibly they are of sufficient interest to warrant a brief description, although they refer chiefly to stop-cylinder presses. I have in my possession sheets from each of our two-revolution presses showing the common fault.

One press was decidedly the worst with which I had to deal. Trouble of one kind or another arose on almost every form, but a climax was reached with a form of eight pages, approximately similar to this journal. The pages were set almost entirely in eight-point monotype, with a few fine half-tones included. The job was a fine technical journal, and no defect which could be remedied would be passed. The entire form was wrong after a few runs, all the type tilted off its feet toward the gripper edge and spaces near the cut were marking. Time after time it was put on its feet, and everything was tried which could be suggested, but a dozen copies could not be obtained without imperfections. After several precious hours had been lost, the form was put on another press, and the comp. put everything square again. The remaining copies were obtained without further trouble. What was wrong with press number one? The bearers on the carriage were found to be rather above type-high, probably about "924." The cylinder was set upon these bearers right enough, but that had the effect of raising it slightly above normal position and, therefore, increasing the packing to obtain the requisite impression. Extra sheets on cylinder meant extra speed and extra speed plus weight put the form wrong.

By a remarkable coincidence the press on which the form was worked without trouble developed the same evil a few days afterward on another job. This was a comparatively short run, and we had perforce to struggle through, though publication was disarranged by the delay. Here, again, the bearers were slightly high and the cylinder consequently slightly above standard diameter. After the job was finished, and while the forms remained on the press, a series of tests were made. Rollers were lifted and several trial runs were made. With the same setting of cylinder, a run was made without bearers or carriage. Ominous bumping resulted, and the form was soon wrong again. Then the cylinder was set lower and packing reduced, and another run made. The one object in view was to get at the cause of the trouble. The managers who superintended the test had every advantage which could be desired for such a purpose — personal experience as pressmen, plus the resources of a well-equipped engineering department, plus time and interest. Finally it was admitted that the idea of the cylinder being the cause of the trouble was not without foundation. The trouble in this case included more than Mr. Gage refers to in his article. The reglets between the columns of slugs would speedily rise flush with the type, and long pieces of furniture would rise at one end or the other. But this feature of our technical troubles may be introduced on another occasion.

I can not say we have had no trouble since these demonstrations, but I can say we have had a degree of improvement which is highly gratifying. The press referred to as "number one" has rarely needed any attention from a comp. for months, although handling exactly the kind of work as formerly. But the bearers are lower, and the cylinder less by several sheets.

Let me cite another case, this time on a Miehle. The press is 50 by 40 inches and the job was twenty-four pages, 7½ by 5 inches, making a square sheet of 30 inches. The job was exceptionally heavy, but was well under the capacity of the press. Each page contained a large halftone block, with a few panels of type and a double border of brass rule. All blocks were sweated on solid metal and planed to .918. The order was 25,000. Before one hundred copies were off I was called to the press. The outer rim of the chase remained flat upon the bed, but the cross-

bars (although welded) had developed a degree of arch, and the furniture alongside the crossbars was marking. Furniture and spaces elsewhere did not suggest trouble. Upon inquiry the pressman admitted his cylinder was very large — eight sheets large, in fact. I was afraid I could not improve the form, for I could not see where improvement might be attempted. As only a small supply was to be printed, it was decided to struggle through for two thousand copies. The form had to be unlocked many times to put down the crossbars and furniture before the supply was obtained. The same press and the same man completed the job a week or so later, but before putting the form to bed, every block was underlayed with a thin sheet of card, equivalent to about four or five sheets of paper. Thus the same impression as before was obtained with a much smaller cylinder, and the remaining copies (23,000) were obtained without a recurrence of the trouble. Let it be noted that this form was higher than the bearers, and yet the cylinder was packed above the collars. This condition would be utterly impossible if the impression were unyielding, and it is not clear to me exactly how far this weakness is to be charged against bed or cylinder. As a mere layman, I suppose the bed is weaker. Since this yield does occur, the line of impression is altered from its theoretical position, and I contend there should be an allowance based upon the average working conditions of the press.

### AN AWFUL FATE DECREED.

O men who write things for the press,
If I could catch and chain
The proofreader around the neck
Out on some sandy plain,
And called you all with arms to come —
Clubs, pistols, guns and spears —
Pray, what would you all do to him,
In spite of all his tears? — *Baltimore Sun.*

I'd snatch him from that sandy plain
And with all the wrathy passions,
I'd drag him to some fog-veiled lake
Where agues draw their rations;
He there should pledge me in brown wine
Brewed in the festering marshes,
On Bentztown mudpies he should dine —
With frogstools a la Parehez.— *Anon.*

Forget the pistols, guns and spears,
Dear bard, they're much too tame;
And do not let his falling tears
Cut in upon the game.
'Tis best by far, if you would kill,
To starve him half to death,
Then feed him "potted chicken" till
His body sheds its breath.— *Milwaukee Sentinel.*

### JUST LIKE JOB.

"I notice," said the visitor, "that your sign reads: 'Job, Printing.' What's the comma in there for?" "My dear sir," replied the country editor, "that's a delicate way of conveying the information that we're running this business as Job might have run it. We have wonderful patience and forbearance." — *Catholic Standard and Times.*

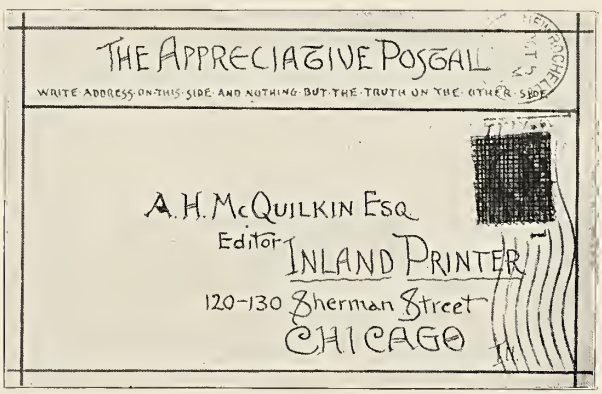
### NEW ELECTRIC LAMP BULB WHICH IT IS CLAIMED WILL BURN THIRTY-FIVE HUNDRED HOURS.

Consul E. T. Liefeld forwards from Freiburg an abstract from a Paris newspaper concerning a new electric lamp which, it is said, will revolutionize the present system of lighting. The article was wired from Vienna and reads:

An Austrian chemist, Dr. Hans Kuzel, has, after many years' hard work, succeeded in constructing a new electric lamp, which he calls the Syrius lamp. As is well known, incandescent gaslight is cheaper than electric light, because the filament wires of the latter are very expensive and the glass bulbs soon wear out. Doctor Kuzel has now invented a new substitute for the glow-thread, by forming out of common and cheap metals and metalloids colloids in a plastic mass, which can be handled like clay and which, when dry, become hard as stone. Out of this mass very thin wire threads are then shaped, which are of uniform thickness and of great homogeneity. These two characteristics are of great value in the technics of incandescent lamps.

The Kuzel or Syrius lamp hardly needs one-quarter of the electric current which the ordinary electric lamp with a filament wire requires. Experiments, it is asserted, have shown that the lamp can burn for thirty-five hundred hours at a stretch. Another advantage is that the intensity of the light of the new lamp always remains the same, the lamp bulbs never becoming blackened, as is now the case. The new lamp, it is said, will be put on the market next autumn.— *Consular and Trade Reports.*

THERE are a few scoundrels in Pollock who do not subscribe for this paper, who do all they can to injure us, but the devils are always borrowing it. If it were not like shooting mice with canister, we would turn the muzzle of our gun on them, exposing the critters, but they are too small, too small.— *Colfax (La.) People's Demands.*







POSTAL CARD DESIGNED BY GEORGE H. BETTS, NEW ROCHELLE, NEW YORK.
Original in gold bronze and colors.


VIRGINIA
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A. H. McQUILKIN, EDITOR.

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**One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.**

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to rejeet any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same ageneies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Cireus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

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## EDITORIAL NOTES.

DOUBTLESS the presidential brand of spelling reform is making headway, but not sufficiently to cause a noticeably increased demand for lower-case t's.

THE employing printers of London and Paris are exchanging visits for the purpose of having a good time. With his usual luck, John Bull has by far the best of this arrangement.

WHEN one buys a picture-postal giving views of his home town and finds it was made across the Atlantic, the notion that all the enterprise in the graphic arts is right here with us receives a rude shock.

WHY should the printerman be pessimistic? Heed not the wails of the Cassandras. The immortal Ben's prospective mother-in-law had "a grouch on him" because he was in business already overdone, for there were four papers on the continent. If Franklin made good in a world-wide, age-long way, there is abundance of hope for the more modest and less capable of this age.

PRICES seem to have mastered the problem of aërial navigation, for they soar with ease, and unendingly. An English maker of metal for the trade lets much light in on how raw material is being elevated. Accompanying the announcement of its latest raise in price of its products, the firm quoted the market prices for the metals it used on that date and those of a year ago. Here are the breath-taking figures:

| | To-day. | 12 months ago. | Increase. |
|---|---|---|---|
| Antimony ..... | £110 | £50 | £60 |
| Tin ..... | £187 | £147 | £40 |
| Lead ..... | £18 6s. 3d. | £13 15s. | £4 11s. 3d. |

While the American quotations are not at hand at the moment, the probabilities are they do not differ materially from these London figures. No amount of "trust busting" or improvement in processes in the type-making industry can keep down prices with the raw material taking such flights.

THE printer is very properly jealous of his recently acquired reputation for sobriety, as an Australian legislator recently discovered. In discussing the Government Printing-office, he called the employees drunkards and loafers, which roused their indignation. The solon sought refuge behind the privilege granted great men debating matters of State under the Speaker's eye; and the aggrieved ones could not take him before the courts for slander. They held a meeting, however, passed sizzling resolutions and made speeches in

which they denied the charge, declaring there were three times as many drunkards among legislators as among the printers. Probably because they thought their public well-informed on the subject, the outraged printers did not attempt to fix the proportion of loafers in the two classes.

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"THE OPEN HAND" and the "Itching Palm" will not be so objectionably obvious in Great Britain after the expiration of this year of grace.

# SECRET COMMISSIONS

*Money, Tips, or Presents.*

NOTICE is given to all Employés, Commercial Representatives, and others, that on January 1st, 1907, "The Prevention of Corruption Act, 1906," will come into operation, and anyone giving or receiving Commissions or Presents in connection with this Establishment, unless with the knowledge and consent of the Principals, will be liable to proceedings under the Act.

The Penalties provided by the Act are intended to put a stop to the practice of giving or receipt of Secret Commissions, the maximum penalty being Imprisonment with Hard Labour for Two Years, coupled with a Fine of £500.

*Published by* THE FEDERATION OF MASTER PRINTERS & ALLIED TRADES OF THE UNITED KINGDOM OF GREAT BRITAIN & IRELAND.

The Federation of Master Printers and Allied Trades of the United Kingdom is distributing a poster, a reproduction of which is appended, which shows that when the British Lion starts to make a reform he makes a very clean job of it.

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THE expert and thorough-going "journal for advertisers," *Printers' Ink*, has made an exhaustive study of want ads. and want-ad. mediums. Having daily papers particularly in mind, this high authority says with all the emphasis of machine italics, "the paper that carries the greatest amount of want advertising is the paper that is most widely read." It matters not whether the paper be high-priced or low-priced, a morning or an evening edition, the intuition of the army of occasional and apparently uninitiated advertisers leads them to the paper that is read. And there is the testimony of not a few newspaper managers that the bait of free insertions and premiums does not wean these advertisers from the best media. Out of the mouths of babes and children we learn wisdom, 'tis said. Advertisers should learn from these children, who have no expert advertising advisers, because they need them not. They are the people big advertisers aim to reach, and they know the publications that are read, and place their mite of advertising accordingly. So it is with trade-journals. Employees seeking situations make their announcements in the magazine they know the employers read and have confidence in, and vice versa. In short, if you want to have your ads. read, advertise in the media the readers use. These advertising neophytes are not canvassed personally, nor do they figure out the results, but, being primarily readers, they know with unerring accuracy the value each publication has in the eye of its public. That is, after all, expert knowledge of the highest order.

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### EDUCATIONAL NEEDS.

FEW there are nowadays with the hardihood to question that some way must be found whereby apprentice mechanics and artisans may secure an education supplemental to that which they receive in the shops. Wherever one goes among industrialists he hears some serious discussion and much "patter" about what is loosely called "technical education." That it should be vouchsafed the worker almost every employer is agreed, and in such company if one is bored or is seized with a desire to be facetious, he suggests that a technical college be founded for employers. This may have a humorous tinge in the ears of the man who has sweated, fought and won his place, but not so to some far-seeing commercialists and educationalists — the experts, if you please. In these days of multifarious and complex activities, the expert is bulking large — acquiring a position like unto that occupied by the prophets of old. Our captains of industry depend to a great extent upon the efficiency and accuracy of the specialists who advise them, for it is impossible for one brain to comprehend, let alone master, the details included in a great undertaking. So in the wider field of citizenship, the people must be content to be guided more and more by the wisdom of experts. In primitive communities, Tom, Dick and Harry and Aunt Mehitable sit in judgment on the district school teacher, and as he or she conforms to their ideas of how to "keep school" depends

the pedagog's continuance in office. Such conditions prevailed generally a few generations ago. Now they are found to exist only in very new or very backward settlements. The great mass have to accept for their children an educational program presented by specialists. The ordinary man hasn't even time to examine and understand it thoroughly, and frankly confesses himself amazed and nonplussed at what he mildly reprobates as "fads of the school sharps." While his children may not be so well grounded in some branches as he was, on the whole he finds them fairly well equipped for the life-work that is before them — much better fitted for the struggle than they would have been had they received education along the lines traveled by their father.

The layman is conscious that conditions have changed from what they were when he made his bow. While the circumstance has worried him much, and he may have been sufficiently alert in his line to keep up with the procession, he has not concerned himself about the innovations the new order have made desirable or necessary in the educational world. But this is exactly what the "school sharp" has been doing, and explains why the "fads" that are so unnecessary and mystifying to the layman ultimately bear good fruit. These experts are not always right and exhibit a tendency to be narrow and dogmatic, but results show that, all in all, they know what's what, and when it comes to advising the course educational effort should pursue, or forecasting the field it is likely to cover, their views are entitled to consideration.

Men with such credentials are urging that educationists abandon the defense of manual training in schools, experience having proved its worth, and endeavor to so widen the scope of the educational system that there will be machinery competent to prepare a citizen for a commercial career, just as efficient as the methods now employed to equip men for the church, law, medicine, or as officers of the army and navy. The history of educational activity shows a constantly increasing general acceptance of the idea that the schoolroom and the lectureroom should be devoted to the preparation of scholars and students for a vocation in life. This is the age of industrialism; advanced educationists hear the Macedonian cry from the business world, and prophesy that from now on they will be found ministering to commerce as they have heretofore catered to the professions. And when we look at it squarely, this is not an alarming change — it is, in truth, natural development, making our higher educational system of practical value — bringing it up to date. President James, of the University of Illinois, sees clearly the duty of educationists when he says: "We must prepare to train leaders in commerce and business and not merely clerks and bookkeepers. We must insist that the college and universities shall turn their attention to training men for the careers of railroading, banking, insurance, merchandizing, as they now do for law and medicine and engineering."

Surprising — startling, even — are his reasons for saying the colleges must make men ready for commercial careers. It is that the present-day captains of industry are woefully incompetent, and he uses our greatest industrial feature by way of illustration, thus: "Look at the condition of our railway system to-day. We have the greatest railways in the world; the fastest long-distance trains; the lowest long-distance freight rate; the ablest railway managers, and yet who will say that conditions are even approximately satisfactory from any point of view? Who does not believe that if our railroad men were better educated and trained as a class we should have a better managed railway system?

"It has grown clear beyond their abilities to grasp or control. * * * What do the long history of railway bankruptcy (over three-fourths of the railway mileage in this country has passed through bankruptcy in one form or another) and recent consolidation of railways mean except that a majority of the men who have been in charge of railways for the last fifty years have not understood their business? They managed so poorly that bankruptcy finally stared them in the face, in spite of such an abundance of traffic that at times they could scarcely move their trains. Take the whole system of trusts and combinations which is exciting such universal attention. Many are the conspiring causes leading to this marvelous development, economic, social and political. But no one can doubt who studies the question that one of the prime causes is the inefficiency, ignorance, lack of courage, and initiative enterprise of so many of our business men. Statistics show that a majority of the men who take up a business career fail. Messrs. Morgan, Rockefeller, Harriman, Hill, etc., are able men — marvelous men, but they are largely so, relatively speaking, because the average man engaged in business is such a small man. Like his counterpart in any other calling, he is timid, distrustful, resourceless, helpless in the face of a sudden crisis, ignorant, uneducated, untrained, even in his own business. And thousands go from one branch of business to another — failing in all alike. The people perish from lack of knowledge even as they did two thousand five hundred years ago, in the time of the Hebrew prophet."

If statistics count for anything, in no walk of life are there so many incompetents as among



Plate by The Inland-Walton Engraving Company.

Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.—*Pope.*

Photo by N. Brock, Asheville, N. C.

those who are " in business," and so Doctor James has reason to urge his fellow-educationists to follow the call of duty and reap a rich harvest in results. But he is not advocating the adoption of an untried principle, nor is he crying in the wilderness to a coterie of admiring but " unpractical " teachers. From the center of things commercial — Wall street — there arises a witness to bear testimony to the correctness of Doctor James's contentions. Among our younger financiers there is none who displays more of the earmarks of the student and publicist than Hon. Frank A. Vanderlip, former assistant secretary of the United States Treasury and now vice-president of the Great National City Bank, New York. This gentleman is of the opinion that unparalleled natural resources have helped American business men to achieve a success quite out of keeping with the amount of ability brought to the work. He also believes that in the years to come, the results will have a closer relation to the energy expended and the wisdom displayed. While our resources are far from reaching the complete development common in old-world countries, yet we are traveling in that direction at a rapid rate, and so for obvious reasons Mr. Vanderlip turns to Germany to learn how the coming curtailment of opportunity may best be met. Like investigators along other lines, he finds the source of German commercial greatness is in the extremely practical and thorough school system. He says:

" Any one familiar with the commercial life of Germany and who has seen the successes there built up out of a poverty of resources — successes perhaps not comparing brilliantly with some of our own, until one studies the difficulties that had to be surmounted in achieving them — must perceive there some elements of business ability superior to our own. There has been an astonishing increase of wealth and an enormous expansion in commerce in that nation. No one searching for the fundamental reasons why German commercial progress is relatively so much greater than that of other European nations, will fail to reach the conclusion that one of the greatest factors in that country's development has been the prompt and intelligent use which has been made of the schools. The Germans have to the highest degree made practical application of their learning. They have brought the true scientific spirit to bear upon their every-day problems. Industry and commerce have both profited in the largest degree. To-day we find in that nation, in spite of its lack of natural resources, preëminence in many industrial fields, a striking preëminence in foreign commerce, and a superior intelligence in the administration of finance. Those successes can all be, in the greatest measure, traced back to the schoolmaster."

From this general treatment of the subject, the tendency of the times and the reasons therefor are plainly shown, and each from his experience and observation can recall instances where a commercial course would have made the path much easier. Business men are anxious that their sons should be better educated than their fathers, and spend with a prodigal hand only to find that notwithstanding diplomas in the arts and sciences, the graduate has to learn the A B C of commercialism, and in doing so forget or unlearn much that was of importance in earning honors in the classics. So far as it goes, this sort of education is desirable, but it does not meet the needs of men who contemplate a business career. It would prove beneficial to themselves and society if they were afforded an opportunity to aspire for the degree suggested by Mr. Vanderlip — that of master of commerce.

While the consular service is maintained at great expense, and is undoubtedly helpful in advancing the foreign interest of many industries, there seldom, if ever, emanates from it a trade-making hint for those in the printing industry. Is this a result of the field being covered completely by our people, or is it due to the authorities not being posted as to the superiority and adaptability of American printing-trade supplies? The possibilities of so important an industry should not be ignored by our national drummers.

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### CRIMINAL TENDENCIES OF DAILY JOURNALISM.

THE New York *Independent,* which retains some of its religious flavor, feels outraged at the criminal tendencies of daily journalism. It is not the mere typographic and journalistic nastiness of the yellows that rouses our contemporary's ire, but the general newspaper disposition to regard the reputation of a man or woman as of little value if its wrecking will but add to the interest of a " red-hot story." In discussing this subject, it is fashionable to denounce the reporter as a cad and excuse the publisher on the ground that he gives his public what it wants and can not be expected to read all the " copy." The editor or publisher is beset with many difficulties, we freely admit, and his errors should be looked on with a charitable eye, but the reporter is still less blamable. His advancement or the retention of his position depends upon his ability to furnish as interesting reading matter as his foremost competitor on opposition papers. It requires more courage and more of the spirit of sacrifice for him to disobey orders and tell his chief that he will not besmirch a character than it does for a news-

paper to take the same stand. The latter has machinery for explanation and defense, as well as the sinews of war to battle for truth and decency, that the low-salaried reporter does not enjoy. Without saying so, the *Independent* understands this, for it talks straight to the proprietors and editors. It asks those functionaries of highly respectable journals like the *Sun* and *Post* of New York, and the *Tribune* and *Record-Herald* of Chicago, if they have done all they can to have their writers uphold a high and strict standard of honor. "If you have," our contemporary goes on, "is there nothing else that you can resort to? You are supposed to voice the opinion and the conscience of the American people. And you must know by now that that opinion and that conscience are getting very tired of this disgraceful buccaneering conducted under the flag of liberty of the press. In our own humble way we have various means of testing the public temper, and we assure you that unless you express and represent it in this matter, it will find some other way to make itself felt."

The "some other way" will be disclosed when an attack is made on the "home of a person unexpectedly powerful, with good, tiger-fighting blood in him, who will turn and take the bloodhound by the throat." Then the "sleek and dignified" proprietor of some American newspaper — perhaps a millionaire and *poseur* in philanthropic circles — will be hustled off to State prison for five or ten years. There is probably no class of business men more liberal or more broad-minded than those who preside over the destinies of our newspapers, and they doubtless think they have struggled mightily against this particular evil. They are not unconscious of the shortcomings of their profession; but neither is the public, and it is not inclined to give so much weight to extenuating circumstances as are newspaper men. The *Independent's* remedy — the striped suit and ball and chain — may not put in its appearance for a long time. When it does — if ever — reform will follow in hot haste, to be sure.

That aside, if the daily press would retain its dearest possession — influence and prestige — it should heed the *Independent's* warning. The public is growing tired of journals that make a feature of gossip verging on slander and ignore opportunities to be educational factors. If the daily press prefers to play the part of gossip-monger, rather than that of teacher, it must expect its outpourings and advice to be treated as the jabberings and vaporings of the neighborhood gadabout and pest. Thus the evil may cure itself — for prestige is vital to the press — even if the *Independent's* "influential man with the tiger-fighting blood" fails to materialize.

Written for THE INLAND PRINTER.

## PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. X.— BY N. S. AMSTUTZ.*



IT was stated in last month's article that the characteristics of Figs. 58 to 65 required special analysis, in order to bring out their predominating features. Such analysis having been undertaken, some results relating especially to the negatives are placed before the reader in this number. The promised micrograms, as microscopic enlargements are sometimes called, of the special tonal qualities found in the several figures, directly at the arrow points, associated with their letter — "S" for the shadows, "M" for the grays and "H" for the high lights, are also included and are placed side by side for comparative study.

It should be understood that these results are shown simply by way of analysis of the engrav-




FIG. 70.— Showing the same engraving used in the November INLAND PRINTER as "Fig. 59," reinserted here to show the tonal regions "H," "M" and "S" referred to in the accompanying article.

ings presented in the last issue, and not as specific criteria establishing definite dimensions of dots for actual practice. Enough can, however, be gleaned from the enlargements which will enable practical workers to form their own intelligent conclusions as to the directions in which improvements can be made. The pertinency of these articles will also become more clearly established by a careful study of the data which will be presented in a subsequent issue in relation to these tests.

Such portions of these data as will be most valuable when collected in the shape of a summary are to be presented in tabular form, the

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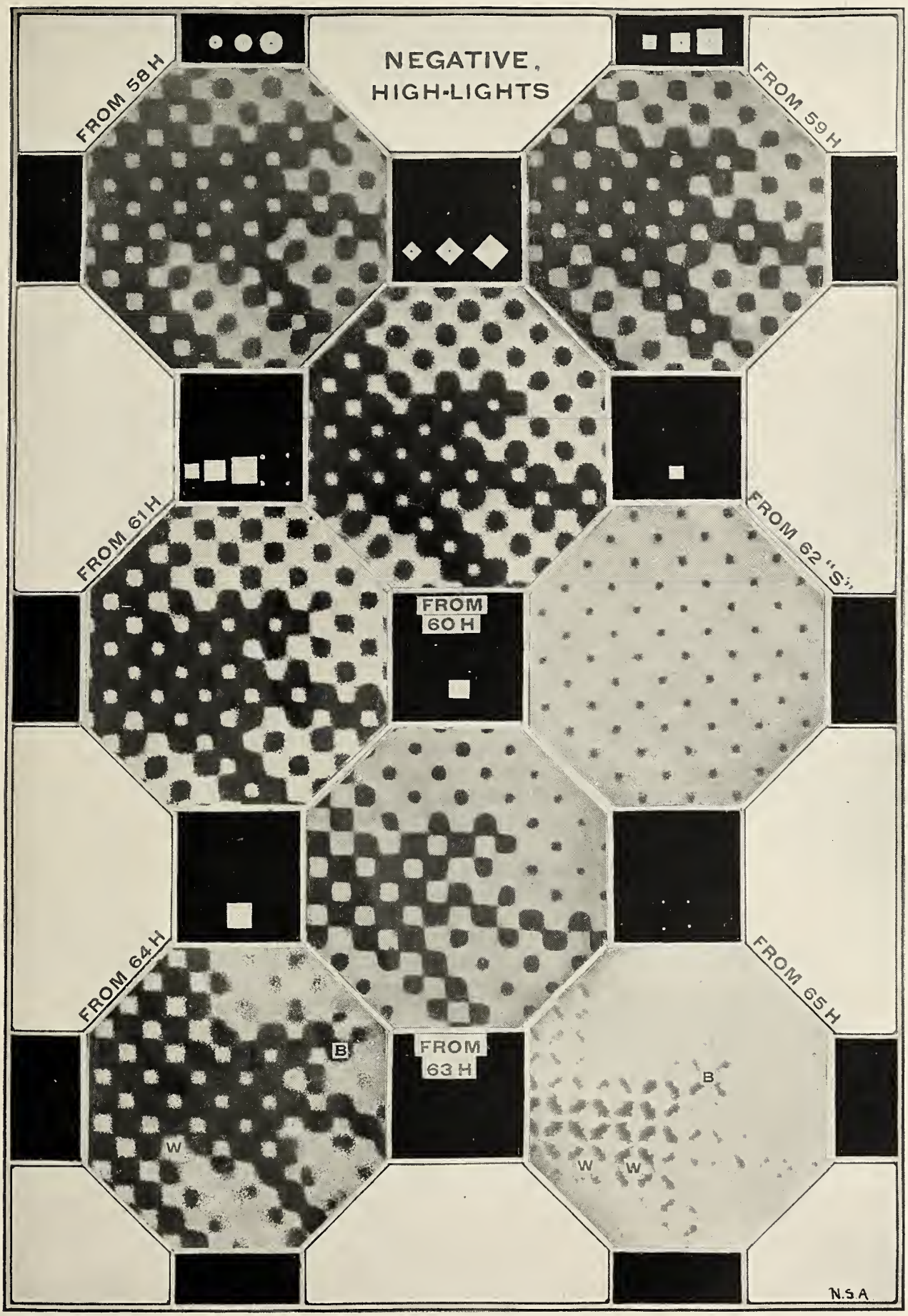



Fig. 71.— Negative, high lights. The stops used are shown in Figs. 66, 67, 68, 69 and 74. The exposures were: Smallest stop, 1 minute flash; medium stop, 7 minutes; largest stop, 1¾ minutes, and special stop, 1 second flash.

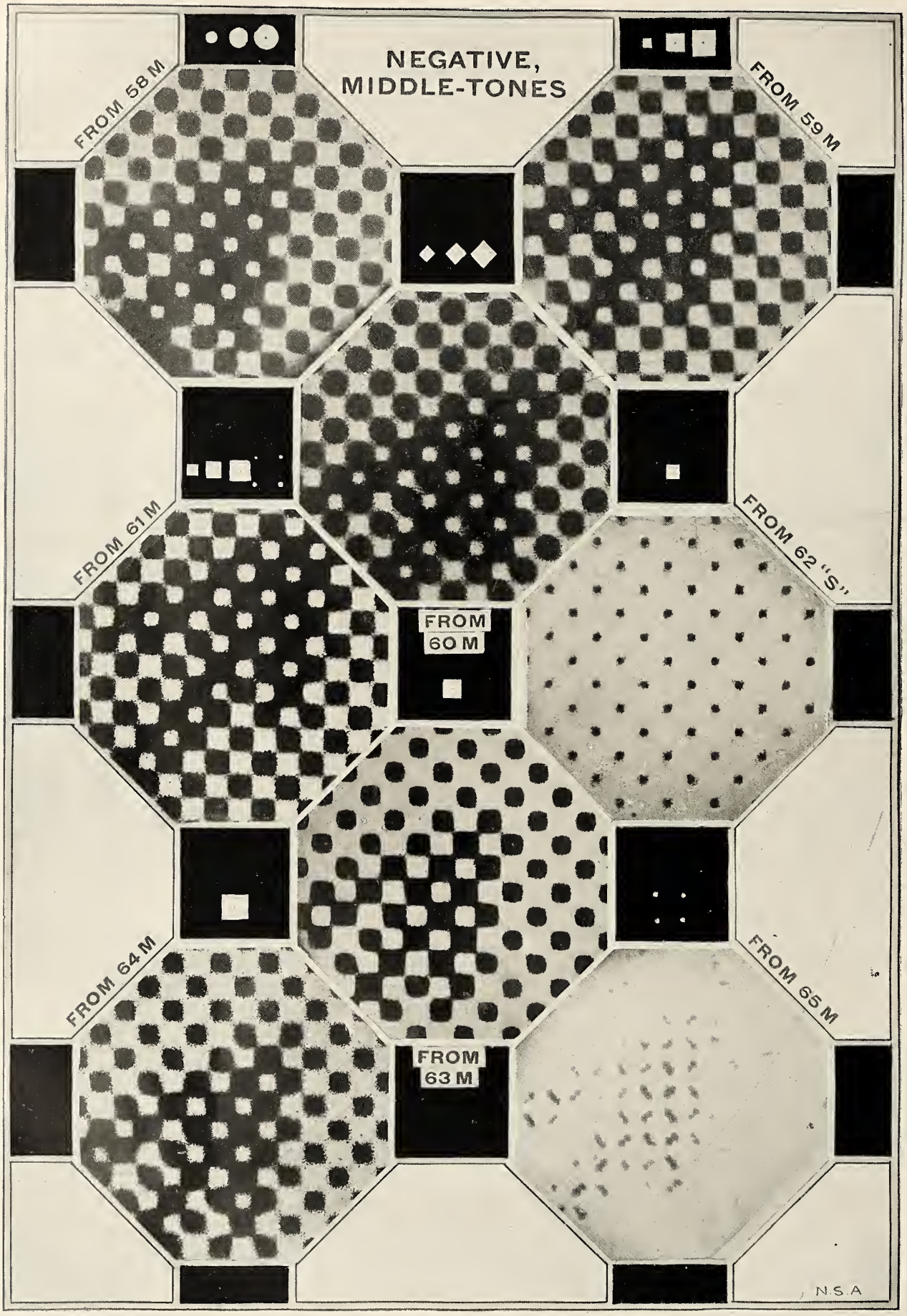



Fig. 72.— Negative, middle tones. The stops used are shown in Figs. 66, 67, 68, 69 and 74. The exposures were: Smallest stop, 1 minute flash; medium stop, 7 minutes; largest stop, 1¾ minutes, and special stop, 1 second flash.

prospective analysis will relate specifically to the negatives, enamel prints, etchings and engravers' proofs. No enlargements are given of the enamel prints; their data, however, respecting specific condition will be summarized.

One of the figures used in the November issue is again shown with a new progressive figure number. This duplication is to avoid the necessity of turning to a previous issue to see what portion of the subject analyzed is under consideration. The footnote accompanying the figure is explanatory and its presence will prevent any one being misled by the duplication. The engraved number, Fig. 59, which localized its former position, serves now to link its present use with the first. It is now known as Fig. 70.

The critical examination made of the specimens with a stereopticon microscopic projector, direct microscopic observation under magnifications up to 146 diameters and micrograms, as illustrated in the accompanying engravings, have disclosed some very interesting characteristics, which must be studied in the light of the fact that no cutting was done on any of the negatives.

A consideration of the mathematics involved in the projection of diaphragm aperture images onto the sensitive plate through the screen shows one that there is a change in screen pitch, or lines per inch, from that found in the screen itself. In the case of a 150-line screen having an opening of .00333 inch parallel to the screen lines, the projected image centers are enlarged from .00666″ to .00672″, changing the 150 lines per inch of the screen to 148.8 on the sensitive plate, with a separation of .3108 inch and a camera extension of 33 inches. In order to turn a screen pitch into lines per inch, it is only necessary to express the decimal as an improper common fraction, taking the integers as the denominator, and 1, with as many ciphers added as there are decimal places, for the numerator. Thus, $\frac{100000}{6\,7\,2}$; and then divide as usual, securing 148.8 lines per inch. This change of lines per inch is independent of the stops used, and depends only on the relation of screen distance to camera extension; the greater the separation and the shorter the extension, the greater the change of screen pitch and lines per inch will be. The change is, however, so small that for practical work, with fine screens, its detail consideration may be omitted.

The lines per inch, diagonal to the screen lines and counted parallel to the sides of the square dots of a 150-line negative, are 106 at a diagonal screen pitch of .00942 inch, and the transparent or opaque portions of a negative having square dots produced under the conditions mentioned, as applying to the specimens shown in Figs. 58 to 69 inclusive, must be read as *diagonal* values of the parallelism of the screen. Thus, when the dots are joined in the high lights and a transparent opening is as wide as a black square, the width of either one is one-half of the *diagonal* pitch of the screen effect and not one-half of the normal screen pitch.

When the negative opaque square dots of the high lights are the same in size (sides and area) as the screen openings, the percentages will be found as follows: Transparency, corresponding to the black dots of the engraving or printed, page 75, and the opacity twenty-five per cent. Such a negative will show white cross lines, which isolate the opaque dots from each other; they are found to be approximately one-seventh of the diagonal pitch in width. The distance one opaque dot is from its neighbor in a line perpendicular or parallel to their faces is about sixty-five per cent of the diagonal pitch, or almost twice the size of the opaque dots, and nearly the same distance as is found from the center of one screen line to an adjacent one.

If more workers on this side of the water were familiar with the Penrose system of stops and published tables, the consideration of the mathematical side of this subject would not tend to frighten a timid operator, because figures are used in considering the relation of one phase of the subject to another. However, to make the laws of screen distance, camera extension, lens aperture and screen opening more intelligible, without using formulæ and figured problems, it may be stated that using the (A) *same camera extension and aperture* and doubling the separation, halves the lines per inch, or doubling the lines per inch halves the separation. Using the (B) *same extension and lines per inch* and doubling the separation halves the aperture, or doubling the aperture halves the separation. Using the (C) *same extension and separation* and doubling the lines per inch halves the aperture, or doubling the aperture halves the lines per inch. Using the (D) *same lines per inch and aperture* and doubling the extension, doubles the separation, or halving the separation halves the extension. Using the (E) *same aperture and separation* and doubling the extension, doubles the lines per inch, or halving the lines per inch halves the camera extension. Using the (F) *same lines per inch and separation* and doubling the aperture, doubles the extension, or halving the aperture halves the lines per inch.

A consideration of the enlargements from Figs. 58 to 65 inclusive will now be given. Of these Figs. 71, 72 and 73 show micrograms of the negative, high lights ("H"), negative, middle tones ("M") and negative, shadows ("S"). These are enlarged about 40 diameters and are reproduced by 150-line half-tones. Above each

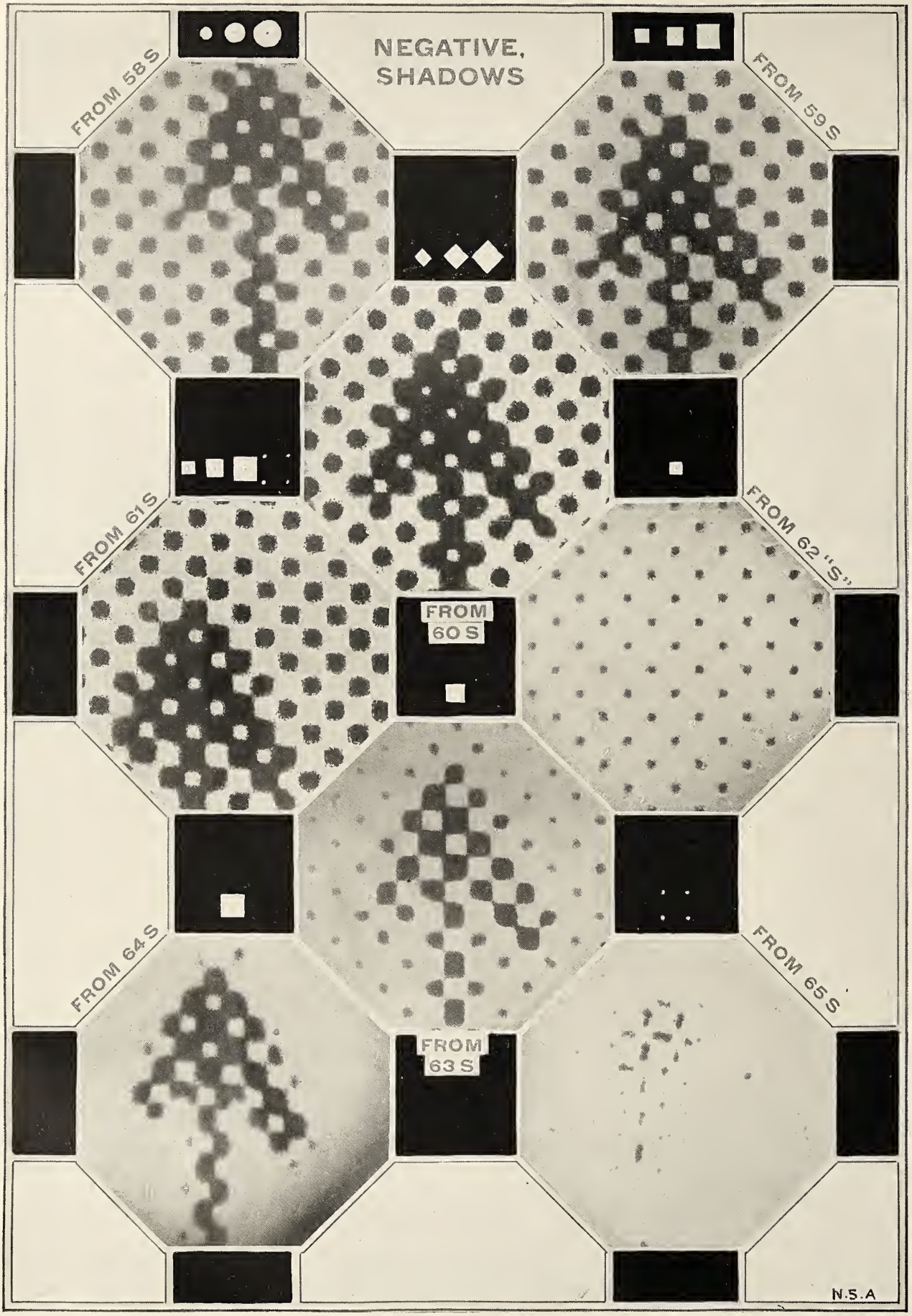



FIG. 73.— Negative, shadows. The stops used are shown in Figs. 66, 67, 68, 69 and 74. The exposures were: Smallest stop, 1 minute flash; medium stop, 7 minutes; largest stop, 1¾ minutes, and special stop, 1 second flash.

enlargement is shown the kind, position and number of stops which were used in making the negatives, and the designations "From 58 H," "From 59 H," etc., refer to the originals from which the enlargements were made. The numbers indicate the figure numbers shown in the November INLAND PRINTER, and the letters identify the tonal

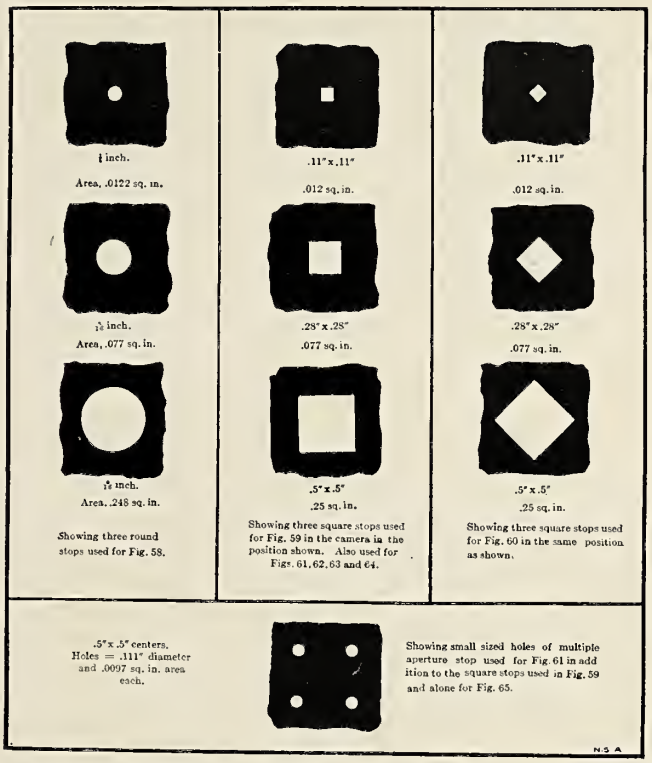



FIG. 74.— Showing the stops used for making the negatives of which Figs. 71, 72, 73 and 87 are enlargements. Originally shown as Figs. 66, 67, 68 and 69. Figs. 71, 72, 73 and 87 are enlarged about forty diameters.

regions to those similarly marked in Fig. 70 of this number and Figs. 58 to 65 of the number referred to.

The arrowheads can be distinguished on the enlargements. When one remembers the comparative exposures, which were one minute for the shadows, seven minutes for the straight or middle tones, one and three-quarter minutes for the high lights and one second special white paper flash for Fig. 61 only, with the multiple aperture stop, the enlargements become more intelligible. These stops are shown side by side in Fig. 74, with their relative sizes, etc., indicated. They were originally shown full size as Figs. 66, 67, 68 and 69.

The "58" round stops and the "60" diagonally placed square stops effect is quite similar, as the tendency is toward round images in both cases, while the "59," "61," "63" and "64," which were made with the square stops of the middle row of Fig. 74, show a better joining up and an improved square shape. Detail figures "62," "63" and "64" show how the dissected exposures affected the plates. In referring to these enlargements, it is important to avoid confusion. To this end, when necessary, the figure number of the group will be used with its distinguishing detail number affixed; thus: Fig. 71-58 H; 71-62 S; 72-60 M; 73-65 S; etc. The second number always linking the enlargement with the originals shown in the November issue, which bore the same designations.

Letters "B" and "W," shown on Fig. 71-64 H and 65 H, link together corresponding areas and also show respectively black and white negative dots, which, obviously, in the engraved and printed page translation will be reversed, the black negative dot becoming a white one and the white or transparent negative representation changing to a black printing relief area.

It is also interesting to note how the 65 H, 65 M and 65 S were affected by the one-and-three-quarter minute exposure of the multiple-aperture stop; these in connection with Fig. 71-64 H, show how the four holes assisted in joining up the corners of the dots of the "61" enlargements. The "64" H, M and S enlargements show how the large aperture affected the formation of the shadow dots and a comparison between 62, 63 and

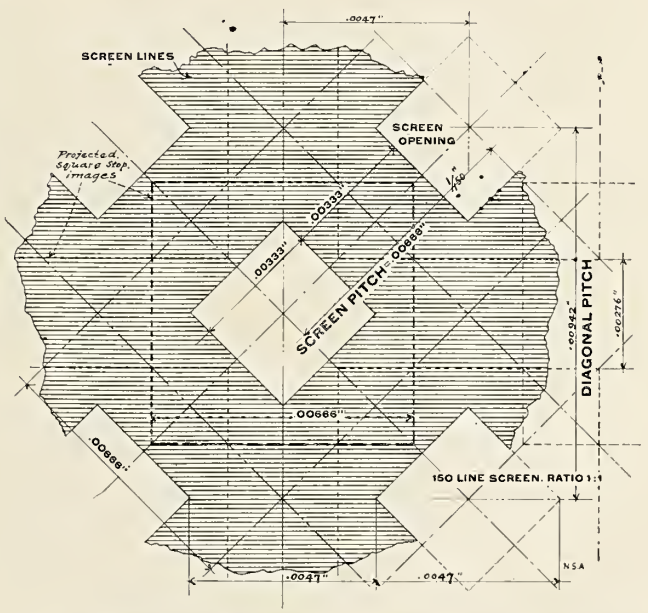



FIG. 75.— Showing the dimensions of a standard screen of 150 lines per inch, having the transparent openings of the same width as the opaque lines, hence a ratio of 1:1.

64 reproductions clearly shows the interrelation of the several stops and exposures, as shown in the composite effect of 59. This is disclosed more in the shadow and middle-tone negatives of Figs. 72 and 73.

Where it is remembered that the white paper shadow flash of 62 S, shown on Figs. 71, 72 and 73, received a one-minute exposure, and in addition seven minutes of 63 S and also one and three-

quarter minutes of 64 S, one is able to form a fair deduction as to how the smallest dots of 62 S became enlarged to those shown in Fig. 73-59 S, of which they are the detail exposures. It is a bit difficult to understand just why the two comparatively weak effects of Fig. 73-62 S and 63 S should produce an isolated black dot of the size shown in Fig. 73-59 S, but not so difficult to grasp this growth in the middle tones of Fig. 72, where 62 S, 63 M and 64 M combine to form the composite exposure of Fig. 72-59 M. The high lights of Fig. 71 also show a characteristic similar to the shadows, for one wonders how it was possible for the combined effect of 62 S, 63 H and 64 H of Fig. 71 to have produced the isolated black dots of Fig. 71-59 H. Fig. 72 shows the same series as Fig. 71, but the reproductions are from the negative middle tones (" M "), enlarged

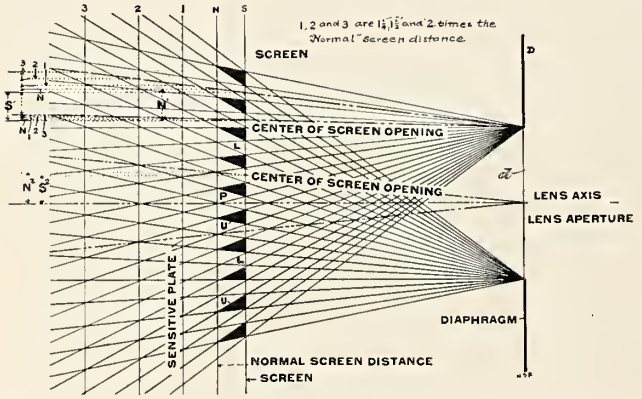



Fig. 76.— Showing the same difference between actual and effective screen pitch (S2 and N2), whether the beam of light comes from the center or edge of the diaphragm opening. Also showing normal, 1¼, 1½ and 2 times normal screen distances. L=area of greatest illumination. P=penumbra or graded shadow area, and U=umbra or greatest shadow section.

the same diameters. Fig. 73 shows a similar series of the high lights (" H ") enlarged to the same extent.

No specific deductions can be made until the entire series of enlargements of the engravings, the engraver's proof and printed-page effects are published in subsequent issues, as manifestly the space available would not permit of all of these enlargements appearing in one issue, hence the final analysis of the predominating characteristics must be deferred for a season.

In the meantime, however, it will be possible for the processman to see what actual negative characteristics are like and to form fair conclusions as to the beneficial effects of certain treatments which will suggest themselves to him.

In order that the optical laws may be laid hold of more fully and their relation to the formulæ of Table No. V, shown on page 222, the diagrams from Figs. 75 to 79 inclusive have been made at no small expense of time, and it is hoped they will materially assist in making the fundamentals of the photographic optical phases of half-tone work better understood by the practical man and place him on an advantageous plane.

The busy worker must perforce acquire almost all his theoretical knowledge " after hours," so that it is important that he lay a proper founda-

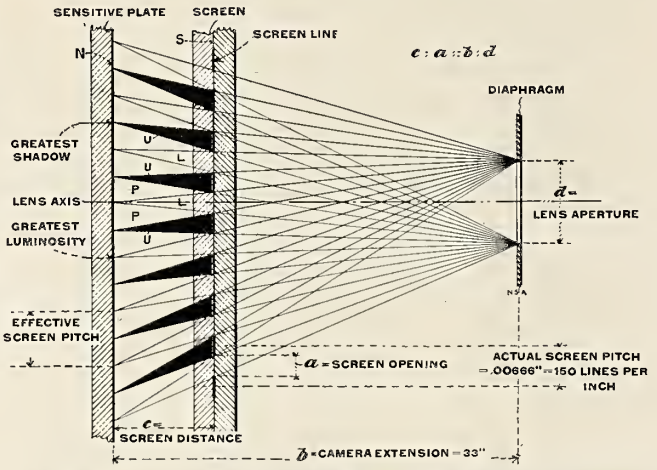



Fig. 77.— Shows the normal screen distance, the symbols representing screen distance, screen opening, camera extension and lens aperture.

tion on which to build what is erroneously called " book knowledge." One must also differentiate in the method of treatment somewhat, because a large majority of readers are practical, strenuously engaged processmen, on whom it would be a reflection as to their every-day adaptability, were one to specifically dogmatize about the various phases of research work as it is applied to investigations in the process engraving field; hence the necessity of presenting the results as thoroughly

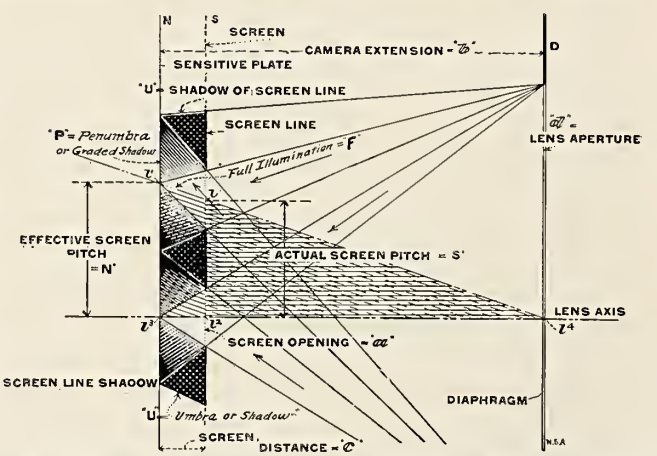



Fig. 78.— Shows the formation of graded screen line shadows and actual and effective screen pitches.

as possible, in such a manner that each worker is allowed room in which to use his own judgment and draw his own conclusions based on his every-day experiences and the data presented as the results of conscientious investigation.

Fig. 75 shows the data relating to a 150-line screen, in which the screen opening is as wide as are the black or opaque lines, hence it has a ratio

of 1:1. The images of a square stop are also shown in dotted lines. As curious as this transposition of a square image projected through a square opening is, twisted 45 degrees from the aperture side, it may be explained by pointing out that adjacent images on the ground glass overlap at their corners, causing a more rapid action in the silver of the sensitive plate at this point than in a position corresponding to the intersection of the two sides of a screen opening; this increase of illumination thus causes a square image to be formed at 45 degrees to the screen opening.

Fig. 76 shows how the same difference in screen pitch is produced, whether the beam of light comes from the center or edge of the lens aperture. The letters $N^1$ and $N^2$ refer to the tion, and the graphic representation of the symbols c, a, b and d, used in the formulæ of Table No. V of page 222. The letters L, U and P are the same as described under Fig. 76. It is well to keep in mind this optical condition, which is so important in the photo-technology of half-toning. The shadow of the screen line is conical and at a point beyond the apex of the shadow the line itself has no more direct effect on the image, but only a passive one, in that the intensity is partly modified; but as stated, no direct effect — direct shadow — is any longer available, just as in the case of an eclipse of the sun, when the observer on the earth is within the conical shadow of the moon a total eclipse results, and if on the other hand the distance between the earth and the moon

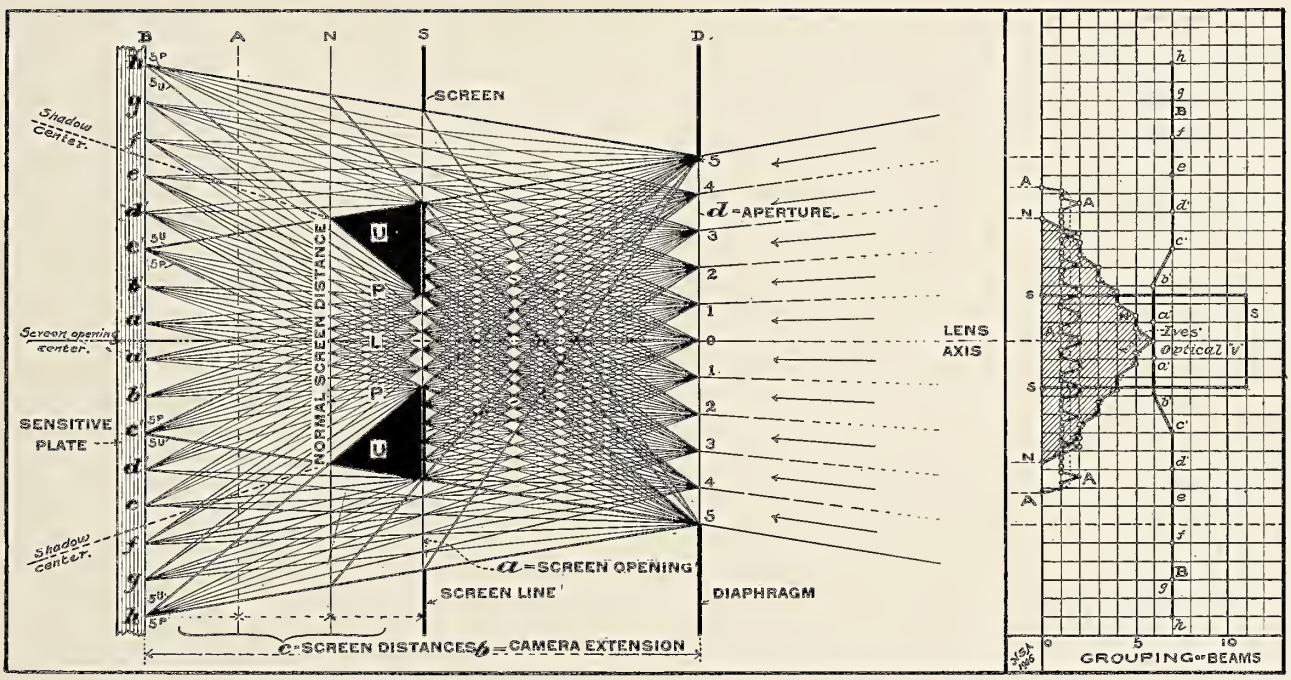



Fig. 79.— Shows the grouping of beams of light in forming graded screen line shadows at normal, twice normal and three times normal screen distance.

effective pitch at normal screen distance and letters $S^1$ and $S^2$ designate the screen pitches. In addition, changes from normal screen distance are shown as one and one-quarter, one and one-half, and two times the normal distance by the figures 1, 2 and 3. The letters between the shadow cones indicate the variations in luminosity; "L," the greatest illumination, "P," the penumbra or graded shadow, and "U," the umbra or line shadow. The difference in screen pitch between the actual and effectual is but about four lines per inch less in a 150-line screen at a separation of .879″ and a camera extension of 33″. A shorter extension and coarser screen would make more difference. D represents the diaphragm, S the screen and N the normal separation.

Fig. 77 shows only normal screen distance, the position of greatest shadow and greatest illumina- is greater than the apex of the moon's conical shadow, it is impossible to see a *total* eclipse, but an annular one will be seen. If the observer is above or below the conical shadow, then the eclipse will be a partial one, the shadow forming a crescent on the sun's face. In the case of the annular eclipse an observer will see the shadow of the moon smaller than the diameter of the sun, and in consequence observe an annular ring of the sun projecting beyond the moon's shadow. Such a phenomenon exists in the optical projection of an image from a stop opening (the sun) around the sides of a screen line (moon) through screen openings located on each side thereof by an imaginary observer, located at the apex of the shadow, when a total "eclipse" would be noticed if the similitude was carried out to the extent of having a round opaque area of the screen. As the screen

than the stop aperture and a partial " annulus " is seen, as shown by line B in the diagram at the right-hand side of Fig. 79, wherein the portion from b′ to b′ has less illumination than the portions beyond these points. Letters D, S and N represent, respectively, the diaphragm, screen and sensitive plate.

Fig. 78 carries the matter of graded shadows farther and shows shaded areas reaching from the shadow cone apex " U " to the apex of the cone of greatest luminosity " F." The differences of the lines per inch on the screen S, and the sensitive plate N, are also shown by two right-angled triangles, the distance between points 1 and $l^1$ showing the change of screen pitch when $l^4$, $l^3$ represent the camera extension and $l^2$, $l^3$ the screen distance. The letters D, S and N refer to the same parts wherever used.

Fig. 79 shows graphically how the beams of luminosity from d, group themselves around the apex of the illumination cone L, and gradually reduce in number as the shadow cones U are approached, when considered on the plane of normal screen distance N, also how they distribute themselves at twice and three times this normal distance at A and B.

The line N with curve N shows the formation of the Ives optical " V." This diagram will, it is believed, show to processworkers important optical phenomena with which many are not now familiar.

The aperture is shown uniformly illuminated by assumed beams of light at 0, 1, 2, 3, 4 and 5; 0 stands on the lens axis and the numerals appear above and below it. The disposition of the beams on the sensitive plate is shown comparatively by letters a′, b′, c′, d′, e, f, g and h occurring above and below the lens axis. Beams can proceed from 5 through all the screen openings and proceed to 5 U and 5 P, in their course producing L and P through the partial intervention of the screen lines, and where the lines predominate to suppress the beams, shadows (U) are formed. This diagram does not show quantitative values of the beams as to luminosity, but it does show how they group themselves on each side of the illumination cone L. The actual shadow conditions, as well as the effects of diffraction and irradiation require, for their analysis and observation, special laboratory appliances, constructed for this specific purpose. It is hoped these may be investigated in the near future.

*(To be continued.)*

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PHOTOGRAPHIC contact prints in black or sepia D'Nunzio paper in various sizes of the Brock pictures which appear in this number and in past numbers of THE INLAND PRINTER may be obtained through The Inland Printer Company. Prices on application.

Written for THE INLAND PRINTER.

## QUALITY OR QUANTITY?

BY ARTHUR K. TAYLOR.

AS in so many other affairs of life, the question comes up in the printing business whether our efforts shall be in the direction of quality or quantity. For those in the craft who are endowed with an artistic temperament the matter is settled out of hand — they could no more settle down to a dull routine of work on a dead level of characterless mediocrity than they could change their personalities. For them each different job presents an opportunity to put in it a certain amount of individuality, and their product is a part of their personality. To them a large part of their reward is the satisfaction that comes from work well done. Should it appear to a mercenary plodder that the pecuniary reward of the artist in the craft seems somewhat inadequate, in the humble judgment of the writer any commiseration on the subject would be largely wasted, for the artist printer's daily round of employment carries with it a joy and a satisfaction that the mere making of money will never produce.

But to a vast majority of the craft, those who are in it simply as a money-making proposition, it becomes a question for serious consideration — whether to do a rather ordinary class of work and do quantities of it or to essay a very much higher grade of custom and be content with doing less but at a higher rate. While there is much to be said on both sides of this question, it seems to the writer that financially the advantage in most instances lies somewhat with the larger quantities of the ordinary grade of production. But it must not be understood that by the term ordinary grade "sloppy" work is meant. There is a certain class of work that can be and is done satisfactorily by the average printer; this work requires no keen artistic discrimination, no nice selection or matching of colors to insure harmonious results — it represents that large division of commercial stationery, forms, blanks and other plain work, which if done neatly and accurately is satisfactory for every requirement of the customer. This work, entailing as it does a minimum of loss of time in the submitting of proofs and the consequent small amount of charges in the composition, and also the facility with which it is passed through the pressroom makes it possible for it to be produced at a less expense than is the case in the higher grade of work. Aside from the feature of the smaller cost of manufacture, it is probable that the aggregate cost of the stock used in the ordinary grade of work will range somewhat greater than distance is increased the shadow becomes smaller

that used by the same general equipment employed on more artistic work. As the percentage of profit added to the cost of stock is one sure source of revenue, this helps to throw the advantage with the cheaper grade of work.

The ordinary grade of work as compared to the high art quality has in it so much less of exacting requirements the opportunities for going wrong are correspondingly reduced, making the loss by spoilage less on the cheaper grade of work.

In addition to the saving in the cost of labor, there is a certain advantage that the ordinary grade of work has over the more difficult kind in the ease with which stock may be secured. Dealing almost exclusively with the standard every-day materials, many of the annoying delays are eliminated that are incident to procuring stock sold only by those houses who represent the manufacturers in their own territories. This is especially true of cover-papers that are to-day made in almost endless variety of grades, colors and finishes, and it is not always easy to match the sample that the exacting customer considers precisely what his particular job requires.

In point of cost of equipment there is not such a wide divergence between the office fitted to do the regular run of work and that equipped to turn out work of a higher order of excellence; yet, generally speaking, it is easier to keep a shop well filled with the ordinary work than it is to build up a sustained, even trade of printing that appeals to discriminating customers only. The fixed charges being practically the same in each case, as a general proposition the indications would seem to point to the every-day run of work as being the most profitable.

If it is decided what grade of work is to be your forte, stick to it. If you make plain work your line of trade do not let the seeming profit of an especially difficult job tempt you to seek it. Let the high-class work go to the art printer — he knows how to do it, and while he may make some money on it, it will not probably be much more than you would lose if you tried to turn it out, and then on the other hand you can have the satisfaction of knowing that you can make more money from the plain work than your high-art competitor could on the same work with his more painstaking and higher-priced workmen.

### AN UNLUCKY TRANSMUTATION.

"George, I'm going to take a brief vacation."

"What's wrong?"

"Why, I wrote that that fiery Kentuckian, Cunnel Saunders, has a head that is none too large for the brain that fills it."

"Well?"

"The intelligent compositor has changed 'brain' into 'bran.'"— *Cleveland Plain Dealer.*

### NEW ELEMENT DISCOVERED.

Consul R. S. S. Bergh, of Gothenburg, reports the discovery of a new element by a Swedish scientist. He writes:

It is reported that J. R. Rydberg, professor in physics at the university in Lund, Sweden, has a new theory about chemical elements. In working on the same he came to the conclusion that there must be an element having less atomic weight than any element heretofore known, in fact, only a small fraction of the atomic weight of hydrogen. It is further stated that such an element, the electron, was known before, but that Professor Rydberg has discovered that it does not consist of any separate kind of material. It is thought that the consequences of this will be very important, and will lead to the discovery that metals are not simple elements but are composed of electrons. It will follow, also, that electron — as the new element is called by Professor Rydberg — is a universal gas, which at all events forms an atmosphere which prevails throughout our solar system. It is also expected that the new discovery will lead to full scientific explanations of many things which up to date have remained doubtful or unexplained, as, for instance, the magnetic storms in connection with the sun-spot periods, the northern lights, the terrestrial magnetism, etc.— *Consular and Trade Reports.*

### COMPREHENSIVE.

Some "home-made" advertisements are quite amusing when they get into print, says an exchange. Here is the soul-thrilling announcement of an enterprising Nova Scotia merchant just as he keeps it standing in his own town paper:

A. B. FORREST,
Dealer in
Soft and Hard Coal, Ice Cream, Wood,
Chocolate Caramels and Tar Roofing,
Lime, Cement, Perfumery, Nails,
Putty, Spectacles, and
Horse Radish.
Plumbing, Gas Fitting and Undertaking in all its Branches.
Hides, Tallow and Maple Syrup. Fine
Gold Jewelry and Silverware,
Salt, Glue, Codfish and
Gent's Neckwear,
Steam Fitting and Fire Extinguishers, Undertaker and
Confectioner.
Diseases of Horses and Children a
Specialty.

—*Printers' Ink.*

### HOW IT IS DONE.

We always enjoy and look for something curious in non-technical descriptions of the processes of newspaper production. We were therefore not disappointed in opening a copy of the summer number of the quarterly paper of the Church Army, wherein is given an illustrated account of the working of the Army printing-office at Cowley, near Oxford. When the writer gets to the machine room, he says the big rotary machine on which the *Church Army Gazette* is printed is the pet of the whole establishment. He then goes on: "The paper unwinds into the machine, a broad clean strip. Once fairly in the clutches, it is pulled to and fro, *rolled on by inky rollers*, and out it comes the other end, printed and folded, at the rate of 10,000 copies per hour." The italics are not those of the writer.— *Printers' Register.*


FAIRY TALES
Copyright - 1906 - N BROCK

Written for THE INLAND PRINTER.

## INSERTING HALF-TONES IN STEREOTYPE PLATES FOR PERFECTING PRESSES.

BY FRED W. JAMIESON,

Secretary, the Post Publishing Company, Leavenworth, Kansas.



N most of the hundreds of newspaper offices where the web perfecting press has supplanted the flat-bed, the publisher has long since encountered the difficulty of reproducing half-tones satisfactorily by the stereotyping process. This of course applies particularly to the publisher of the small town daily.

The big dailies long ago solved the problem of printing half-tones satisfactorily, but the men who have accomplished the feat are either too busy or are not inclined to impart their information for the benefit of the fellows who are still printing smudgy half-tones or leaving them alone altogether.

We are using a Goss Tandem perfecting press and recently decided to issue a special edition, which must of necessity be copiously illustrated and preferably with half-tones. Outsiders who had seen "inserting" done, gave us a vague idea of the manner in which a half-tone plate is inserted in the stereotype plate, and it was left to our mechanical force to experiment, and the result is a very satisfactory and simple manner of doing the work which gives excellent results.

The publisher who has a perfecting press requiring only one plate for each page has a big advantage over the fellow who must duplicate his

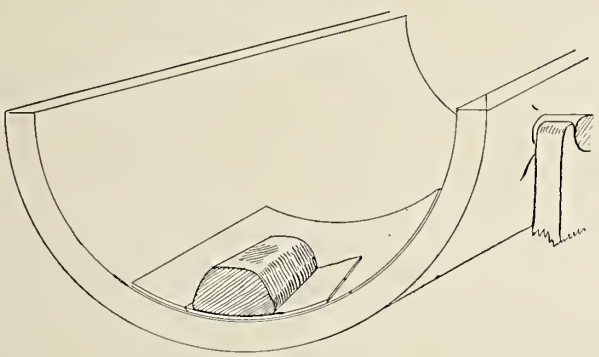


FIG. 1.— Showing method of bending plates.

pages, for the latter must have duplicate half-tones. The method of inserting half-tones in use in this office is so simple and so cheap that we feel an obligation to impart the details of the work in as simple a manner as possible to brother publishers who have never tried the work. Any pressman or intelligent stereotyper can do this work, and the materials required cost but a trifle.

The first step, of course, is to bend the zinc or copper plate to the same curvature as the turtles or curved stereotype plates. This is not done, however, until the cut has been stereotyped in its proper place in the form. In making the matrix of a page with a half-tone in it we always take the plate off its base and put it in the form on a metal base — we use common plate bases. It is built up to the required height, a little over type-high, with dry cardboard backing. Then the wet flong is laid over the form and beaten or rolled in the usual manner, and before shoving into the steam table we cover the cut evenly with a piece of smooth, light cardboard. This gives it a little more impression.

When the form is drawn out of the steam table, take the cut out and bend it in the following manner: Clean out the casting-box and lay a piece of heavy cardboard in it and place the cut face down on this cardboard, which protects the face of the cut. Be sure to have the cut face down and laid so that when bent to conform to the curvature of the box the curvature will be from the top to the bottom of the cut. Now take a short block of well-seasoned hard wood which has had its face evenly planed off to a curvature corresponding to the curve of the box, and placing this on the back of the cut, give it a few blows with a heavy hammer or mallet and the plate will easily bend. When you think it is curved about right, remove the cardboard and lay the plate in the box and see if it is true. Copper plates are difficult to bend if the job is attempted with the plate as it comes from the platemaker. We found it necessary to remove the temper, which is easily done by heating the plate to a cherry red over a blue gas flame and then quickly dropping it into cold water. This makes the plate pliable and does not injure the half-tone stipple.

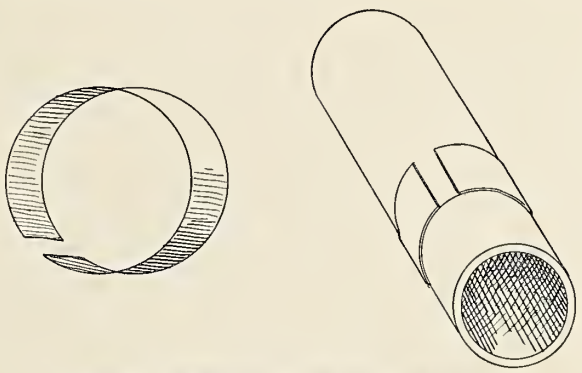


FIG. 2.— Showing ring and method of bending.

The next step is to solder several tin rings to the back of the plate. These are made from strips of heavy tin, 2 inches long and ½ inch wide. These can be formed into rings by bending around a small piece of gaspipe or an old bolt, as shown in Fig. 2. Choose a piece of pipe or bolt large enough to allow a small gap in the ring when it is bent.

A supply of these rings can be made and kept on hand.

Now take an old knife and scrape the plate clean in large spots at the four corners, and in the middle if the plate is a large one. To these scraped plates apply a little soldering acid. This is made by allowing some scraps of zinc to dissolve in 5 cents' worth of muriatic acid. Don't inhale the fumes, and keep putting in zinc until the color is clear and the acid no longer attacks the zinc. This amount will last a long time.

Now take a common tinner's soldering iron and heat it quite hot, so that it will quickly melt

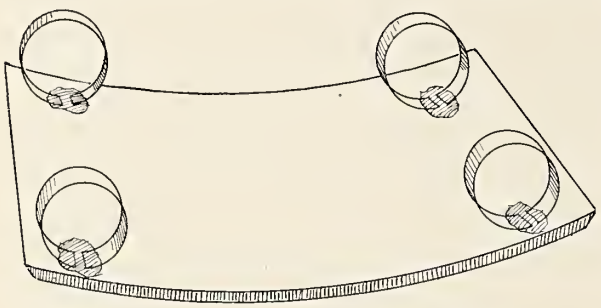


Fig. 3.— A plate ready to be inserted.

solder. If it is a new one it must first be tinned. This is done by heating it hot, scraping the point down smooth and clean with a file or knife-blade and then rubbing the iron down into a lump of sal ammoniac, which can be purchased at any drug store for 5 cents. Drop some solder on the sal ammoniac and rub the hot iron into this, turning the iron over and over, and in a moment or two it will be nicely coated with solder. It is now "tinned" so that molten solder will cling to the point of the iron. If the iron gets overheated or "burned" it can be retinned in the same manner. We heat ours in the fire under the metal-pot.

Having a good hot iron and the rings ready, it is but a few minutes' work to complete the job. Brush a little soldering acid over the ring where it gaps open and hold it, gap down, on one of the clear places on the back of the curved cut. Now get a little solder on the point of the hot iron by holding it against a stick of solder. Then press the point of the iron over the gap in the ring and the solder will immediately flow off and adhere to the ring and the plate, making a perfect union. It is even better when a little solder is rubbed onto the plate first and the ring set on to this coat of hot solder and then soldered from inside as at first.

There is a little knack to this work which is easily acquired. The principal requirement is a hot iron, well tinned.

When all the rings deemed necessary have been put on, their purpose becomes quite obvious. The matrix, bearing the impression of the cut, is put in position in the casting-box and the curved plate is placed in its own impression. The lid of the box is then brought down, and naturally it strikes on the rings and forces them down, at the same time forcing the plate into its position in the matrix so firmly that when the "pour" is made no metal can run under the face of the cut if it is accurately curved. The box is then tilted up and the stereotype metal poured in the usual manner. When the stereotype plate is removed from the box it will be found that the half-tone is neatly and firmly imbedded in the face of the plate and at just the right height. Sometimes a thin skim of metal will get onto the face of the cut where the curvature was slightly imperfect. This can be easily picked off with the point of a knife.

Some pressmen use a different method, whereby little pegs held in place by sealing-wax take the place of the rings. Plates inserted in this way, however, frequently pull off in the press.

It would appear as though a plate inserted near the top or bottom of the page would not stay in place. We found it necessary in some instances to support the cut in its place before the lid came down, by putting a little paste on its face and then pressing it into place in the matrix. If the lid of the box is lowered carefully it will not displace these cuts. Fig. 4 is a sectional view of the casting-box, showing the plates in position on the matrix. Fig. 5 shows the lid locked down and the rings compressed, holding the plates firmly in place.

Half-tones inserted in this manner will print beautifully. After the run is off and it is neces-

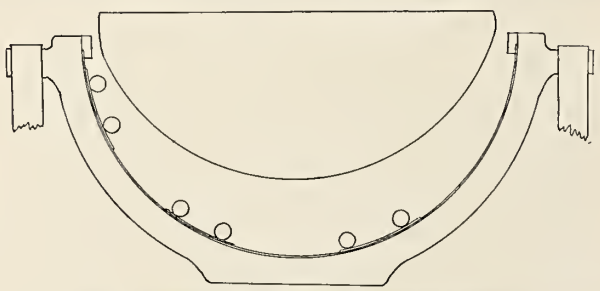


Fig. 4.— Sectional view showing plates in position.

sary to remelt the stereotype plate, take a rag saturated with gasoline and wash the cuts thoroughly and when dry dust into them a little powdered plumbago. This will prevent metal from sticking to the face of the cuts while they are in the molten metal in the pot. The cuts, when freed, will float on top of the metal and can be fished out and rubbed clean, when hot, with a thick rag. It is not a bad idea, after soldering on the rings, to wash the face of the cut clean and dust with plumbago. This will prevent the sticking of any thin skim of metal that may get under the cut.

All this takes a great deal more time to tell

than it does to do the work. After a little practice a stereotyper should be able to curve his plate and attach the rings in three or four minutes.

Zinc cuts of exceptional hardness should be bent while heated quite hot. An 85 or 90 screen gives the best results for inserted half-tones on the ordinary press, but we have printed screens as fine as 100 to 130 mesh very nicely.

We believe our method of bending the plates is original and it is certainly more satisfactory

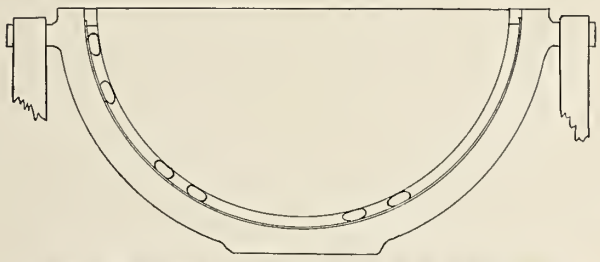


FIG. 5.— Sectional view showing effect of lid locked down.

than the use of tinner's rollers, which usually give an imperfect curve.

It is a good idea to leave white space at the top and bottom of the cut in the form so that a ridge will be raised in the matrix, forming a better lodgment for the plate later.

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**DOOLEY ON INK — HALF STINK, HALF PERFUME.**

"No, sir, as Hogan says, I care not who makes th' laws or th' money iv a counthry so long as I run th' presses. Father Kelly was talkin' about it th' other day. 'There ain't annything like it an' there niver was,' says he. 'All th' priests in this diocese together preach to about a hundhred thousand people wanct a week, an',' he says, 'all the papers preach to three millyon wanct a day, aye, twinty times a day,' he says. 'We give ye hell on Sundahs an' they give ye hell all the time,' he says. ''Tis a wondherful thing,' he says. 'I see a bar'l iv printers' ink goin' into a newspaper office, an' it looks common enough. A bar'l iv printers' ink, a bar'l iv linseed ile an' lampblack, with a smell to it that's half stink an' half perfume. But I tell ye if all th' dinnymite, lyddite, cordite, an' gun cotton in the worruld wuz hid behind thim hoops there wudden't be as much disturbance in that bar'l as there is in th' messy stuff that looks like so much tar,' he says. 'Printers' ink! A dhrop iv it on wan little worrud in type,' he says, 'will blacken th' fairest name in Christendom or,' he says, 'make a star to shine on th' lowliest brow,' he says. 'It will find its way into millyons iv homes an' hearts an' memories, it will go through iron dures an' stone walls an' will carry some message that may turn th' current iv ivry life it meets, fr'm th' Imperor iv Chiny to th' baby in th' cradle in Hannigan's flat,' he says. 'It may undo a thousand prayers or start a millyon. It can't be escaped. It could dhrag me out iv me parish house to-morrah an' make me as well known in Pekin as I am in Halstead sthreet, an' not as fav'rably. To-day th' pope may give me no more thought thin he gives "Kelly, th' Rowlin' Mill Man." To-morrah he may be readin' about how great or bad I am in the *Popylo Romano*. It's got Death beat a mile in levelin' ranks.'

"'Yes, sir,' says he, 'th' hand that rocks th' fountain pens is th' hand that rules the worruld.'"— *P. F. Dunne.*

**MARK TWAIN WANTS IT SIMPLIFIED.**

ADDRESS DELIVERED AT THE ANNUAL DINNER OF THE ASSOCIATED PRESS.



AM here to make an appeal to the nations in behalf of the simplified spelling. I have come here because they can not all be reached except through you. There are only two forces that can carry light to all the corners of the globe — only two — the sun in the heavens and the Associated Press down here. I may seem to be flattering the sun, but I do not mean it so; I am meaning only to be just and fair all round.

You speak with a million voices; no one can reach so many races, so many hearts and intellects as you, except Rudyard Kipling, and he can not do it without your help. If the Associated Press will adopt and use our simplified forms and thus spread them to the ends of the earth, covering the whole spacious planet with them as with a garden of flowers, our difficulties are at an end.

Every day of the three hundred and sixty-five the only pages of the world's countless newspapers that are read by all the human beings and angels and devils that can read are those pages that are built out of Associated Press dispatches. So I beg you, I beseech you — oh, I implore you — to spell them in our simplified forms. Do this daily, constantly, persistently, for three months — only three months — it is all I ask. The infallible result? Victory. Victory all down the line. For by that time all eyes here and above and below will have become adjusted to the change and in love with it, and the present clumsy and ragged forms will be grotesque to the eye and revolting to the soul.

Then we shall be rid of phthysis and phthysic and pneumonia and pneumatics and diphtheria and pteradactyl and all those other insane words which no man addicted to the simple Christian life can try to spell and not lose some of the bloom of his piety in the demoralizing attempt. Do not doubt it. We are chameleons, and our partialities and prejudices change places with an easy and blessed facility, and we are soon wonted to the change and happy in it. We do not regret our old yellow fangs and snags and tusks after we have worn nice fresh uniform store-teeth a while.

Do I seem to be seeking the good of the world? That is the idea. It is my public attitude; privately I am merely seeking my own profit. We all do it, but it is sound, and it is virtuous, for no public interest is anything other or nobler than a massed accumulation of private interests.

In 1883, when the simplified spelling movement first tried to make a noise, I was indifferent to it; more — I even irreverently scoffed at it. What I needed was an object lesson, you see; it is the only way to teach some people. Very well; I got it.

At that time I was scrambling along, earning the family's bread on magazine work at 7 cents a word, compound words at single rates, just as it is in the dark present. I was the property of a magazine, a 7-cent slave under a boiler-iron contract. One day there came a note from the editor requiring me to write ten pages on this revolving text: "Considerations concerning the alleged subterranean holophotal extemporaneousness of the conchylaceous superimbrication of the ornithorhynchus, as foreshadowed by the unintelligibility of its plesiosaurian anisodactylous aspects."

Ten pages of that. Each and every word a seventeen-jointed vestibuled railroad train. Seven cents a word. I saw starvation staring the family in the face. I went to

the editor, and I took a stenographer along, so as to have the interview down in black and white, for no magazine editor can ever remember any part of a business talk except the part that's got graft in it for him and the magazine.

I said, "Read that text, Jackson, and let it go on the record; read it out loud." He read it: "Considerations concerning the alleged subterranean holophotal extemporaneousness of the conchylaceous superimbrication of the ornithorhynchus, as foreshadowed by the unintelligibility of its plesiosaurian anisodactylous aspects."

I said, "You want ten pages of those rumbling, great, long summer thunder-peals and you expect to get them at 7 cents a peal?"

He said, "A word's a word, and 7 cents is the contract; what are you going to do about it?"

I said, "Jackson, this is cold-blooded oppression. What's an average English word?"

He said, "Six letters."

I said, "Nothing of the kind; that's French, and includes the spaces between the words; an average English word is four letters and a half. By hard, honest labor I've dug all the large words out of my vocabulary and shaved it down till the average is three letters and a half. I can put one thousand two hundred words on your page and there's not another man alive that can come within two hundred of it.

"My page is worth $84 to me. It takes exactly as long to fill your magazine page with long words as it does with short ones — four hours. Now, then, look at the criminal injustice of this requirement of yours. I am careful, I am economical of my time and labor. For the family's sake I've got to be. So I never write metropolis for 7 cents, because I can get the same money for city. I never write policeman, because I can get the same price for cop. And so on and so on. I never write valetudinarian at all, for not even hunger and wretchedness can humble me to the point where I will do a word like that for 7 cents. I wouldn't do it for fifteen. Examine your obscene text, please; count the words." He counted, and said it was twenty-four. I asked him to count the letters. He made it 203.

I said, "Now, I hope you will see the whole size of your crime. With my vocabulary I would make sixty words out of those 203 letters, and get $4.20 for it; whereas for your inhuman twenty-four I would get only $1.68. Ten pages of these skyscrapers of yours would pay me only about $300; in my simplified vocabulary the same space and the same labor would pay me $840. I do not wish to work upon this scandalous job by the piece; I want to be hired by the year." He coldly refused.

I said, "Then, for the sake of the family, if you have no feeling for me, you ought at least to allow me overtime on that word 'extemporaneousness.'" Again he coldly refused. I seldom say a harsh word to any one, but I was not master of myself then, and I spoke right out and called him an anisodactylous plesiosaurian conchylaceous ornithorhynchus, and rotten to the heart with holophotal subterranean extemporaneousness — God forgive me for that wanton crime; he lived only two hours.

From that day to this I have been a devoted and hard-working member of the heaven-born institution, the International Association for the Prevention of Cruelty to Authors, and now I am laboring with Carnegie's Simplified Committee, and with my heart in the work.

Now then, let us look at this mighty question reasonably, rationally, sanely — yes, and calmly, not excitedly. What is the real function, the essential function, the supreme functions of language? Isn't it merely to convey ideas and emotions? Certainly. Then if we can do it with words of fonetic brevity and compactness, why keep the present cumbersome forms? But can we? Yes.

I hold in my hand the proof of it. Here is a letter written by a woman, right out of her heart of hearts. I think she never saw a spelling book in her life. The spelling is her own. There isn't a waste letter in it anywhere. It reduces the fonetics to the last gasp — it squeezes the surplusage out of every word — there's no spelling that can begin with it on this planet outside of the White House. And as for the punctuation, there isn't any. It is all one sentence, eagerly and breathlessly uttered, without break or pause in it anywhere. The letter is absolutely genuine — I have the proofs of that in my possession. I can't stop to spell the words for you, but you can take the letter presently and comfort your eyes with it. Here it is:

> Miss ——— dear freind i took some close into the armerry and give them to you to Send too the suffrers out to California and i Hate to truble you but i got to have one of them Back it was a black oll woole Shevyott With a jacket to Mach trimed Kind of Fancy no 38 Burst measure and passy menterry acrost the front And the color i woodent Trubble you but it belonged to my brothers wife and she is Mad about It I thoght she was willin but she want she says she want done with it and she was going to Wear it a Spell longer she ant so free harted as what i am and she Has got more to do with That i have having a Husband to Work and slave For her i gess you remember Me I am shot and stout and light complected i torked with you quite a spell about the suffrars and said it was orful about that erthquake i shoodent wondar if they had another one rite off seeine general Codision of the country is Kind of Explosive i hate to take that Black dress away from the suffrars but i will hunt around And see if i can get another One if i can i will call to the armerry for it if you will jest lay it asside so no more at present from your True freind.
> i liked your
> appearance very Much.

Now you see what simplified spelling can do. It can convey any fact you need to convey; and it can pour out emotions like a sewer. I beg you, I beseech you, to adopt our spelling, and print all your dispatches in it.

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### WHOSE FAULT WAS IT?

It is dangerous sometimes for a journalist to write in parables. For instance, the London correspondent of a Manchester paper sent the other day a humorous account of the renewing of the hands of the great clock of parliament. It ran thus: "A well-known character, who has lived in Westminster all his life, and is familiarly known to many Londoners as 'Ben,' underwent a serious operation this morning. As Westminster Hospital was too full to allow of him having a bed, the operation was carried out by two doctors in the open air, and in the presence of a large crowd. Both of Ben's hands were taken off — successfully and rapidly. A new pair will be provided for him." The news editor put this item in a prominent position among the day's painful occurrences, next to a paragraph headed "Maniac Kills Seven," and gave it the following headline: "Operation in the Open Air — Big London Crowd Watched Man's Hands Taken Off."— *Printers' Register.*

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THIRTY-ONE ideas for letter-head designs for 50 cents — this has reference to "Specimens of Letter-heads, No. 2," published by The Inland Printer Company. Send for a copy.

Written for THE INLAND PRINTER.

## FLOATING CITIES AND THEIR NEWS SERVICE.*

### THE PRINT-SHOP ON THE SEA.

BY NICK J. QUIRK.



THE iconoclastic hammer of scientific progress has destroyed another ideal of the seeker for solitude who, until recently, could "flee from the madding crowd" and isolate himself from the doings of the world for a few days at least, far out on the bosom of the broad Atlantic, secure from the metallic tick of the stock tape, the political quarrels of nations, baseball news and the latest morsel of society scandal.

That one place for mental rest exists no longer, for it has been invaded by Marconi's wireless telegraph system so that an Atlantic liner is in constant touch with the



OFFICE OF THE "CUNARD DAILY BULLETIN."

market, the Associated Press and the world's affairs in general. Even yellow journalism penetrates the traveler's retirement and though lacking red, blue and "yaller" headlines, it is none the less a chip of the old block so popular with the masses in our cities. Here the broker no longer escapes the stock quotations, the fleeing banker the cry of pursuers or the prizefighter his mouth contests, for the "Wireless" transmits and receives everything that can be printed in a daily newspaper. While many war-ships publish papers at sea mainly relating to official duties, they are scarcely regarded as newspapers, and it remained for the Cunard Steamship Company to inaugurate the first daily newspaper ever printed on board ship. The S.S. Etruria of this line, famous for the shuttlecock regularity of her voyages, which seldom vary more than three hours from her schedule, was chosen for the experiment, and a creditable though brief account of passing events was printed in a little pamphlet of four pages called the *Cunard Bulletin*. So popular proved this service that similar papers were established on other ships of that line, though greatly improved, and the paper was enlarged, until now the more important ships of the company publish a handsomely dressed paper of thirty-two pages containing the latest news, current illustrations and a strong line of advertising.

The title now reads *Cunard Daily Bulletin*, with subheads for "Marconigrams Direct to the Ship."

It seems wonderful to receive news at sea resolved from the wandering air and caught on a needle-point, items of importance flashed from the stations at Poldhu in Cornwall or Siasconset, Nantucket, the ethereal waves carrying them picked up by the ships' operators, and their stories transposed for the editor in his floating sanctum. Leaving the pruning shears of this important person, the copy is rapidly set by the "comps." and proof submitted to the editor. After correcting, it is run on two presses, folded and delivered to many passengers before they leave their berths.

Like other dailies ashore the *Bulletin* does not depend on daily happenings alone, for the average reader wants other matter in his paper than bald news; so the contents are varied by stories, articles on miscellaneous topics, puzzles and even poetry.

The *Cunard Daily Bulletin* is printed on fine coated paper and a collection of the successive issues is valued as a souvenir of the trip.

When the new express steamers Lusitania and Mauretania are in commission next year their equipment of devices for safety, speed and news-gathering will be a revelation to the public, and remind one of Bellamy's dream of "Looking Backward."

The two ships will be the largest, fastest and most luxuriously furnished ever planned or realized, besides remarkable as being the heaviest portable objects on the earth. Their seventy thousand horse-power turbine engines will be a leading attraction for even laymen, as they are the largest ever constructed and will drive these 790-foot ships, each having four propellers, at the railroad rate of speed of thirty miles per hour.

To safely dock these ships, which will draw thirty-seven and one-half feet of water, the United States Government is dredging a new channel at New York which will be forty feet deep, two thousand feet wide and eight miles long.

It will be called the Ambrose Channel, and be the most brilliant waterway at night in the world. The red and white floating gas-buoys on each side of the fairway, lightship, beacons and range lights will cost $320,000 to install, and will form a lane of light spectacular in its impression to the vision of the stranger approaching the harbor at night.

* Copyright, 1906, by N. J. Quirk.

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### HIS FIRST HUNDRED-DOLLAR BILL.

The world was mine, my heart stood still —
I owned a hundred-dollar bill,
I drew it from the bank that day;
They cashed the check I got in pay
For weary days of irksome toil,
For hoeing, plowing up the soil,
For milking cows, for mowing hay,
For doing anything they'd say.
And now I have a million; yet —
That happy moment I regret —
The moment when I felt the thrill
From that first hundred-dollar bill.— *The Brooklyn Eagle.*

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### A RED-HOT WEEKLY.

At Brighton and at Blackpool a tug has appeared and attracted thousands of people to the sea front by a splendid display of fireworks; then, when the excitement was at its height, a large set piece, forming the words: "Read the *Weekly Dispatch*," burst into view, a flight of rockets went up, and the tug steamed away.— *Progressive Advertising, London.*

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### OVEREDITED.

The official organ of Kiangsu, the *Nan-yan-kwang-pao*, ceased to appear on August 9, but by the order of the Viceroy the paper will resume publication. For economical reasons the services of eight editors were dispensed with.— *Shanghai Mercury.*




From painting, copyright, 1906, by Nick. J. Quirk.

AMBROSE CHANNEL AT NIGHT, 1907.

(A PRINT-SHOP ON THE SEA.)

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

## WHAT IS A WILY SNORE?

*To the Editor:* CORINTH, MISS., October 17, 1906.

In a recent write-up of a millinery display in one of the stores in this city I wrote an article, proof of which is enclosed. The copy was as the proof reads, except in the paragraph about the capture of the bird. I had it, "and but for the snare of some wily Bushman, etc.," and the compositor set it as shown in proof. It passed the proof-reader unnoticed and created no end of amusement at our expense, also at the expense of the advertiser.

Thinking it good enough to print I send it to you.

KENNETH F. BEERS, PUBLISHER,
*The Daily Corinthian.*

### RARE AUSTRALIAN BIRD EXHIBITED AT RUBEL'S.

Not so many months ago a rare Argus pheasant of brilliant plumage enjoyed the freedom of a far-away Australian thicket, and but for the wily snore of some rude Irishman, might yet have done so.

However that may be, this beautiful specimen of arnithology, measuring six feet from tip of wing to tip of wing and six feet from beak to t p of tail, is on exhibition at Rubel's store, and is well worth the seeing.

The commercial value of this bird is measured by the number of its quills, which sell for 75 cents each.

## A NEW DEPARTURE.

Have salt within yourselves and peace one with another.— Mark 9:50.

*To the Editor:* NEW YORK, N. Y., Nov. 12, 1906.

A number of employing printers of New York met during the month of November, 1906, to discuss the general situation of their trade — after the last grand effort of the Typothetæ to restore the ancient patriarchal order of business life. It was freely conceded that this militant organization had utterly failed in its endeavors and had left many of its followers in a state of distraction. Even the most passionate defenders of the Bourbon-policy of the Typothetæ, which culminated in the haughty refusal of its officers to receive a workingmen's committee of conciliation, recognize its defeat. The most prodigal expenditure of money could not raise a non-union reserve army wherewith to defeat the army of union workingmen. The eager youngsters who had been mustered into the service of the Typothetæ mostly played hide-and-seek with their foremen and "the devil" with types and machines.

The question was asked whether it would be better to drop the militant organization and to form a new one for peaceful ends, or to fall into stolid pessimism and to leave the promotion of trade interests to others. The minds of the average employers appeared disabused and freed from false conceptions and wrong understandings of the situation. Therefore their hearts were opened, and they gave evidence that common sense — that is, the individual sense for the common weal — had not vanished. Fear and care, the parents of selfishness, had merely darkened their judgment, and, these clouds being dispelled, they resolved to try again and to organize a new employing printers' body for the advancement of prosperity and peace within their craft. This is a new departure in America, which elevates the printers upon a higher plane than they have stubbornly held for forty-five years. Now let us see whether the author of our religion will redeem His promise, "Blessed are the peacemakers." I am sure that even the Methodist Book Concern knows by this time the biblical truth, "Where envying and strife is, there is pi* and evil work."

NEW METHODS.

The first proposition was that the new society should follow the lines of the existing board of conciliation between the newspaper publishers and the union. However, it was conceded after some consideration that this cumbersome and costly machinery could and would not guarantee peace in the workshops. Modeled after the English act of arbitration, it imposes on the parties to a collective contract the duty of submitting their disputes to arbitration. This may be quite useful in the trenchant questions of throwing up existing or forming new contracts. But great convulsions do not come often, and therefore the English plan is of limited usefulness and doubtful in operation. From 1896 until 1901 only 113 cases came before the English boards of conciliation, 80 were settled and 33 left to strike.

Besides, there is a ludicrous clumsiness and expensiveness connected with such a board of conciliation. Some time ago the German newspaper publishers of New York had a dispute with their men on the question of how large an output should constitute a fair day's work. The commissioner of the board, Mr. Driscoll, and the vice-President of the international, Mr. H. Miller, had to travel from the Far West and stop in New York during the period of the session. The officers of the local unions, with their witnesses, as well as the complainant publishers, had to lose several days. Passionate speeches were made by the interested parties. Long-winded dissertations on the merits of the case were presented by the experts. In the meantime, the gentle Rt. Rev. Dr. Potter had to devote his precious hours to the study of the mysteries of the craft, just to learn about as much of the difficulties of composition as any boy knows after a year of apprenticeship. Finally, the Bishop rendered a decision which the compositors took home with a grin, and then they did as they pleased. What is an arbiter's verdict without a power to enforce its obligations? Looking at these proceedings in a satirical mood, they remind one of the celebrated process about the ass's shadow in the ancient city of Abdera. It is time that our people discard the fiction that workshop justice must be preserved by outsiders who know nothing about workshop life and are ignorant of trade custom and the intricacies of mechanical manipulations. Nobody but the men employed in the trades can establish trade justice. Let us have the courage of our convictions.

A BETTER WAY.

What the printers — nay, what all skilled trades — need is an authority established by their representatives

* The text says "confusion" = pi.

domiciled within their midst to settle disputes under existing contracts in the American way, *in the presence of complainants and defendants.* Employers and their officers as well as employees are apt to disregard common rules, and there must be a recognized board within the reach of any injured member to lodge his complaint. How can an incited pressfeeder or an excited compositor or a wronged employer call together in his behalf a national board of conciliation? After we have a common rule we want no arbitration, but justice for all with malice toward none. The absence of trade courts to decide disputes arising from labor contracts in the presence of all concerned makes futile all efforts toward elimination of what is termed class hatred. The one-sided organs of justice, instituted by the trade-unions themselves, are well-meant efforts toward a good end. But although their decisions are in most cases reasonable from their viewpoint, they are the ever-sprouting source of that acrimony which embitters even good union employers, and there are many who feel in their hearts as workingmen feel, although they own plants.

The daily intercourse between the workingmen themselves, as well as their individual and corporate dealings with foremen and superintendents, is fraught with bickerings and quarrels. The wide scope which unionism gives to evil inclinations develops the bad traits of the human character, and invariably exaggerates trifles to appear like principles. Instead of calm discussions there is acrimony of speech and temper that often degenerates to persecution and violence. Union grievance committees are pestered with complaints of ignorant and selfish men, who creep under the union shield to cover sinister ends and petty animosities against their own fellow workingmen. Employers unwilling to appear in labor courts in which they have no part, are handled as if they were evil intentioned from the start. Foremen, being nothing more than human beings with likes and dislikes, can not please all their union friends and be just to their employers. Circumstances compel the most of their class to act the part of the steward described in Luke 16: "What shall I do? for my Lord taketh away from me the stewardship. I can not dig. . . . I am resolved what to do, that when I am put out of the stewardship, they may receive me in their houses." Who will deny that the foreman is the scapegoat of all deviltries perpetrated by low-minded workingmen in the name of the union?

Union executive boards are fully aware of the difficulties of unionism arising from its abuse by ignorant men. But they must put up with internal difficulties as long as their unions are compelled to be mainly militant organizations. Suffering from the modern mania of curing all social difficulties by legislation, they try to meet the evils arising from the defects of human nature by enacting rules upon rules. Thus it comes to pass that there are a legion of shop rules which hamper friendly intercourse. That government is the best which governs least, is an adage which applies also to trade governments. If statute books could improve mankind, then the Talmud must have made angels of those who believe in it. It has at least a million of rules regulating everything that has occurred in human life for several thousand years.

Is it necessary to call attention to the crop of misery that grows on the morass of our business life without common justice? Pettifogging and one-sided justice incite retaliation. Everybody wants to get square with everybody, and nobody is square because there is no common measure of squareness. Journeymen, foremen and employers are harassed and outlawed without meeting their accusers eye to eye. Employers blacklist journeymen and foremen, throwing their families into distress without compunction. Laborers boycott employers, and are often led to acts which their ficers deplore, saying: Such is war. Capital punishment — that is, the penalty of death in the business sphere of life — is without compunction pronounced. Coteries of employers as well as employees fairly enjoy to undo their adversaries. And all of these people claim to be animated by some high motives which sanctify their acts.

When bitterness of speech and feeling lead to crimes, which are in most cases unprovable, then the victims of their self-created business conditions look to our established courts for redress. Injunctions are provided and set aside, according to the likes and dislikes of judges. This is because our legal system has not at all developed the statute on labor contracts, while it has produced a most wonderful array of laws on mercantile contracts. At least a million of pages are filled with rules and decisions pertaining to the exchange of commodities. About ten pages treat on the exchange of labor. The ancient Roman spirit still prevails which treats labor contracts as a subdivision of the law regulating contracts on the hire of chattels, animals or lands. As if men were hired like machines!

This view of the labor contract was sufficient for the Romans, and is, perhaps, sufficient for a farming population. But it will never do for an enlightened industrial people, because the object of the labor contract — mechanical skill, etc.— is attached to the person of the party of the second part. The employer wants the "virtues" of the employee in the sense of I Cor. xii, and the statutes should not treat the exchange of human virtues like the exchange of land or animal virtues. A God-forsaken philosophy — that of the *laissez-faire* school — has tried to talk it into the heads of the "common lot" that this Roman view imparted some dignity to the producing classes. They did not see it, and trade-unionism grew together with a cloud of rules and regulations through which a fair-minded employer can no longer see the object.

Although lawyers and statesmen, overshadowed by the English political economy of the past century, have neglected the labor contract, it must be as evident to them as it is to the plain man that the labor contract is for the masses of people the pivot of existence. What are the varied, elaborate, complicated, intricate contract laws for the exchange of commodities to the working classes? Nothing. Generations come and go without ever coming in contact with them. But their whole life and the welfare of their families hinge on the labor contract, and yet the law has no sense for their most urgent needs. Is it a wonder, then, that the workingmen, finding themselves neglected by State and Church and left to the mercy of bosses, formed close unions to defend their rights? That, like a herd of persecuted horses, they stick their heads together and kick with their hind hoofs at whomsoever approaches them?

By this time all civilized countries have conceded the collective contract as a social necessity. If, then, the powers that be have not provided for trade courts to decide disputes arising under collective contracts, what remains? Self-governing people must help themselves and establish these courts by virtue of their inherent right to govern themselves. Besides, the history of industry proves that outsiders — that is, rulers, priests or politicians — can not meet the manifold exigencies of industrial life. The State can only set the forms of justice. None but the trades themselves know what is right and wrong in their province. Would any one of us printers intrust the New York Legislature with the task of regulating the life in the print-shop?

At this point, then, must begin the labors of the peace-




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Denver, Colo.

A COLORADO TROUT STREAM

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makers in the printing trade. Without seeking their own, they must provide a representative body whose delegates meet the delegates of the workingmen's union for the purpose of declaring the law — that is, forming the collective contract. Then both parties must elect an equal number of printers, who meet at stated times to try all cases of disputes under the rules. Then the employers and labor unions retire as the voting people retire from the political field after election. If every complainant is obliged to hand in a written statement of his case two-thirds of all grievances will disappear. There is to be no arbiter. Two chairmen from both classes govern the sittings. Let them first endeavor to settle each case by persuasion, then in regular form, but only at the presence of an equal number of judges from both camps. Inability to agree on a verdict is deemed equal to a dismissal of the case. Upon insistence of the parties, a new court may be constituted, as we often select a second or third body of jurymen to try the same case over again. Of course, the formation of a superior court must be held in view.

If the New Yorkers succeed in planting this "mustard seed," it will grow to be a tree whose branches will cover the United States, and that through its own innate worth. Because, firstly, the seed comes from Him above, "who is not the author of confusion, but of peace." Secondly, because the seed falls into a people which seems to be by nature endowed with the qualities needed for good self-government. Thirdly, because the unions as bodies and the individuals composing them will find themselves much better off than they were ever before. Certain is, that even if the present movement should fail, another generation will settle the labor difficulties in this, the only possible manner in a democracy.

HENRY W. CHEROUNY.

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## KEEP YOUR MONEY.

There is so much pleasure in running a newspaper that some editors are refusing money as a reward for their services. Here is the voice of a Kansas editor, which fairly gurgles with the joy he feels to work without money. "It takes wind to run a newspaper. It takes gall to run a newspaper. It takes a scintillating, acrobatic imagination and a half dozen white shirts and a railroad pass to run a newspaper. But money — heavens to Betsy and six hands round, who ever needed money to run a newspaper? Kind words are the medium of exchange that do the business for the editor — kind words and church social tickets.

"When you see an editor with money, watch him. He will be paying bills and disgrace the profession. Make him trade it out. He lives to swap. Then when you die, after having stood around and sneered at this Jim Crow paper, be sure and have your wife send in for three extra papers by one of your children and when she reads the generous and touching notices about you, forewarn her to neglect to send 15 cents to the editor. The editor knows it and what he wants is heartfelt thanks. Then he can thank the printers and they can thank the grocers.

"Don't worry about the editor. He has a charter from the State to act as a doormat for the community. He'll get the paper out some way or other and stand up for you when you run for office, and lie about your pigeon-toed daughter's wedding and blow about your big-footed boys when they get a $4 a week job, and weep over your shriveled soul when it is released from your grasping body, and smile at your giddy wife's second marriage. He'll get along. The Lord only knows how, but the editor will get there somehow."— *Kansas Exchange.*

Written for THE INLAND PRINTER.

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



HE printing trade throughout the Kingdom is slacker than usual at this season, and, with the exception of a few towns, the reports from the various printing centers are depressing. Compositors and letterpress machine men are the worst sufferers, the percentage of unemployed in these sections being seven per cent greater than last month. On the other hand litho printers are fairly busy, electrotypers and stereotypers are doing good business, while bookbinders are fully employed in turning out orders. The reports from the papermaking centers also describe trade as being very brisk.

THERE are signs that the qualified success attending the struggle for the eight-hour day in the United States is looked upon by British printers as an incentive to them to follow suit, and there is little doubt but that the London Society of Compositors will make the granting of an eight-hour day their next demand, and probably, too, in the near future; at least signs are not lacking that point very strongly to this conclusion. There is little doubt that if the compositors enter on an eight-hour campaign, they will have the support of the machine minders, who have a grievance against the employers owing to the off-hand manner in which they were treated a few months ago over the Hampton affair. That the eight-hour day in the printing trade in this country will be established at an early date, is the opinion of all who know the undercurrents of the trade, and it is also well known that many of the London employers would not object to the reduction of the hours of labor.

OTLEY, the home of the British printers' engineering industry, is threatened with a labor trouble, for a communication has been received from the Secretary of the Amalgamated Society of Engineers by the Master Printers' Federation at Otley, stating that the workpeople are asking for an increase in the standard rate of wages by 50 cents per week — from $7 to $7.50 — and a reduction in the working hours from fifty-four to fifty-three. Recently there has been a great improvement in the printing-machine industry at Otley, and the bulk of the shops are at present engaged in working overtime. It is possibly this fact that has led to the demand being made by the men. It is pointed out by the masters that, although an improvement in trade has been effected, it is only after considerable anxiety and hard work on the part of the principals, who kept the men in employment when times were bad. They also state that although the price of raw material has considerably increased, there has been no corresponding increase in the price of the finished article, and prices are now cut almost to a minimum. An advance of 50 cents per week was conceded in 1890 after a lengthened strike. Advances since then have been made to individual workmen according to merit. The display compositors of Birmingham also consider that their wage of $7 per week is too low, and they are agitating for an increase to $7.50, which, they say, would be a reasonable remuneration. A ballot paper has been issued to the compositors affected, and an overwhelming majority were in favor of the demand being enforced. The master printers have not yet replied to the demand of the men, but it is quite expected that they will refuse any advance at this time, as trade is not in a flourishing condition in the district just now.

BOSS CROKER, who is at present living in Ireland, has brought an action against the Amalgamated Press, Ltd., of

London, in respect of an alleged libelous statement made concerning Mr. Croker in the *London Magazine*, published by that firm. Messrs. Carr & McCay, the Dublin agents of the firm, have also been served with a writ. The plaintiff, in his affidavit, says he desires, in addition to recovering damages, to restrain the defendants and their agents from publishing certain gross and defamatory statements concerning him, under the heading "Tammany in England." The statements in question were made in an article in the *London Magazine* for October, and he says they were utterly false and unfounded. He also says he never derived any money from his connection with any democratic organization in New York, save and except salaries in respect of the different offices he held in the civic administration of that city. Mr. Croker also denies that he ever received money as bribe, blackmail, etc. Heavy damages are claimed. The Amalgamated Press, Ltd., is one of the Harmsworth concerns.

A FEATURE of the year is the annual excursion of the London machine minders, which this year was to Yarmouth, and seven thousand holiday-makers traveled to that busy fishing center, the railway company putting special trains at their disposal. At Yarmouth a concert and ball was held, the profits going to the superannuation fund, and two large halls were filled to their utmost capacity. When the first of the excursions took place, there were only six pensioners on the superannuation fund, each receiving $4.25 per week; at the present time there are 122 receiving $5.90 per week, which is creditable to the members of this society.

THE various technical classes are resuming their labor for the winter session, and those devoted to the teaching of typographical students in London are increasing in number and improving in their capacity for teaching the principles of the trade. Some years ago technical typographical training was very much in the background, but now the youth who is desirous of learning the intricacies of his profession is offered the choice of a number of excellent training schools, among them being the Polytechnic, the Borough Polytechnic, St. Bride Institute, Aldenham Institute, Camberwell School of Arts and Crafts, and other institutions, while process engravers are specially catered for at the Bolt Court School, which is under the care of the London County Council. Each of these institutions has a custom of printing the specimens of work done by the students during each session, and issuing it, bound in portfolio form, and it is remarkable how good the generality of the display composition and presswork is.

EACH of these institutions has a somewhat ceremonial opening of its session, by having a special meeting, to which prominent men in the trade are invited, and speeches are made. At the opening of the Camberwell School of Arts and Crafts, the other evening, Mr. Walter Hazell, the head of the firm of Hazell, Watson & Viney, addressed the students, and in the course of his speech made some interesting remarks about American machinery, saying, among other things, that British printers should not be so jolly well satisfied with themselves. When they looked at what American and German brains were doing, especially American, it appeared there was a great deal of opportunity for more brains in the printing art in this country, and for a greater desire for their cultivation to be shown on the part of the young men of England at the present time. Where did they find the greatest development in new machinery? Did they find it in this country? He was afraid not. He was sorry to say his own firm had spent as many thousands of pounds on American machinery during the last ten or twelve years as they had spent hundreds or fifties on English machinery. Why was that? It was not a question of cheapness; far from that. It was a question of the amount of brains that an American inventor put into his work. They paid dearer for American machinery, and the difference was the money they were willing to pay for the peculiarly alert American brains. Pretty good for a Britisher, and very complimentary to American engineers.

ALTHOUGH the "too old at forty" craze is taking hold in England to a great extent, it fortunately has not yet led to the extermination of the experienced workman by those firms that have the sense to know the value of a long experience of the printing trade. There are many instances of long service on the part of workmen, and the other day Mr. William Marsland, a compositor, completed his fiftieth year of active service in the office of the Huddersfield *Examiner*. In recognition of his long and faithful services he was presented with a Malacca cane walking-stick, with a suitable inscription. The occasion was also celebrated at a special meeting of the "chapel" at the *Examiner* office, when a resolution was passed, tendering hearty congratulations to Mr. Marsland on the completion of fifty years' service, wishing him many happy returns of his seventieth birthday, and expressing the hope that he would live long to enjoy the rest he had so well earned.

THE efforts of the London working printer to alleviate the trouble of his less fortunate brother take a variety of forms, and he is indefatigable in getting up schemes to raise money for some charitable object or other. Among other institutions supported by London printers there is a fine Convalescent Home at Limpsfield in Surrey, where any unfortunate member of the trade may recuperate amid lovely surroundings on the top of the chalk downs. This home has had an addition made to it recently, and a new dining hall and other buildings were opened the other Saturday afternoon by Alderman Evan Spicer, a prominent papermaker, and chairman of the London County Council, after which Mrs. C. J. Drummond, wife of the chairman of the committee, unveiled a tablet commemorating the completion of the new central block. During the few years that the Caxton Convalescent Home has been in existence it has received over one thousand five hundred patients, ninety per cent of whom have been permanently restored to health.

THE new Musical Copyright Act, which came into force a few days ago, bids fair to put a stop to the nefarious practices of the pirate printer and those who sell the product of his press. Already the first prosecutions under the act have taken place and the results have justified the hopes of the music publishers that they had at last obtained a measure which would be sufficient to stamp out what has too long been a grave scandal in the open defiance of our copyright laws. In one day twenty-five arrests were made, and a conviction obtained in each case. In many instances the offenders were fined the maximum penalty of $24 for the first offense, and as the hawkers are not, as a rule, men of wealth, in each case they elected to do the time in prison imposed in default. The Music Publishers' Association are now preparing a provincial campaign, and in a few weeks' time it is to be hoped that musical pirates will be a thing of the past.

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"IT is very difficult," said the superior editor, "to accurately adjust words to the expression of fine differentiations of thought. In other words, it is hard to say exactly what we mean." "It is, eh?" rejoined Mr. N. Peck. "Then you just ought to hear my old gal tell what she means."—*Exchange.*

# Christmas Services

in the

## East Side Baptist Church

Brownleaf Street

Aurora

Rev. B. S. Smith

Minister

Sunday, December 30, 1906

Service at 10:30 a. m.

A suggestion for a program cover-page in which the influence of the old-time manuscript is seen in the decoration.

# Job Composition

**Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Specimens of Business Cards and Tickets — sixteen-page booklet — 25 cents. New second edition.

Specimens of Envelope Corner Cards — twenty-four-page booklet — 25 cents. New second edition.

Modern Letterpress Designs.— A collection of designs for job composition from the *British Printer*. 60 cents.

Specimens of Letter-heads.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents. New second edition.

Menus and Programs.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

American Manual of Typography.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

Impressions of Modern Type Designs.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

Alphabets, Old and New.— By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. $1.35.

Portfolio of Specimens of Printing.— The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.

Decorative Designs.— By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

Art Bits.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— twenty-five selections. Price, 50 cents.

Beran: Some of His Work.— Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. $3.

Specimens of Bill-Heads.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents. New second edition.

Title Pages.— By Theodore Low De Vinne. Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

Modern Book Composition.— By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, $2.

Plain Printing Types.— By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

The Stoneman.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

The Principles of Design.— By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, $3.

Twentieth Century Cover-designs.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

Lettering for Printers and Designers.— By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. $1, postpaid.

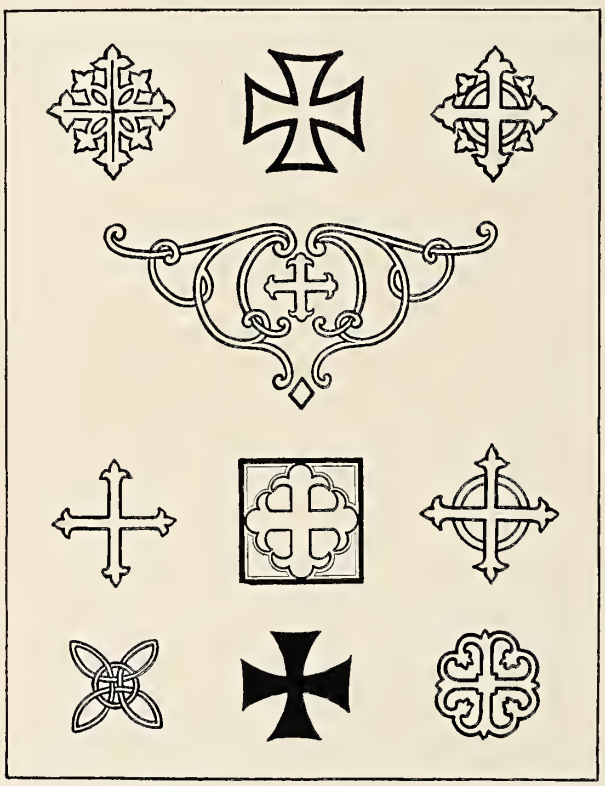
Correct Composition.— By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. $1.

## CHURCH PRINTING.

The subject of "religious" or "ecclesiastical" printing is of vital interest to the job-compositor at this season of the year. During the coming month a vast quantity of programs, announcements, etc., for Christmas entertainments and other affairs of the church will be produced, and to produce them well, clothed in the proper typography and embellished with harmonious decoration, is a task worthy of the best efforts of the artist printer. The consideration of printing of this character naturally leads us in thought back to the days prior to the invention of printing, when in the place of type was used the more free and beautiful hand-lettering, rich in color and made doubly handsome and attractive by the ornate illuminated initial letters. The work of that period having been chiefly in connection with church matters, and free from the influence of commercialism, the result was a style of letter and decoration which has endured throughout the centuries, and it is for this reason that we turn to the work of the early days for inspiration and suggestion in this connection.

This class of work, more than any other, demands a painstaking care and consideration for the harmonious and beautiful — typography, decoration, inks and stock should be chosen with a view of realizing the most perfect and harmonious finished product possible to the printer. The fact that printing, as we know it to-day, was conceived in a religious atmosphere, and chiefly with the intention of



A GROUP OF DECORATIVE DESIGNS ESPECIALLY APPROPRIATE FOR ECCLESIASTICAL PRINTING.

making possible an increase in the circulation of religious works, makes it obvious that if there is any one branch of this art that is to receive more thorough treatment than the others, it should be the branch which may be termed "religious" printing.

The logical letter for use in connection with work of an ecclesiastical nature — whether for programs of services for Thanksgiving, Christmas or Easter — is the black-letter or Gothic, commonly known in the printing-office as the text letter. This letter is thoroughly appropriate for several reasons. The fact that it was the letter used at a time when comparatively few could read or write, and when practically nothing but works connected with the

church were recorded, gives it, by virtue of the custom of centuries, the precedence in work of this character. The shape of the letter, also, harmonizing so thoroughly with the Gothic architecture and decoration so freely used in relation with the church, presents another reason for its use in this connection. It is a serious letter — a letter used at a time when a great percentage of the lettering was done by monks who made of it a labor of love and the work



UNCIAL ALPHABET, FROM "LETTERING FOR PRINTERS AND DESIGNERS," BY THOMAS WOOD STEVENS.

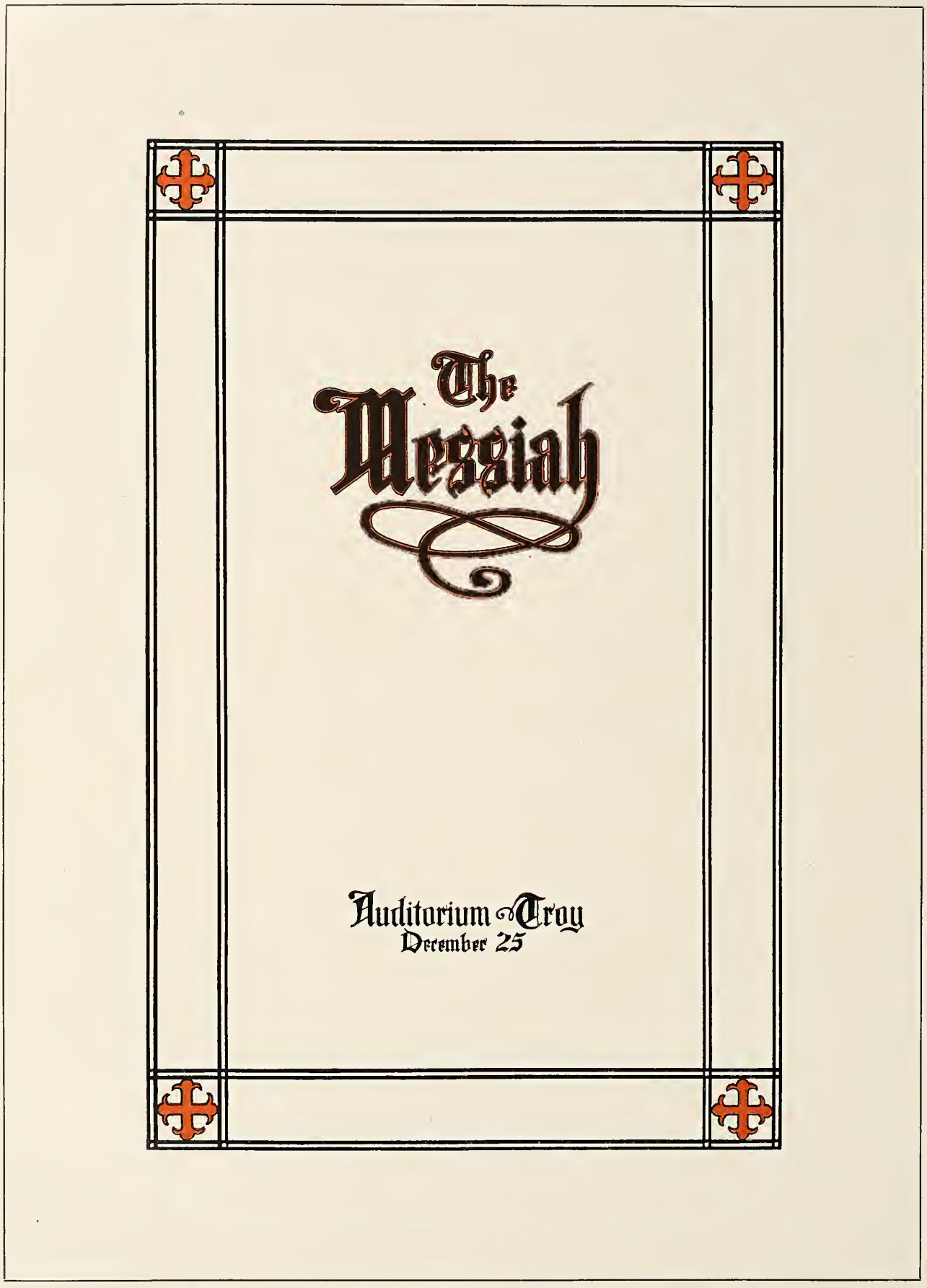
of a lifetime, and dedicated their efforts in a spirit of worship to the infinite, instead of being swayed by the commercial spirit of the later days. Then again, as far as printing itself is concerned, the use of this style of letter has been customary in ecclesiastical printing from the very beginning. As practically all of the books of that period were of this class, it was but natural that the first printing should be along the same lines, and as the Gothic letter was then being used almost exclusively and the aim was to reproduce as nearly as possible the works then in use, the result was the cutting of the early letters after this style. The old-style letters of a shape similar to the classic roman may also be appropriately used for this work, either alone or in combination with the text or black-letter. Among the old-style faces in common use the Caslon is perhaps the best for this purpose. Modern roman should not be used with the black-letter. It belongs to a later period, being first used in the latter part of the eighteenth century, and by reason of its roundness and smoothness does not harmonize well with Gothic characters. A handsome effect is given printing of this character by the use of the Uncial letter with the Gothic lower-case. This letter has the advantage of being much more legible than many of the Gothic capitals. An artistic Uncial alphabet is shown herewith, being reproduced from "Lettering for Printers and Designers," by Thomas Wood Stevens. Alphabets having the characteristics of this letter can be procured from the various typefoundries.

The decoration to be used on work of this character should be thoroughly considered, and great care should be taken to keep it in harmony with the subject. Far better is ecclesiastical work absolutely devoid of ornamentation and severely simple in design than that which contains a single discordant note in the way of an inharmonious typeface or decoration. Where nothing in the shape of ecclesiastical ornamentation is available, a simple latin cross composed of three pieces of labor-saving rule will well answer the demand for decorative effects. The maltese cross is also appropriate in this connection. Numerous ornaments appropriate for this work are catalogued by the typefoundries, some of which are shown herewith.

The question of colors as applied to printing of this character is, to a great extent, decided by the custom of centuries. In the early printed books space was left for the head and tail pieces and initial letters, which were afterward put in by hand and illuminated, generally in red — or, more strictly speaking, red-orange. In the old hand-lettered ecclesiastical works the lines of lettering were frequently separated by red lines drawn across the page. This established a custom which has been closely adhered to, especially in connection with printing for the Christmas season. For printing for Easter services, this custom is departed from, and green and violet are used in the place of the black and red. The question of which colors to use is thus easily disposed of, but the proper distribution of the two colors is quite another matter. No hard and fast rules can be laid down to govern the use of color in printing. The printer must cultivate his own judgment in this respect. The chief concern in printing in colors is to keep the bulk of the page in a cold color, with occasional touches of the warm hues. But here again custom influences our taste and allows a much greater percentage of the red in work of this kind than would be appropriate in commercial work. If the proportions of the colors is at all doubtful, it is better to use a smaller quantity of the red than run the risk of having too much.

Antique stock, either laid or wove, should be used, as the modern coated papers are altogether out of keeping with the subject or its treatment. The text-letter, by virtue of its character and associations, is at its best on the antique stock. Pure white stock gives, in all probability, the richest and most dignified background for the combination of red and black.

To the job-compositor who has been taught that it is decidedly wrong to use the text-letter in the capitals only, the use of a line of Uncial capitals, so frequently seen in the work of designers, seems to be a great mistake. In his book, "Lettering for Printers and Designers," above referred to, Mr. Stevens has made this point clear in the following: "The Uncial letter bridged the gap between the classic roman capitals and the modern lower-case roman. It was formed by the relaxation that came of writing capitals with a soft reed. While essentially a capital, it has, properly speaking, no lower-case, unless the careless form, known as Half-Uncial, will pass for one. The lower-case Gothic came out of the lower-case roman rather than directly from the Uncial. Hence the use of the Uncial as an upper-case for the Gothic. Its smooth curve and open pattern made it especially suited to the purposes of an initial letter; it allowed abundant space for illumination. The Gothic upper-case, on the other hand, grew up from the association of the Uncials with the Gothic lower-case. The chief object of the form was to mark a place, to isolate a beginning. It grew heavy and complicated. Both its history and its design forbid that it be used alone. To




A page showing the grace and freedom of hand-lettering and ornamentation as compared to type-faces.

state the matter again: Uncials (Lombard Gothic capitals) may be used solid, without lower-case; Uncials may be used as upper-case letters with Round Gothic or black-letter lower-case; Round Gothic and black-letter (Old English) capitals must be used with lower-case — never as solid capitals. To the last statement, an experienced designer may find an occasional exception; it does not apply to the simpler forms, in which the roman influence is strongly felt, such as the Troy and Chaucer types of William Morris."

Several suggestions for programs of a religious character to be used in connection with Christmas services are



LAURA,

Three-year-old daughter of Rev. Judson B. Thomas, Western Representative of the American Baptist Home Mission Society.

to be found in the specimens in colors in this issue. The text or Gothic type-faces are used almost exclusively, and the ornamentation is for the most part of the Gothic character, harmonizing thoroughly with the letters. In no branch of printing is the demand for a thorough knowledge of what is correct in form — and a strict adherence to that knowledge — as essential as in this matter of ecclesiastical printing. We may use all sorts of fanciful and grotesque type-faces and various decorative effects on ordinary printing, but when it comes to printing of this class the customs of the centuries have established styles of type and decoration which it is absolutely essential that we follow if we wish the best results.

## THE YEARNINGS TO PUBLISH.

Some philosopher has made the discovery after long and patient study that there are only two kinds of people in the world — those who have published books and those who are going to do so. This same investigator has found that everybody who ever tried to sell a story or a poem to a newspaper or a magazine and who had been informed by the editor that it was not just the kind of material that was wanted at once came to the conclusion that unjust discrimination was being practiced. It is one of these victims of the rejection slip who is supposed to be giving vent to his feelings in the following verses:

ELEGY IN AN AUTHOR'S ATTIC.

The postman tolls the knell! All clad in gray
He rattles at the door impatiently,
And as my hopes take wings and fly away
My manuscript is handed back to me.

Now fades a Spanish castle from my sight,
And all the world a sullen darkness holds;
I crumple the rejection slip for spite
And press my heel upon its hated folds.

Beneath the stairs there is a bar'l, where, frayed
And soiled by many a rude, unfriendly hand,
Each onee the souree of eager hopes, are laid
The brilliant things that I have failed to land.

O'er them no more the midnight oil shall burn,
Or soulless readers glance with little care;
No stamps shall be inelosed for their return —
They've been the rounds and now are buried there.

Oft have I to grim editors appealed,
Oft have they spurned my sparkling gem or skit;
How joeund I have seemed when I concealed
Contempt for their poor taste or laek of wit.

Let not ambitious Harveys mock my style,
My feeble humor or my thought obseure;
In spite of many past rejeetions I'll
Sell something yet to Gilder or McClure.

Nor, you, ye proud, regard me with disdain
If I possess rejeeted odes and lays,
For eaeh of you has ehildren of the brain
That wandered homeward after many days.

Perhaps upon some hoosier's shelf is laid
An epic smoking with eelestial fire;
Hands that propel a piek or wield a spade
May have been formed to wake the living lyre.

Full many a gem may gather dust unseen,
Or lie negleeted in a drawer somewhere,
That, given space within a magazine,
Would be the ehoieest eontribution there.

Far from the madding erowd's ignoble strife
Around the six best sellers of the day
Unpublished stories that would put some life
In Blackwood's, even, may be stored away.

Some "David Harum" silently may rest
Typewritten while its author mourns his fate;
Some still inglorious "Graustark" form a nest
Where playful miee are wont to eongregate.

Yet even these, long given to negleet,
May fill the world with wonder and delight;
Let's build new hopes on those that have been wrecked,
And publish at our own expense for spite.

For who to dumb forgetfulness a prey
The pleasing anxious thought has e'er resigned,
That if he got his stuff in print some way
His greatness would appear to all mankind.

*—S. E. Kiser, in Chicago Record.*

# MACHINE COMPOSITION

BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

A WEEK'S INSTRUCTION ON THE SIMPLEX ONE-MAN TYPESETTER.— By W. E. Lewis. Originally printed serially in *Newspaperdom* and now issued in book form. $1.50, postpaid.

THALER KEYBOARD.— An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, $4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $3; cloth, $2; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

ADJUSTMENT OF METAL-POT.—W. M. H., St. Johns, Michigan, writes: "I enclose a matrix taken from the 'mill' here. You will notice on the bottom back ear that the side seems to have been ground off. Machine seems to be in apple-pie order, but I can not locate the trouble. All the lower-case seems to be this way. I also enclose a slug, the bottom of which is hollow. Hot metal did not cause this, as the slugs cast immediately before and after are O. K. When this slug was cast, the pump made a noise like the explosion of a gun-cap. In an hour's run I will get a few of these." *Answer.*— The enclosed matrix is all right; that is the way they are made. The metal-pot does not lock up squarely with back of mold and needs "facing up." Make the test with red lead on the back of the mold, as described in the book, "The Mechanism of the Linotype," and file the mouthpiece accordingly.

WHEN THE GALLEY BOY RUNS THE MACHINE.— A Wisconsin operator writes: "I believe I can make a machine now. Here is a record of one week, and the condition the machine was in when I came on watch: The kid had oiled the assembler and got oil on assembler slide so the brake would not hold it when a line was sent up. He worked five hours that way holding the slide every line with his left hand; did not know how to remedy it. One day he changed the mold and did not time the disk on the pinion properly, and the mold was stuck in casting position for one and a half hours, until I was found. He sent up a line before the assembler had returned, and the split bearing slipped on the shaft. He had a squirt and did not notice it until it stopped at the highest point and the first elevator was stuck. He broke cam ten at the point where it is cut in to allow the ejector lever to eject slug. And then he will, after I tell him not to, stop the machine just as the first elevator is at the lowest point and put on a matrix that stopped the star wheel and push down on the elevator so the line will go inside of the vise jaws. Then the foreman wants to know why I can not keep the machine running and get up more type, not giving me credit for the time I have to put in fixing up the machine every night."

DEFECTIVE MATRICES.— M. A. W., Jersey City, New Jersey, writes: "You have several times answered queries about the lift in distributor box failing to raise matrices high enough. In this case it is always a lower-case 'e.' There are two channels for this letter. The matrices are not usually bent, but are worn where the distributor screws come in contact with them, as you can see by the enclosed specimen. The distributor does not stop, but the matrix becomes apparently stuck fast, not quite high enough to clear the inclined rails, and the distributor screws grind the three ears like enclosed specimen. No other matrices are worn in this way and only part of the 'e' matrices. I would like to know the purpose of the two set-screws in each end of frame of the lower distributor screw." *Answer.*— I am at a loss to account for your trouble, except on the basis of a defect in the matrices. It appears that the slot in the middle of the matrices, into which the distributor-box bar pawl enters, is of insufficient width and therefore binds on the pawl. You might with a suitable file open up this slot and see if this helps matters. The screws you mention are for the purpose of setting the back distributor screw, so the ears of matrices are properly engaged to carry them along the bar.

KNIFE BLOCK CLOGGED WITH METAL AND BAD FACE ON SLUGS.— N. W. B., Rye, New York, writes: "I have been working on a one-year-old No. 3 model Linotype for about a year, and after a month's work the right-hand end of the slug came out battered. I looked it over, placed a bit of paper in the spring plate where slug is ejected and all went well for several months. Lately, however, this remedy does not seem to avail, and as I do not know the real cause of the trouble, my remedies are in the nature of experiments and produce only temporary relief. By passing a rag through the side-trimming knives and clearing the passage way for the ejectment of the slug, I am able to get a couple of dozen good ones; then gradually the battered end returns and each slug grows worse than its predecessor. I have sent you under separate cover three sample slugs. You will notice how, in the worst of these, the alignment is destroyed, as well as the end of the line

(that is, the alignment of the slugs). I have sharpened the knives, but still the difficulty remains. The strange thing about it is that it only occurs on a single-column, ten-point slug, on which the bulk of our work is done. We have a font each of six, eight and eleven point, and single and double column liners for each face, but in no other combination of body or measure does this puzzling fault occur. The liners and the ejector used for ten-point single seem O. K., and if you can point out the cause of the trouble and suggest a remedy, I shall be grateful. Now, regarding cold face of slug: With the vents in the pot mouthpiece clean and well defined, with governors wide open, and with the pressure sufficiently strong, what might be the cause of a bad face on a slug? The metal, when tested with paper, seems of proper temperature. The mouthpiece burner seems all right, yet the mouthpiece itself grows cold and metal solidifies in the holes of same. Thinking that this might be the result of an accumulation of dross in the throat of the pot, I endeavored to remove the mouthpiece (following closely the instructions in your book on the 'Mechanism of the Linotype' latest edition, of which I have a copy, and from which I have gained much useful information), but it positively refused to move. This coldness occurs only occasionally and never on double-column slugs." *Answer.* — The trouble you are having is caused by an accumulation of metal in the knife block. Remove the knife block and you will find the metal lodged in the slot of the lower liner, between the knives. When this is removed you will have no further trouble. I think you will overcome your trouble with the defective face on your slugs if you will open up the holes in the mouthpiece with a wire. Mouthpieces are set very firmly and have to be driven with considerable force from the keyboard side to remove them. It is not good policy to attempt this except where it is positively necessary. You would probably get clearer faces if your metal were in the proper condition, and if it is old, it should be brought back to standard by the addition of tin and antimony. The addition of tin would make it flow more freely.

A RECENT addition to Mergenthaler Linotype job faces is herewith shown:

**BRAVE MARSHALL CAPTURES POST OFFICE THIEVES**

**Follows Two Suspicious-Looking Men from Train and Braves Revolver and Razor in Struggle.— Thieves Gave a Hard Fight.**

14-POINT GOTHIC CONDENSED NO. 2 — ONE-LETTER MATRICES.

3-6

"L' AMICALE DE LA LINOTYPE" is a benevolent association of Linotype operators in Paris. About forty members visited London lately and were entertained by their English fellow workers.

RECENT PATENTS ON TYPESETTING MACHINERY.

Line Counter.— G. E. Marlatt, Allegheny, Pennsylvania. Filed May 25, 1905. Issued May 29, 1906. No. 822,144.

Slug Counter.—W. N. Bowman, Pierre, South Dakota. Filed November 20, 1903. Issued October 2, 1906. No. 832,033.

Knife Wiper.— R. J. Foster, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed May 5, 1906. Issued October 9, 1906. No. 832,661.

Linotype Machine.— F. E. Bright, Philadelphia, Pennsylvania, assignor to Mergenthaler Linotype Company, New York city. Filed May 29, 1905. Issued October 9, 1906. No. 832,769.

Matrix Escapement Mechanism.— J. G. Holbourns and H. A. Longhurst, London, England. Filed April 16, 1906. Issued October 9, 1906. No. 832,792.

Linotype Mold.—A. R. Noyes, Oakland, California. Filed March 20, 1906. Issued October 16, 1906. No. 833,479.

Composing Machine.—W. P. Quentell, New York city. Filed March 29, 1906. Issued October 23, 1906. No. 834,164.

Matrix Escapement.—Abner Greenleaf, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed July 25, 1904. Issued October 23, 1906. No. 834,123.



H. J. MOSELEY.



M. H. CAMPLIN.



MISS A. B. SMITH.



M. H. HACK.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

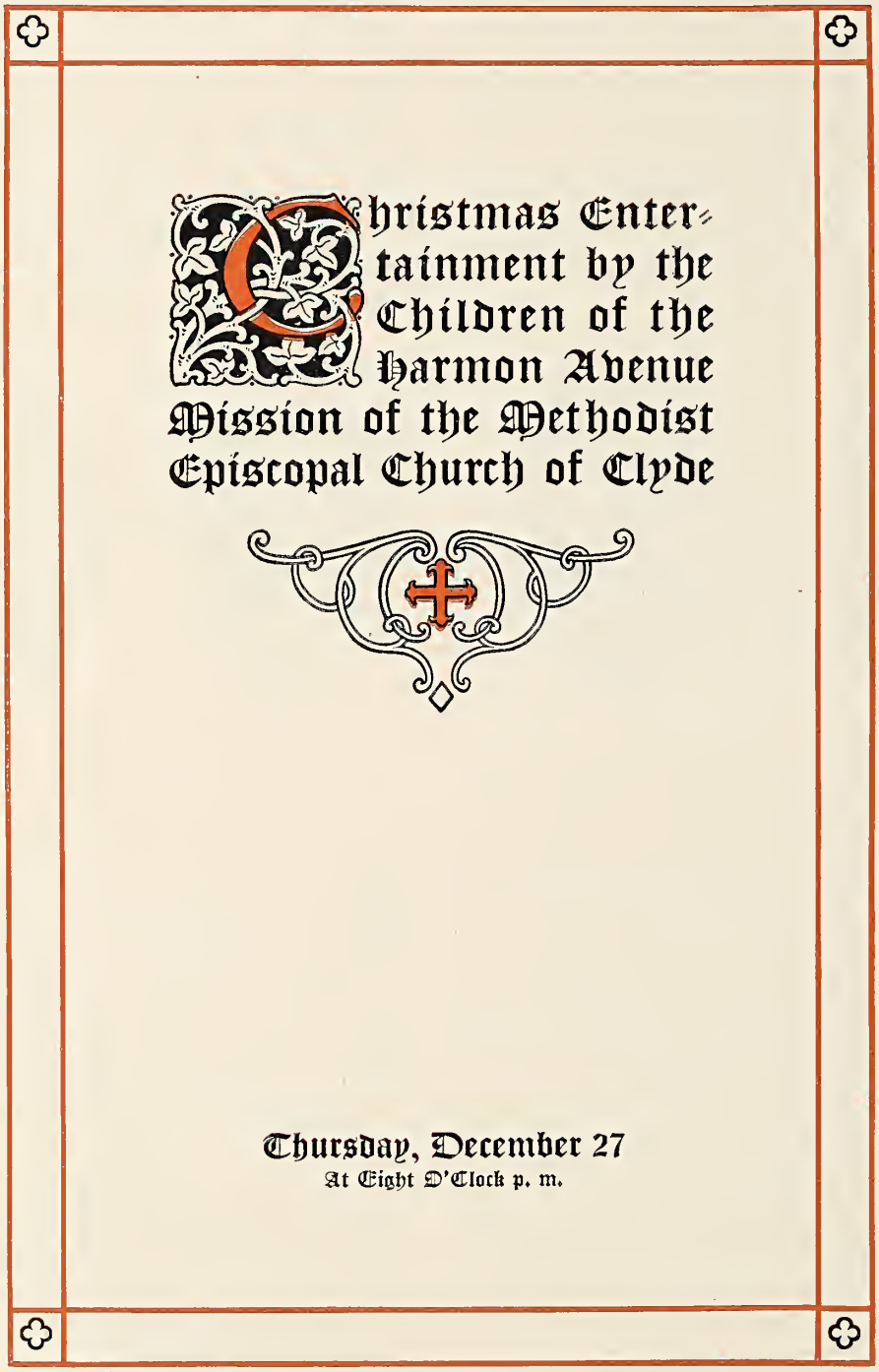
**STUNG.**

English newspapers received not long ago from Smith's Advertisement Agency, London, a puff for one of its clients, with the usual request for free insertion. Publishers who refused to run the notice without pay got a printed notice from the agent asking that the paragraph be printed as news and charged for at card rates.

Now the publishers who inserted the puff free are wondering if the purpose of the scheme was to find out which publishers do business on business principles and which are easy marks.— *Printers' Ink.*

**AN INSIDE FACT.**

Lady — "What is it, little boy?" Little Jim, carrying a cat — "I came to claim de reward you offered for de return of your canary." Lady — "But that is a cat." Jim — "Yes, but the canary is inside de cat."— *Exchange.*




A program cover-page in which the more modern "squared-up" treatment is used.

# PROCESS ENGRAVING

BY S. H. HORGAN.

**In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.— By A. von Hübl. $3.60 postpaid.

PHOTO-MECHANICAL PROCESSES.— By W. T. Wilkinson, revised and brought down to date by the author. Cloth, $2.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, $3.

POLISHING-PADS FOR HALF-TONE SCREENS.— Here is an excellent suggestion, contributed by Gustav R. Mayer, of Buffalo, who writes: "Some time ago considerable attention was given in your columns regarding screen polishing, to which I would like to add my mite. Purchase 10 cents worth of optical rouge at a jeweler's supply house. Put it into a bottle with about four ounces of alcohol. Take several pieces of cotton the size of your hand, shake up the rouge solution and apply a liberal quantity of it to each piece of cotton, let them dry and the polishing-pads are ready for use. Keep them in a box when not in use to avoid grit and dust. These pads will do service a year. If silver nitrate should get on the screen, remove it with a piece of blotting paper. Moisten the blotter if the silver has crystallized, and repolish with pad."

ZANDER'S FOUR-COLOR PROCESS AGAIN.— The opinion was expressed here that those who have invested capital in the three-color process need not fear that Mr. Zander's four-color method was going to supersede their system. Mr. Zander was simply overenthusiastic about that baby of his. He did some "stunts" with his four-color method which, if they possessed any advantage over three-color prints, was more than offset by the extra expense and trouble of a fourth printing and the increased bother of register. Now the extremely cautious *British Journal of Photography* makes this comment on some specimens Mr. Zander sends, with the claim that such results could not be obtained by three-color: "We are afraid we can not make this admission, as we have seen plenty of three-color prints of equal merit. In any case, this is not a fair example, as few of the samples show the whole of the four colors printed on them, some of the work being either etched deep, etched away, or engraved away by hand. This would therefore take more time than ordinary three-color, and depends on extremely skilled labor, having very little or nothing to do with the particular method suggested by Mr. Zander, which, if it is any improvement at all, must justify itself by its mechanical superiority. We should like to see some subject reproduced by Mr. Zander's method, in which no work has been cut away or, better still, without any fine etching at all."

ETCHING MACHINES ARE MULTIPLYING.— From time to time attention has been given in this department to etching machines as they appeared. We have noticed the Levy machine; the Thorpe machine, made by the Ostrander-Seymour Company; on page 237, November, 1905, a drawing and description was printed of the Mark Smith machine of England; the Kroll machine was noticed at some length. This latter machine is now in the market, made by the United Printing Machinery Company. *The British Journal of Photography* tells of other European etching machines besides Mark Smith's: There is the Holmstön machine, consisting of a box holding the acid solution, in which are two paddle wheels driven by a motor, sending a spray of acid against the plate, which is fastened to the lid of the box. This machine is said to show excellent results. Another machine that is to be seen in England is that invented by Doctor Albert. This consists of the ordinary etching tub placed on a stand. Over this is placed a cover, and inside the cover there is a frame to which is fixed a number of blades of aluminum, forming a sort of comb. This frame is fastened to an eccentric, which can be moved by turning a handle. The effect of this is to work the blades to and fro just above the plate, placed face upward, in the etching solution. It is stated that this introduces air, which is necessary to the etching fluid used by Doctor Albert, the said fluid being made from a secret powder sold to purchasers of the machine.

ENAMEL BLISTERING OFF.— R. S. asks this question in *Process Work:* "What is the reason for the enamel blistering up from off the zinc plate while etching? After burning in the zinc the enamel will not bear touching with a graver or anything to rule or touch up; it will splinter off the enamel. I have tried the enamel both thick and thin. The formula I use is: Clarified glue, 2 ounces; albumen of one egg; bich. ammonia, 80 grains; water, 3

ounces. S. Scholes answers by recommending that the glue be reclarified before using and then advises the following enamel formula:

| | |
|---|---|
| Fish glue reclarified | 5 ounces |
| White of one egg | 1 ounce |
| Ammonium bichromate | 120 grains |
| Chromic acid | 5 grains |
| Water | 5 ounces |

Add the fish glue, albumen and half the water together, mix thoroughly, then dissolve the bichromate and the chromic acid in the remainder of the water and add this to the fish glue, slowly stirring all the time. Allow the solution to settle, filter well and it is ready for use. Clean the zinc plate and put into:

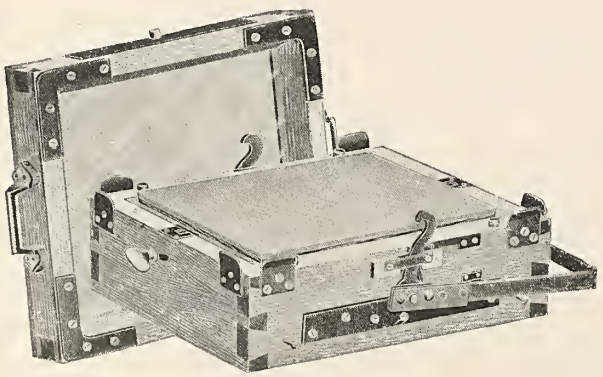
| | |
|---|---|
| Nitric acid | ½ ounce |
| Alum | 2 ounces |
| Water | 20 ounces |

for about one minute, place under tap and rub with a piece of cotton wool. This will give the plate a matt surface and will help the film to hold on better. Coat the plate in the ordinary way and whirl dry over gas. The film should be kept as thick as possible. Put the plate out to print and carry the same through, dyeing it and developing quite clean. Now, before dyeing it, you must put it into a hardening bath which has been made up forty-eight hours and left in the sunlight to ripen:

| | |
|---|---|
| Ammonium bichromate | 1 ounce |
| Chromic acid | 80 grains |
| Methylated spirit | 2 ounces |
| Water | 17 ounces |

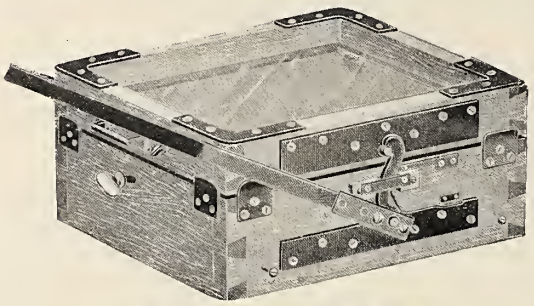
Leave the plate in this for three to five minutes and dry in strong sunlight; when dry it must be cooked up (burned in) with a very powerful gas burner as quickly as possible, using a gridiron for it, as the plate is so likely to bend and melt when finished. Put on slab to cool and then etch in the ordinary way. To retain body in the enamel it should not be whirled too fast, nor cooked too slowly.

A New Process Printing-frame.— From London comes a new idea called the McLaughlin self-adjusting printing-frame, which possesses this novel feature: It



THE PRINTING-FRAME OPEN.

permits the operator to put the metal on the bed of the frame first and then the negative upon it, thus allowing him to see to it that little imperfections in the metal do not come under the lines or dots in the negative. In the cut of the open printing-frame is shown the thick rubber pad on which the metal plate rests. To make up for varying thicknesses of the metal or negative glass used, there are two beds under the rubber pad separated by wedges which raise or lower the bed under the pad, as the thumb-screws at the ends of the frame are screwed out or in. The inch-thick glass is in a cover, which is lifted on. Hooks in the lower frame engage pins in the upper, and the whole is tightened by bringing over the lever shown. The lever will not go over if the pressure is not just right. To make it right you must take off the lid, turn the thumb-screws, try the lever for pressure and



THE PRINTING-FRAME ALMOST CLOSED.

keep on repeating until the pressure is right. It is evidently no improvement on our present printing-frames. But its great weight and clumsiness is sure to appeal to a certain class.

Three-color Specimens.— J. Owen, New York, sends two specimens of three-color which he made in 1899. They were made by the direct process; that is, the half-tone negatives were made on Cramer dry plates bathed in proper dyes, a color filter and half-tone screen intervening between the copy and the dry plates during exposure. An interesting feature of one of the prints comes from the way in which the half-tone screens of the three plates cross one another. The blue and red printing plates were made with slit diaphragms and crossed at right angles to each other, the lines of these two plates being at angles of forty-five degrees with the bottom of the plate. The yellow plate seems to have been made with round stops and printed vertical to the lower edge of the plate. The result is a pleasing effect, doing away entirely with the hexagonal pattern commonly seen.

Cereographic or Wax Plate Engraving.—About 1870, on both sides of the "pond," a beginning was made in wax engraving. Alfred Dawson started it in England and Rand-McNally in this country. According to *Process Work* the aims were different in the two countries. The English worked it on pictorial work principally, while the Americans used it for map and diagram work solely. The process is, of course, simple enough. A line is made through a layer of white or colored wax ground, to the surface of a brass plate which has been blackened. The line stands out in view well and is often photographed in this state for author's corrections. After this comes the building process, filling up all the white spaces in the wax with more wax, until a raised mold is made of it. The rest is pure electrotyping and the blocks have a smooth quality much approved in the printer's department. During a period now long past there were patents in force in England and America, but these have long since lapsed, so there is no more hindrance to its further adoption, and there are many places where this process would be of great value, especially where an electrotyping department is working already.

A Query from South Africa.— E. H. Walton, editor, *The Eastern Province Herald*, Port Elizabeth, South Africa, encloses a page advertisement of Gilbert, Harris & Co. from The Inland Printer and asks: "We should be glad if you would inform us if the production of the enclosed illustration first necessitates the engraving of a

copper plate and making a photo block from a proof of same. We ask this as it was our impression that such an illustration could be secured for letterpress printing by first drawing the picture and taking a photo direct from the draughtsman's work. We shall look for your reply in THE INLAND PRINTER." *Answer.*— The copy for the advertisement in question could be made as our South African reader suggests, that is by engraving the black lettering intaglio, then by having the wiping of the plate done artistically, as is done in etchings, almost any kind of shading might be left on the background, and the whole design vignetted. The way in which the copy was made was this: The lettering was drawn with a waterproofing on Whatman water-color board, after which the artistic shading was washed over with a brush and dilute sepia or india ink, after which a vignetted half-tone plate was made of the design.



Photo by H. H. Bennett, Kilbourn, Wisconsin. Engraved by Inland-Walton Engraving Co.
STAND ROCK, DELLS OF THE WISCONSIN RIVER.

REPAIRS ON LENSES OF FOREIGN MAKE.—"Publisher," Newark, New Jersey, writes: "In our photoengraving department we are the possessors of a most expensive lens of German make. By accident the surface of the front lens was scratched. We sent the lens to the makers, who claim they have a factory in this country. They write: 'We can not repolish it in any way, neither can we supply a new combination to this lens, as it is one of the very old type, and we can not match same.' Now it appears to me that it is dangerous for us to put $241 in a lens of foreign make, when, if a slight accident occurs, it can not be repaired here. I want to know if there is not an American make of lens that we can use in our business without depending on the foreigners, and thus protect ourselves and develop an American industry." *Answer.*— "Publisher" touches on a very weak spot in our protection barrier when he talks about foreign photographic lenses. It is so easy to import a lot of cheap-looking magnifying glasses and reducing glasses and then a lot of cheap brass tubes and put them together in this country, thus fooling the custom officials. Good lenses are made in Rochester by Bausch & Lomb, the Manhattan Optical Company and the Woolensack Optical Company. In your own city of Newark is the Standard Optical Company. These are the only American makers recalled just now.

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**PRINTING TRADE AS A COMMERCIAL BAROMETER.**

Considered as an indicator of the rise or fall of prosperity in the country, a writer in the *Review of Reviews* [English] says that as a "barometer of commercial prosperity" the printing and publishing business can almost invariably be relied upon, in that it deals with every calling and is closely identified with the prosperity of each. A manufacturer of shoes has but an academic interest in the piano industry; but both the shoemaker and the piano man are interested in advertising and printing. There are few callings, indeed, in which the intelligent or the careless use of these agents does not mean the difference between success and failure. The printing and publishing industry is thus extremely sensitive to the general prosperity or depression of the commercial world. If the country prospers, producers advertise in the newspapers and magazines in generous fashion, and the public subscribe liberally to various classes of periodicals. Moreover, as business booms, the man who has something to promote or sell prints circulars and pamphlets in immense quantities, and with a degree of elegance and expenditure in proportion to his prosperity and to the buying power, as he estimates it, of the community. On the other hand, if the country is passing through a period of depression, the advertiser economizes, not only because his own resources are less, but because he considers that the buying power of the public has decreased; the public cuts off subscriptions to newspapers and magazines, and the purchaser of job-printing argues with the printer over economies both in number of copies and method of presentation. Analysis, therefore, of the printing and publishing industry is an indication of prosperity.




Suggestion for program cover-page. A treatment of rules suggesting the decoration of the early hand-lettered ecclesiastical works.

# PROOFROOM

BY F. HORACE TEALL.

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.— By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, $2; leather, $2.50, postpaid.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A. manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

KEEPING ABREAST IN SPELLING.— F. D. S., Harrisburg, Pennsylvania, writes: "In my work as a proofreader I have always striven to keep abreast of the times on new spellings — not 'reformed' spelling, but the preferred forms in present use. I find, however, authors and printers very hard to influence by suggestions to this end. A few examples will give you an idea of what I mean. Are not Chile, Sibiria, Bering, Barbados, Darien (instead of Dalny), Hindustan now proper and generally accepted? There is no doubt that coconut (fruit of the coco-palm), bur instead of burr, cion for scion, etc., are better than the older forms. The same might be said of bunion, bunko, caldron, corselet, fetich, gypsy, janizary, maneuver, papoose, pollack (fish), pyjama, rime (noun and verb), selvage, sirup, and many others. How far do the best modern dictionaries accept these forms? Is there any good authority for plurals of words ending in *o*? I find archipelagoes, calicoes, flamingos, geckos, Manitos, Navahoes, Negritos, palmettos, etc. It strikes me there is no fixed rule here, as I see such plurals spelled both ways." *Answer.*— Words are mentioned here that have undergone change, usually of a kind influenced by the considerations of the phonetic reformers, though not advocated as part of a system of phonetic reform. It is advisable for a proofreader to keep abreast of the times in such matters, but a word of caution seems suitable here. It is not always politic for a proofreader to be at all strenuous with suggestion. Many writers continue the use of spellings that have long been familiar even after most people have accepted changes. For instance, Chile is the prevalent spelling now, and has been for some time, but Chili was really common until long after the change was first made. Sibiria I do not know at all. Bering has practically supplanted Behring. Barbados is probably more used than Barbadoes, but the latter is not yet unfamiliar. Hindustan is now practically the only form for that name, but Hindostan was not altogether dropped until recently. Innumerable geographical names have been changed in spelling at various times, and a man who really keeps abreast of the time must devote a great deal of time to the task. Usually all that can be done is to consult some of the latest gazetteers, and even they can not always be followed without special authorization. All of them, for instance, are now printing Kongo, yet many people cling to Congo and will not allow the other spelling to be used in their work. There is considerable doubt in some minds as to some of the common words mentioned, and occasionally there is no doubt that the old form is better. Coconut has been used comparatively little, and many people are sure that cocoanut is much better spelling, because it is the one they know. Some of the others in the letter are really better etymologically than the other forms that are common, but, as in the case of cocoanut (coconut also is really better etymologically), familiarity induces strong preference for the forms most used. It may be said, and is said by a majority of Americans, that maneuver is better than manœuvre, but a strong minority of Americans and practically all the rest of the English-speaking world still spell it manœuvre. Rime is older than rhyme, and there never was a good reason for the latter spelling, except the mere fact that, when once started, it was universally adopted, so that now it is hard to get the people to correct it. Authority for the plurals asked about must be found in the dictionary. There is no rule and no practice for making them all alike. Each dictionary tells how to spell the plural whenever its makers have thought it necessary. In all such cases the proofreader has a perfect defense when he can show that he has spelled according to the dictionary.

EXPERTS.— "Inquirer," Washington, sends us the following: "A dispute arose over the punctuation of the sentence, 'The expert witness Taylor testified as to the character of the couplings.' I punctuated it with commas after 'expert' and 'Taylor.' A friend insists that the correct punctuation is to use commas or parentheses around 'Taylor.' I contend that there is no such thing as an expert witness; that a man may be called upon to testify as an expert on railroad appliances, as it seems to me was the above case, or may be an expert in a profession, trade, or the like, but that to designate him as the

expert witness could only mean that he is expert in his character as a witness, that is, accomplished in telling what he knows, without reference to whether he knows much or little. My friend insists that a man who is an expert in anything can be an expert witness. As we are deadlocked over the matter, I ask for your opinion about it, promising to bear your decision with all due cheerfulness should it be adverse to my contention, as it is the truth I am concerned with more than vindication of my own opinion. My friend also insisted that if I made the sentence read, 'The expert, witness Taylor, testified,' it would be necessary to capitalize 'witness,' arguing that it is a title, just as 'engineer,' 'policeman,' etc., would be in the same place. Is his contention sound, or should not 'witness' be lower-cased as a common noun or as a mere ephemeral title?" *Answer.*— The only proper thing for a proofreader to do in such a case is to follow copy, unless there is something in the context that indicates conclusively that the copy is not right. Two meanings at least are expressible by the words in the sentence, one with commas and one without, and with no proof to the contrary the only safe presumption is that it is written correctly. As to the nature of the difference made by the presence or absence of a comma, the following is quoted from "Word and Phrase," by Joseph Fitzgerald: "The following example of faulty punctuation, though taken from a newspaper, is not given as a specimen of newspaper punctuation, but as an illustration of a very common misuse of the comma; it is seen here that the comma, so far from making the sentence perspicuous, perverts the sense: 'A big, popular loan.' Without the comma, the phrase would say, 'a big loan that is to be advanced by the people;' with the comma, it means 'a big loan that is in favor with the people'—a considerable difference." In saying "the expert, witness Taylor, testified," the sense naturally attributed to the words would be that only one expert testified, while the meaning without the commas would be that the expert who is named might or might not have been the only one. There is practically no doubt that in writing the sentence without commas the intention would be to call the person an expert witness, and the intention could be supported by this definition of the adjective in the Century Dictionary: "Pertaining to or resulting from experience; due to or proceeding from one having practical knowledge or skill; as, expert workmanship; expert testimony." It is quite in keeping with the ways of words to call one who gives expert testimony an expert witness; it is no more violent in application than the use of "large" in speaking of a large farmer or dealer, where "large" is not used to mean that the man is large, but that his business is large. It is very common in practice to capitalize as in Engineer Taylor, Policeman Taylor, Witness Taylor, but it is based on an erroneous notion that the epithets are titles. They are not titles in the true sense of the rule that provides for capitalizing titles, but such sense has been read into that rule very widely. If any of them are capitalized, all should be; and this would make us have Barber Taylor, Scavenger Taylor, Washerwoman Taylor, and so on ad nauseam. All these names of occupation are merely occupation names in apposition with the proper name. I suppose the ridiculous capitalizing will be continued, but it should not be.

### JOY FOR THE SEARCHER OF FILES.

The British Museum newspaper-room, which has been erected at Hendon, is now finished and equipped with the volumes of the newspaper press of the British Isles. It contains no fewer than six and a half miles of shelving.—*Exchange.*

### N. BROCK, PHOTOGRAPHER.

READERS of THE INLAND PRINTER are familiar with the work of Mr. Nace Brock, of Asheville, North Carolina, whose photographs have appeared with increasing frequency in these pages of recent years. In the present number of the magazine he is well represented, the cover-design and numerous study-heads and landscapes herein showing that in whatever department he exploits his undoubted genius, care and thoroughness with fine perception display the work of a man in love with his art. A native of eastern North Carolina, Mr. Brock, thirty-nine years ago, began to take notice of things terrestrial, and his youth was about equally divided between receiving



MR. N. BROCK.

instruction in the country schools, farming and in hunting. Probably no man in his section of the country had more deer and bear victims to his rifle than N. Brock, and it may well be imagined that the same persistence and patience that gave him sureness and certainty as a hunter supported him in the vicissitudes that befall the seeker after the ideal in the acquirement of an art education. At the age of nineteen he left the woods and went to New York city. He had early developed a pronounced taste for drawing, and along these lines he studied at Cooper Union and other places in the great metropolis. As the surest and most immediate means of making a living he took up cheap crayon portrait work, and with this as a stepping-stone attempted more serious work in painting. As a means for collecting data for this work he took up photography, and its capabilities in his hands brought him to the decision that this medium of expression could be made an art second to none. He has ever since been striving to demonstrate this idea. His growth in ability to use the interpretative powers of photography has been most marked. Unusual recognition has been made of this fact, as the accompanying illustrations of the trophies won by him will show. An indication of his power to still

further advance his art ideals is displayed in his impartial view of his own work.

The illustrations of the trophies won by Mr. Brock are not arranged in chronological order, but are numbered according to their arrangement on the page:

No. 1 is a bronze figure (first prize), given by the Photographers' Association of Virginia and the Carolinas for the best landscape photographs. Won by N. Brock, 1903. (Last prize offered by the association.)

No. 2 is the Slater trophy, given by the American Aristotype Company for the six best portraits made on Aristo paper, 10 inches or larger. (Conditions were that it should be won three *successive times* before it became the property of winner.) Trophy was won three successive times by N. Brock — or Brock & Koonce — N. Brock, operator. Cup was competed for once each year for three years. It was won as a finality in 1906.

No. 3 is the "Asheville Trophy"— 14 inches high — given by Representatives of the Manufacturers and Dealers (photographic) for the *one* best portrait of a woman. Won by Brock & Koonce, N. Brock, operator.

No. 4 is the Gold Medal (first prize), given by the Photographers' Association of Virginia and the Carolinas for the best genre photograph. Won by N. Brock, 1902. Last prize in this class offered by the association.

No. 5 is the Gold Medal (first prize), given by Photographers' Association of Virginia and the Carolinas for the twelve best portraits (small size). Won by N. Brock, 1903. Last prize offered by the association.

Mr. Brock uses platinum in black and sepia almost exclusively. His pictures are in sizes about 9½, 13¼ and 16¼ long, the width proportioned to the subject. His prices are $1, $2 and $3, respectively, for each print. This refers, of course, to his art studies only, such as appear in this magazine. THE INLAND PRINTER gives this information here in response to many inquiries from would-be purchasers of these contact prints. The photographic prints will be furnished by The Inland Printer Company at the prices quoted.



No. 1. No. 2. No. 3.

THE BROCK TROPHIES.

## THINGS TO FORGET.

If you would increase your happiness and prolong your life, forget your neighbors' faults. Forget all the slander you have ever heard. Forget the temptations. Forget the fault-finding, and give a little thought to the cause which provoked it.

Forget the peculiarities of your friends, and only remember the good points which make you fond of them. Forget all personal quarrels or histories you may have heard by accident, and which, if repeated, would seem a thousand times worse than they are.

Blot out as far as possible all the disagreeables of life; they will come, but they will grow larger when you remember them, and the constant thought of the acts of meanness, or, worse still, malice, will only tend to make you more familiar with them. Obliterate everything disagreeable from yesterday, start with a clean sheet for to-day, and write upon it, for sweet memory's sake, only those things which are lovely and lovable.— *Exchange.*



No. 4. No. 5.

THE BROCK MEDALS.

# Christmas Celebration

Thursday, December 27, 1906, 8 p.m.

## Emmanuel Episcopal Sunday School

PROGRAM

Hymn 54

Scripture Lesson, St. Matt. 18:11-15

Carol: A Shout of Mighty Triumph

Creed, Lord's Prayer and Collects

Superintendent's Report

Entertainment, By Prof. Fred High, B.Sc.

**Children's Treat**

Announcements

Rector's Address and Benediction

A suggestion for a Christmas entertainment program.

# PRESSROOM

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

INK REDUCER.— G. R. K., Lincoln, Nebraska, writes: "Will you please inform me what is the best method for reducing inks on roll wrapping-paper web press? I have considerable trouble with off-set and sticking, especially with colored inks." *Answer.*— Little trouble should be experienced from off-set or sticking if a suitable ink is used for the work in hand. This should be free flowing and medium quick drier. Run the color sparingly and use boiled linseed oil or reducing compound as a reducer.

BLENDING COLORS.— L. J. R., New York, New York, writes: "To settle an argument between office and shop, kindly advise me through THE INLAND PRINTER how the enclosed label was printed, and what arrangements are necessary to run large forms on a Universal press." *Answer.*— The effect on the specimen submitted is obtained by blending the different colors by means of a division in the ink fountain. A complete method for doing this work appeared in this department in the November number of THE INLAND PRINTER.

A CHRISTMAS NUMBER FROM NEW ZEALAND.— Mr. J. V. Price, foreman of the pressroom department of *The Christchurch Press*, has sent a copy of the *Weekly Press*, Christmas number. He writes as follows: "I have pleasure in sending you a copy of *New Zealand Illustrated*, the Christmas number of *The Weekly Press*, for 1906. I made ready and printed the whole number (excepting supplement). Instead of using my own overlay process this year, I used the Arthur Cox metallic overlays, which give very fine results. The cover is a new departure this year, being printed from plates, instead of "litho." I would be grateful if you would give me your valuable opinion on the whole number, including the cover." *Answer.*— The printing and presswork in general of this handsome souvenir is far above the average done in America, the many half-tones showing excellent judgment as to make-ready and evenness of color, which is carried to a nicety throughout the entire book. Especially must we commend the presswork shown on the cover, which is run in several colors and is handsomely printed.

PERFORATING ON PLATEN PRESSES.—T. L. H., Decatur, Illinois, says: "I would like to ask your advice in regard to making a tympan for perforating on platen presses, so that the tympan will not cut so much when a job with perforations is to be worked." *Answer.*— Prepare the tympan with hard packing, card or stencil board, if possible, leaving only enough loose sheets for the actual make-ready. After the make-ready is complete, paste a strip of muslin or press tape over the printed impression of the rule. Do not try to perforate too strongly at the start of a run, as the perforation will become sharper after a few hundred impressions.

GLOSS FINISH ON COVERS.— M. R. S., Quincy, Illinois, writes: "Will you kindly inform me through your department how I may obtain a gloss finish on such work as the sample enclosed? I have considerable work of this kind and have some difficulty in getting a good effect." *Answer.*— To obtain a gloss finish on printed matter, either half-tone or zinc plates, print the job in the usual way and, after the ink is thoroughly dry, run a liberal coating of gloss varnish over it, running it from the ink-fountain. If the varnish is too thin and flies in the air, a small quantity of magnesia or mixing white added to the varnish will give it body and cause it to flow freely and lie smoothly. Run the work in trays and small lifts to avoid sticking.

UNDERLAYING CUTS.— H. J. D., Zanesville, Ohio, writes: "Enclosed find a card which was printed with two forms. (1) Would it be possible to have a plate made from a printed copy, which is complete with one form over the other? (2) Also find a proof of a half-tone cut. You will notice from the proof that the cut appears to be lower in some places than others, while the impressions on the corners are about the same. In your opinion, is it correct to make an underlay, building it up most on the low places and putting it under the wood base; or should an overlay be made, patching up the weak places with tissue paper, and then putting same on cylinder? It is quite common when making ready on 'square' half-tones to find the outer lines or edges of the cut to punch a little, when the center seems to print about right. A first-class pressman once said that when the outer lines of a cut showed the impression, or punched, the cut was too high (regardless of how the balance of the cut printed), and should be planed off until the outer lines showed the correct impression." *Answer.*— (1) A zinc plate can be made from the printed copy. Then it is best to have an electro made from the zinc and print from the electro, keeping the extra plate on hand, from which new electros may be made from time to time. (2) The proof of the half-tone sent is a fairly good impression for a cut 5 by 7 inches, and no underlaying is necessary where the weak points can be brought up with two or three sheets of tissue paper. Of course, a cut may be perfectly flat and even and yet be too low or too high to print properly. But a marked-out underlay placed beneath the block will not locally affect the face of a cut in small, weak places, such as naturally appear here and there in all forms. It is advisable for it to receive a stronger pressure from the form rollers to bring the cut up flat by means of underlaying with one or two sheets of flat paper until the cut is the correct height. At this point overlaying should begin, and all weak points may be reached by overlaying.

On vignette half-tone cuts, a marked-up underlay is sometimes necessary, but this should be placed between the plate and block, and not at the base, as it would then only serve to make the cut wabble or rock while taking the impression. It is not practical or wise to have a cut planed off simply because the edges print sharper than the center. The fault may be in the press or the adjustment of the cylinder to bed. In such a case, the center of the cut would not receive the proper inking and perfect printing would be impossible.

PRINTING TWO COLORS FROM ONE PLATE.— E. A. S., Boston, Massachusetts, writes: "I enclose you a job I printed recently, on which I would like a little advice. I had several subjects of different sizes, like the enclosed prints, on one sheet. The dark color (a brown) was run first, and I made sure of register in every way before starting. The job was run on a new modern cylinder, fed by an expert feeder; used drop guides and gripper margin about right for colorwork; no play or swing in sheets while traveling around the cylinder. Plates were mounted on wooden bases, locked firmly with metal furniture between margins and chase with cross-bar; sheet was 10 by 24 inches. You will see that I ran two impressions from the same plates — both the dark color and tint. Note the variation in register, so infinitesimal, still it ran out on several thousand, and no two sheets were alike. On some sheets it is apparently only a tissue out of register, and yet it seems to throw off the shade of color. I have done this work on a larger scale, under the same conditions, but different colors were used and I experienced no trouble. What colors would you advise on this class of work; also give formula for mixing, so as to get a rich photo-tone in two printings and have the appearance of a photogravure." *Answer.*— The trouble you complain of is not due to imperfect register, but is a common defect where two impressions are printed from one plate. Then, too, the tint varies considerably on the different proofs, the one marked O. K. being run with an over-abundance of color on the tint, while the other two proofs show very little color from the second impression. Very good results may be obtained in two printings from one plate if the colors are followed closely and they are worked in the proper manner. In this case, where two browns are to be run, the first should be run full in color and as near the correct hue as possible, so as to avoid running two strong colors of ink over each other. Then the tint could be obtained by the admixture of a small quantity of the solid color in a suitable tint base. Gloss finish is produced by preparing the tint from gloss compound or gloss varnish as the tint base. These should always be run last, or after the solid color has been printed. Other transparent tints that may be run before or after the solid color (and where a high finish is not desired) can be made by using lakatine, mixing white or magnesia as the tint base. In any event, when two colors are run from one plate, the effect is not nearly so good as when two plates are used, and a variation in color is often noticeable. This is due to a pattern being produced by running one printing over another with a half-tone of the same on complete screen. Usually the gloss tints produce the best results.

### PLACING THE LIMIT.

"Well, he's a good man, an' I'm with him," said Mr. Hennessy. "Don't ye think he's right whin he wants to put a limit on how much money a man can have?"

"I do," said Mr. Dooley, "but I'd rather put a limit on how little he can have."— *Dissertations of Mr. Dooley.*

## NEWSPAPER WORK

BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but eontains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

SOMETHING new in the way of a demonstration of circulation has just been issued by the St. Paul (Minn.) *Dispatch*. Evidently no expense has been spared to show that "The *Dispatch* is all you need in St. Paul." Advertisers were asked to select fifty blocks to be canvassed for newspaper statistics, and the blocks selected would presumably be those in which the *Dispatch* might be supposed to be weak. Each of the fifty blocks illustrated the returns and the result summarized, showing that the *Dispatch* reaches about eighty-five per cent of the homes in St. Paul where newspapers are read. An argument of this kind can not fail to make an impression on an advertiser.

AD.-SETTING CONTEST NO. 21.— The primary object of THE INLAND PRINTER'S ad.-setting contests is to place practical problems before the compositors, such as are met with every day in a newspaper office. The last contest, the result of which was announced last month, proved a very interesting and helpful one, as it was not only a contest in ad.-setting but also in ad.-writing. The one announced this month is almost exclusively an ad.-setting contest, although the compositor is given considerable latitude in rearranging or otherwise improving upon the copy. It will be remembered that the last contest was suggested by W. B. Mayes, of the Whitney (Texas) *Messenger*, and this also comes from the same

source. Mr. Mayes's letter is an interesting one and is given in full:

*Mr. O. F. Byxbee, Chicago, Ill.:*

My Dear Mr. Byxbee,— Since my last suggestion in the way of a contest scheme proved somewhat of a "hit," I am ready with another, which you may consider in the light of its actual worth — and while not so much of an innovation as the former one, it presents, at least to my mind, an excellent study for ad. composition.

I wish to submit a piece of actual "copy" which was handed me with the request from the advertisers that I "improve on the wording and arrangement," and "fix it up in as good style as possible."

The space to be occupied was six inches, double-column, and for fear you would be unable to read the original, I furnish herewith a verbatim copy of said "copy" (waiving, for the present at least, a copy of my effort at displaying same):

> Who can you blame if you get stuck on something that you set out after?
>
> Here are three cases of *good bargains* that I compared prices with this week:
>
> Gold filled case, 7-jewel American movement, price paid $4.65 — my price $3.75.
>
> Gold filled case, 17-jewel American movement, price paid $12.75 — my price $9.00.
>
> Diamond ring, price paid $90.00 — my price $75.00.
>
> How do you like the comparison? We stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you.
>
> Herman Grosberg, the Jeweler.

Supposing the task set for the compositor to be that of pleasing a somewhat eccentric patron — one who is easily enough pleased on type-faces and general display so long as he gets what might be regarded as a rather catchy or "unusual looking" ad., but whose greatest difficulty is pleasing himself in his own wording and style of expression (and their "names are legion"). He has written half a dozen, perhaps, and destroyed them — and this is about as good as he can do — knows you can do it better if you will try — so do your best on it — would advertise lots more if he knew how to write a good ad., etc.

Presuming that in this and kindred troubles I have quite an army of fellow-workmen sympathizers the world over, I should be especially interested to have a number of them "try their hand" on this specimen.

Yours very truly,

W. B. Mayes.

Every compositor realizes how often copy of this character is received with similar instructions, and with such copy and instructions the result will undoubtedly be of great benefit to those who participate. It will be noticed that the size of the ad. is the same as the last contest. The same rules which have so satisfactorily governed previous contests will be followed:

1. Set 26½ ems pica wide by 6 inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, add to the copy or omit portions, as he deems advisable.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed flat to "O. F. Byxbee, Medinah Building, Chicago."
6. Use black ink on white paper, 6 by 8 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before January 15, 1907.

The slip with the compositor's name and address and the stamps or coin should be enclosed in the package and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in The Inland Printer, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or two wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. The Inland Printer is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

An item is going the rounds of the press depicting a novel way of keeping delinquents paid up, which is said to be in vogue in the West. For instance, an Indian Territory editor took the occasion of the death of a reader to write this: "Deceased was a mild-mannered man, with a mouth for whisky. He came here at night with another man's wife and joined the church at the first opportunity. He owed us $7 on the paper."

C. E. Holbrook, of the Boston *Transcript*, sends a very interesting piece of composition in the form of a page ad. Mr. Holbrook writes that this ad. was designed by E. H. Leonard, advertising manager for the Shepard, Norwell Company, but that he did the composition, using 240 pieces of brass rule, each of which was cut and mitered by hand. There are fifty-two panels inside the border, giving the ad. a neat effect. It is a very creditable piece of work from every standpoint, and while it evidently consumed a great amount of time, the result warrants the expenditure.

Newspaper Criticisms.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

*Crowley Ridge Chronicle*, Forest City, Arkansas.— Headings on the longer local items would add interest to the news and at the same time avoid repeating the head, "Additional Locals."

California (Pa.) *Sentinel*.— Your principal trouble is with your press-work. Register is very poor and color and impression are uneven.

Carlyle (Sask.) *Herald*.— The defects noted in October have been remedied. Outer margins are too wide; there should be about two picas more space in the back. Watch the register and see that color is even.

Newport (Pa.) *News*.— A very commendable paper. The solid nonpareil is pretty small to please country readers, but through its use you are able to publish an unusual amount of news.

Hills (Minn.) *Crescent*.— The only thing to criticise about your paper is a slightly poor distribution of ink.

Special Editions continue to come from all parts of the country, one of the most prosperous this month coming from the Leavenworth (Kan.) *Post*. It was called a "Greater Leavenworth Edition," and its twenty pages were nicely illustrated, many of the cuts being fine line drawings. Another "Souvenir Edition" is that of the *McLean County Independent*, published at Garrison, North Dakota. This edition nicely illustrates the possibilities of special editions, as advocated in The Inland Printer last

month. The *Independent* is published in a town one year old with less than five hundred inhabitants, yet it secured over ten columns of additional advertising, for which the publishers say they received a flat rate of 25 cents an inch. Still another good example is the "Trade and Immigration Edition" of the Strawn (Texas) *Enterprise*. This also had ten pages of additional display advertising besides several columns of reading notices.

RATE CARD.— A few months ago a publisher requested a rate card from 50 cents for an inch to $126 for one column one year. A card was published giving rates for the usual spaces, but now comes the following letter:

Recently you calculated the enclosed schedule of advertising rates for us, but did not give the figures covering space from ten to twenty inches. Kindly favor us by completing the schedule that it may be perfectly accurate.

We should also like to have you suggest a rate for one-quarter page (30 inches), one-half page (60 inches), and full page (120 inches), each of these spaces for one, two, three and four insertions.

As this may also interest other publishers the revised and complete card is given below:

| | 1 wk. | 2 wks. | 3 wks. | 1 mo. | 3 mos. | 6 mos. | 1 year. |
|---|---|---|---|---|---|---|---|
| 1 inch | .50 | .80 | 1.10 | 1.40 | 3.95 | 7.15 | 12.25 |
| 2 inches | .80 | 1.40 | 2.00 | 2.60 | 7.15 | 12.25 | 21.50 |
| 3 " | 1.10 | 2.00 | 2.90 | 3.70 | 9.75 | 17.00 | 30.00 |
| 4 " | 1.40 | 2.60 | 3.70 | 4.70 | 12.25 | 21.50 | 38.00 |
| 5 " | 1.70 | 3.20 | 4.45 | 5.70 | 14.75 | 26.00 | 45.00 |
| 6 " | 2.00 | 3.70 | 5.20 | 6.70 | 17.00 | 30.00 | 52.00 |
| 8 " | 2.60 | 4.70 | 6.70 | 8.35 | 21.50 | 38.00 | 64.00 |
| 10 " | 3.20 | 5.70 | 7.95 | 9.95 | 26.00 | 45.00 | 77.00 |
| 12 " | 3.70 | 6.70 | 9.15 | 11.50 | 30.00 | 52.00 | 89.00 |
| 14 " | 4.20 | 7.55 | 10.25 | 13.00 | 34.00 | 58.00 | 99.00 |
| 16 " | 4.70 | 8.35 | 11.50 | 14 50 | 38.00 | 64.00 | 110.00 |
| 18 " | 5.20 | 9.15 | 12.50 | 16.00 | 42.00 | 70.00 | 120.00 |
| 20 " | 5.70 | 9.95 | 13.75 | 17.25 | 45.00 | 77.00 | 126.00 |
| ¼ page | 7.95 | 13.75 | 19.25 | 24.50 | ..... | ..... | ..... |
| ½ " | 13.75 | 24.50 | 34.00 | 43.00 | ..... | ..... | ..... |
| 1 " | 24.50 | 43.00 | 57.00 | 72.00 | ..... | ..... | ..... |

WHAT will be the outcome of the postal inquiry it is impossible to forecast, but from the questions which the commissioners asked while in session in New York it is evident they were interested in getting the opinions of publishers as to why the Government should carry second-class matter at a loss. It is regrettable that the different organizations of publishers could not have gotten together and worked for the best interests of all. As it was, the dailies, the weeklies and the monthlies have each expressed their opinions, and on some points they have not been unanimous. The dailies claim that newspapers can be carried three hundred miles from the office of publication at a profit, and as they are not interested in circulating further they openly declare that there is no occasion for the heavy literary and trade monthlies to be carried greater distances at a loss. On the other hand, monthlies claim that the low second-class rates mean a greatly increased revenue from first-class mail through answering advertisements and the correspondence which follows. As to the weeklies, one important feature has hardly been touched upon — the carrying of papers free in the county where published. There are hundreds of papers the bulk of whose circulation is within the county, whose postal bills range from 20 to 30 cents a week. It is doubtful if this custom will be continued, and, as the weekly publishers have not attempted to defend it, they are evidently resigned to the fact and are bending their energies toward preventing an increase above 1 cent a pound. The arguments on all sides are now too familiar to need repetition — the question now in the minds of all is, what will be the verdict? From present indications it is safe to assert that very strong arguments will be necessary to prevent the Commission and Congress from materially increasing the rate.

## METHODS OF A TRADE SCHOOL.



HAT two important factors in the printing trade — employers and workmen — are giving thought and money toward development along the educational side of the calling is indicated in the operations of the School of Printing and Binding, now in its second year at Winona Technical Institute, Indianapolis. This is but one of a half-dozen trade schools in this institution, including distinct departments for teaching lithography, iron-molding, tile-setting and metal decoration, carpentry, electrical work, and other trades. The School of Printing and Binding began by giving instruction to journeymen in machine, book and job composition, imposition, presswork, printing-plant management and in the buying and handling of paper stock. Before the first year had hardly closed the necessity of broadening the scope of the school became apparent, and its second year has opened with instruction for beginners, women are admitted to the school, and bookbinding is taught. The result has been that the school now has two or three times as many students as in its first year; several of them are beginners, and they come from many States. The school at Winona Technical Institute has one printing-school idea which is probably to be found in no other. Men who believe in the development of a workman's mind as well as his hand have contributed money to a scholarship fund, and money from this fund is available to students to pay tuition. They are permitted to borrow for a term of years, giving personal notes without security. The notes draw no interest. A student who borrows from the fund is placed on his honor to repay the amount after he has completed his schooling and obtained work in a commercial establishment.

The student who enters the school at Indianapolis starts in the preparatory department. The first term lasts for twenty weeks and the tuition is $50. The instruction for the first term includes correct composition, five hours a week being given to it. Four hours a week are devoted to learning the names of type, to mastering the meaning of the point system, and to becoming acquainted with modern type-faces. Five hours a week are given to book composition. One hour a week is devoted to the study of type-making and the history of printing. Another hour each week is given to the discussion of current periodicals. Nineteen hours a week are spent in practical shopwork.

The beginner is carried far enough along the road during the first twenty weeks to take up more advanced work in the second term, also twenty weeks in length, and for which the tuition is $50. Five hours each week are given to instruction in indention, spacing, sub-headings, punctuation, proofreading and copy. Five hours are given to more difficult composition in bookwork and in dealing with foreign languages, making-up and stonework. Four hours a week are devoted to the study of title-pages, the use of gothics, antique and black-face type generally, and to large metal and wood type, as well as the most recent faces which typefounders have cut. The youthful printer also gives an hour a week to the rudiments of platen presswork and an hour to current periodicals. To test the progress of the students examinations are held in all subjects at the end of the terms.

Advancing out of the preparatory work, a student in the Indianapolis school takes up what is known as the regular course of instruction. In this he begins as a junior, his first term continuing twenty weeks, the tuition being $50. During this term the subjects taught are machine composition, display composition, imposition,

presswork, the chemistry of printing-inks, paper stock, bindery processes, paper and office systems. The second period of the regular course covers twenty weeks, with the same amount of tuition. In the second period the student reviews his previous instruction in plain and display composition and imposition, giving five hours a week to it. Three hours a week are spent at machine composition and as many more in presswork. More advanced effort is given to bindery processes, the chemistry of printing-inks, paper and office systems, and over eighteen hours a week are given to shop practice.



SCHOOL OF PRINTING AND BINDING.
Winona Technical Institute, Indianapolis.

By the time the student has followed the instruction of the Indianapolis school to this point he has spent eighty weeks. He has been under the direction of men who are skilled in hand and machine composition, who are well developed in imposition, who understand binding and handling paper stock. The student in these eighty weeks gets so far advanced that he may take a comprehensive look over the field of printing.

The School of Printing and Binding is following the modern tendency in printing in which the call seems to be largely for specialists. After carrying students up through the early steps of printing, the way into the senior department is open to them. Its instruction continues through ten weeks and the tuition is $35. As he scans the work through which he has come, the senior student takes up special work. His talent may lie in the direction of job composition. He may be especially capable for stonework. Perhaps he has more of a liking for presswork, or he may want to equip himself as a paper-stock man. Whatever his choice, and his instructors help him in the selection of one, the student is developed further along the line he has chosen. The whole period of instruction in the school continues through ninety weeks, and the tuition is $235.

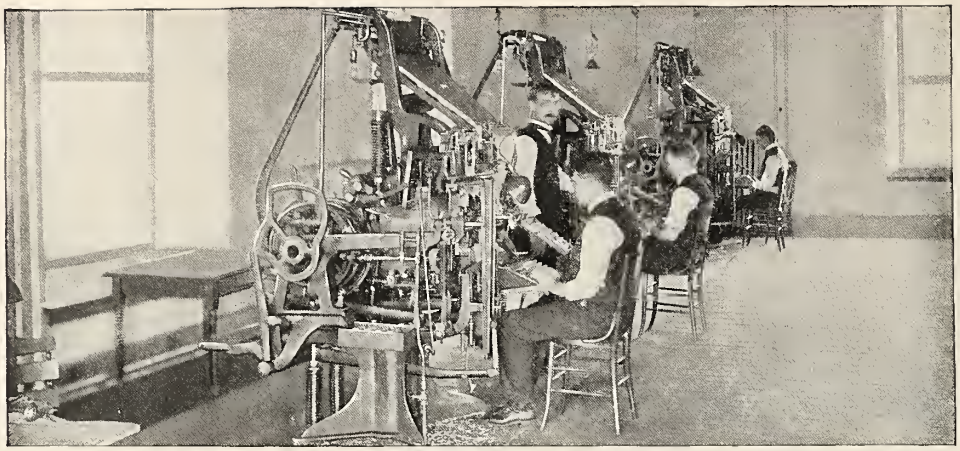
There are also in this school special courses for journeymen. One is for Linotype machinist-operators, the term lasting eight weeks, the tuition being $50. The instruction is for 280 hours, and day and night classes are conducted, women being admitted. There is a special course for journeymen in imposition, the length of instruction depending upon the needs of the student. Another special course is in presswork, explanatory of press mechanism, and three-color and half-tone printing.

Many manufacturers of printing appliances over the country have shown their faith in the schooling of printers in a technical institution by helping the Indianapolis school with many gifts. One of these was a cylinder press which sells on the market for over $3,000. Manufacturers of platen presses, paper-cutters, roller washing machines, Linotypes and the like have helped the school materially in obtaining equipment. A manufacturer of furniture made a special outfit of weathered oak racks, cabinets, stands and cases for this school. Many substantial gifts in the way of equipment have been promised for the next few months.

Every trade school in Winona Technical Institute has the education of craftsmen as a purpose rather than financial gain as an object, most of the support of the institution coming through scholarships and gifts from men of means all over the country. One corporation gave $10,000 to the institute, the amount going into equipment for various trade schools. A few years ago the people of Indianapolis bought from the United States Government a tract of seventy-six acres of ground near the heart of the city that had for forty years been used as an arsenal, the people making the purchase that a technical institution might be founded. The Government spent nearly $700,000 for buildings on the grounds. The lower floor of the largest structure is occupied by the School of Printing and Binding, the floor space covering 60 by 180 feet, and lighted by twenty-eight broad windows. The building is of steel, concrete and brick construction and lends itself to heavy printing machinery. The building is modern in its appointments and every machine is driven by an individual electric motor.



OFFICE OF SCHOOL OF PRINTING AND BINDING.
Winona Technical Institute, Indianapolis.



MACHINE COMPOSITION.

School of Printing and Binding, Winona Technical Institute, Indianapolis.

## THE CASE OF THE EMPLOYING LITHOGRAPHERS.

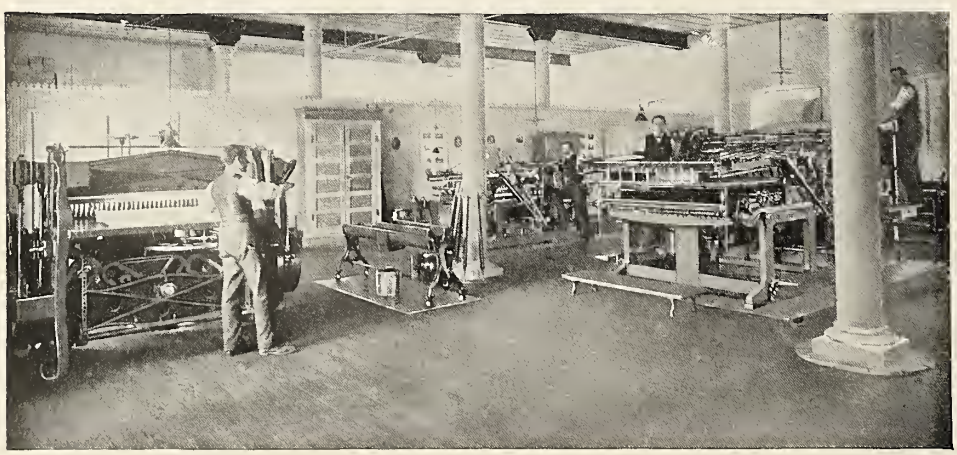
In *American Industries*, of August 15, Mr. F. A. Stecher, president of the National Association of Employing Lithographers, gives the case of the employing lithographers in an extended article, in which he takes the stand that the strike precipitated by the lithographers' brotherhood was in violation of contract, was contrary to their own agreement through their executive committee, and was void of justice and right. We have as yet seen no satisfactory reply to the statements presented. Mr. Stecher says: "In May, 1906, the National Association of Employing Lithographers was organized, and, as the very foundation of their organization, they adopted a declaration of principles to the effect that they favored the settlements of disputes with unions by a reference of such disputes to properly constituted boards of conference; and they agreed, and offered to the world, that, if any labor union desired it, the employers would sign a five years' agreement to settle all disputes by conference, and, in case of disagreements by such conferences, then to arbitrate such matters. In the same declaration of principles they also declared that if any union committed a hostile act against them, without availing itself of the offer to confer or to arbitrate, the open shop should be established with reference to such a hostile union. This declaration of principles was published and made known to the parties who would be affected by it.

"The Lithographers' International Protective and Beneficial Association, which is a national union composed of the pressmen, transferrers, provers and others, served upon our members a peremptory demand for an eight-hour day, some time in July, 1906. In view of the restrictions which had been placed upon apprentices by this very union, and in view of the fact that there were not sufficient journeymen to turn out our work even in nine hours, it seemed to us that this demand was eminently unjust at such a time."



COMPOSING-ROOM.

School of Printing and Binding, Winona Technical Institute, Indianapolis.



PRESSROOM.

School of Printing and Binding, Winona Technical Institute, Indianapolis.

Space does not permit a full reprint of Mr. Stecher's statement, but it is an arraignment that no organization can afford to ignore if it has an approximation of reason to offer in exculpation.

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THE longer I live the more deeply am I convinced that that which makes the difference between one man and another — between the weak and the powerful, the great and insignificant — is energy — invincible determination — a purpose once formed, and then death or victory.— *Powell Buxton.*

# TRADE NOTES

F. C. MALTBY now represents the Barnhart Type Foundry Company in New England.

MR. W. A. FOWLER, for the past five years traveling representative of the Keystone Type Foundry in the Southern States, has just been placed in charge of the Atlanta house of that company as manager.

W. H. PHELPS & Co. announce the installation of a distinctively modern printing plant, for the production of the highest class of letterpress work, in the Clinton building, 8 East Chestnut street, Columbus, Ohio.

CHALMER A. LINDSLEY, San Juan, Porto Rico, is fitting up a school for instruction in printing — with special attention to colorwork and embossing — to be known as the Insular Mechanical School. All the Porto Rico Department of Education printing will be done in this school.

J. A. RICHARDS COMPANY, Albion, Michigan, announce the establishment of a modern printing plant, for the production of fine job, book, color and novelty printing, at 106 East Erie street. A cordial invitation is extended to all their patrons and friends to call and see the new plant.

THE M. D. Knowlton Company, 29-35 East Elizabeth street, Rochester, New York, have issued a catalogue of paper-box machinery, probably one of the most comprehensive ever issued. It is printed on heavy tone paper and contains 120 pages. It is an excellent specimen of typography.

BY means of a simple little device recently invented by Sydney P. Palmer, secretary of the American Falcon Printing Press Company, New York city, line engraving and embossed work can be printed in two colors at one operation on the Waite die press, which is manufactured by the company of which Mr. Palmer is the executive officer.

BRITTON & REY, lithographers, bookbinders, printers and steel-die embossers, San Francisco, announce that they have returned to their former location at 555 Commercial street, between Montgomery and Sansome streets. The new plant of the firm at 215-231 Bay street, with its large area and modern facilities, enables this firm to execute all orders with unusual promptness.

H. H. OWEN, who has been connected with some of the large job offices in New York, has purchased the Stafford job plant at Plainfield, New Jersey, and the business is to be enlarged with new machinery furnished by Golding & Co., New York. Mr. G. W. Owen, Senior, will be associated with the business, which will be known as the "Owen Printing Concern," at No. 125 East Front street, that city.

OUR old friend, William J. Kelly, the well-known printer and technical writer, has been appointed general manager of the Rockstroh Manufacturing Company, makers of the "Unique" sectional steel blocks. Owing to the increase in its business, this company has been compelled to remove its works to more spacious premises. The offices and factory are now located at 639-647 Kent avenue, corner Keep and Rodney, Brooklyn, New York.

"FOR the greater convenience of our customers and ourselves, we to-day change our name to James White Paper Company." This is the announcement issued under date of November 17 by James White & Company, paper dealers, 210 Monroe street, Chicago. It may well be believed that the high standing of this house entails an amount of business that requires careful study of everything that will tend to the rapid dispatch of orders, and the brief and comprehensive title chosen is a good one.

THE firm of Braid & Hutton, commercial, book and railroad printers, Savannah, Georgia, composed of William E. Braid and John A. Hutton, having been dissolved by the death of the former, on October 6, 1906, a copartnership has been formed by Edith S. Braid and John A. Hutton under the same firm name, to continue the business. The new firm, having taken over all assets and liabilities of the old firm, will receive and receipt for all moneys due to and pay all liabilities of the old firm.

EARLY in January the Cape Town Y. M. C. A. are conducting the first advertising exhibition ever held in South Africa. Specimens of up-to-date matter are being collected from all parts of the world, and an interesting and instructive show should be the result. The secretary informs us that specimens of printed matter from any firm the world over will be welcomed, and should be addressed "Secretary, Advertising Exhibition, Y. M. C. A., Cape Town, South Africa."

THE Cross Paper Feeder Company has opened a Chicago office with Mr. Ira Curtis as manager. Mr. Curtis has had many years' experience in handling automatic feeding machinery and is peculiarly well fitted for his new position. With the opening of this Chicago office the Cross Company has personal representation in the following printing centers of the world: New York, H. C. Mackenzie; Chicago, Ira Curtis; London, England, George S. Duncan; Paris, France, E. Lambert et Cie.; Boston, Massachusetts, home office.

A SPECIAL interest attaches to the letter, "A New Departure," by Mr. Henry W. Cherouny in this issue of THE INLAND PRINTER, at this particular time. The substance of the letter has been published in pamphlet form by Mr. Putnam Drew, secretary of the Employing Printers' League of America, the letter embodying the purposes of the league. The call for a meeting of employing printers on the evening of November 20, at the Continental Hotel, Broadway and Twentieth street, New York city, has been signed by the following: Mr. R. W. Smith, of the Trow Printing & Publishing Company; Mr. Joseph J. Little, of J. J. Little & Co.; Mr. Henry W. Cherouny, of Cherouny Printing Company; Mr. Charles Francis, of Charles Francis Press; Mr. Frank Meany, of Meany Printing Company; Mr. Chasmar, of Chasmar-Winchell Press; Mr. B. Peele Willett, of The Willett Press; Mr. William Driscoll, of Burr Printing House; Mr. William N. Jennings; Mr. A. F. Behre, of Rooney & Otten; Mr. George A. Powers, of George A. Powers Company. This is the beginning of a permanent New York city organization, and it is anticipated that similar organizations in Chicago, Milwaukee and elsewhere, will obtain a unity of purpose among employing printers that will redound to the benefit of the trade generally.

KENEA & LANE, publishers of *The Clarinda Journal*, Clarinda, Iowa, forward THE INLAND PRINTER the following from the *Journal* of November 16: "The Inland Printer for November contains a host of congressmen who are or have been identified with the printing business. It omits the name of Colonel W. P. Hepburn of Clarinda, representative in congress from the Eighth Iowa district. The colonel in his younger days worked industriously at the printer's trade for several years, and judging by his subsequent success in life it is one of the easiest matters possible to believe the prevalent story about his work as a

printer — that he was an unusually good one. The writer of this paragraph not long ago happened to hear the Colonel incidentally refer to the condition of the printing trade in the old days in Iowa, and was impressed by the Colonel's excellent memory and his use of accurate terms belonging to the trade, and which he would not have, probably, any recent particular object to keep closely in mind. The law, fighting for his country, and other offices intervened between his setting type and going to Congress, but from printer to Congress he has made it his business to be thorough and to take advantage of the opportunities for the gaining of useful knowledge about him. Such a man can safely counsel the young how to get on in life."

Mr. James B. Baum, manager of the printing and advertising department of Wadsworth-Howland Company, Chicago, for the past twelve years, has resigned and accepted the position of foreman in the composing-room of the Winona Technical Institute, Indianapolis, Indiana. The plant of the Wadsworth-Howland Company at Thirteenth street and Indiana avenue was completely destroyed by fire on September 22, 1906. They expect to be in running order in their new plant at 47 to 59 North Carpenter street about December 1.



WALTER C. PITMAN, JR.,
Son of Walter C. Pitman, Treasurer, The American Steel & Copperplate Co., New York.

The "Strathmore Quality" Sample Books.— The lover of high-grade paper, printing and binding as exemplified in the printed book, will find immense satisfaction in an inspection of the handsome volume entitled, "The Strathmore Quality Book Papers," issued by the Mittineague Paper Company, Mittineague, Massachusetts. The endeavors of the company, as stated in the preface, to make the book an object of beauty as well as of utility, show Strathmore papers in the best manner, and to emphasize their value in the production of fine printing, has met with unqualified success. As a specimen of high-class typography, plate-making, presswork and binding it is superb. The following quotation from the book will explain its scope: "It shows forty distinct book papers, and shows them under conditions that provide the printer, publisher or advertiser with a definite basis upon which to form an opinion. Nearly all the different methods of printing and plate-making are represented among these beautiful sample pages. In all of them the paper is given its proper place, and its true value is admirably brought out. The simple typographic effects were chosen to allow the paper to be shown in its true relation. Nothing in this book is too difficult for any good printer. The lesson of it is simplicity, artistic harmony and good paper. The printer or advertiser who studies the three elements of good printing — paper, typography, ink — soon discovers that value, beauty, distinction and power depend upon his knowledge of paper, type and ink; and that the first and most important is paper." Twenty-one of the forty items of paper shown are antique finish, seven are medium plate finish, six are plate finish and six are fabric finish. The printing and cut processes shown include photogravures, wood engravings, four-color half-tone plates, as also three, two, and one-color half-tones combined with line engravings, "mash-outs" by plate and rule with half-tone and line, line engravings in colors and in black; and a beautiful showing of typographic effects, plain and in colors. The book is handsomely bound in best cloth-board covers and contains eight pages of each of the forty individual samples of stock. The tops are uncut, each alternate two pages — those on the "inside"— being unprinted. The "Strathmore Quality Covers and Bristols" sample-book is of the same degree of excellence. It is bound in beautifully decorated board covers, and exhibits nine brands, or ninety-four separate samples, showing each one treated with a different color scheme and design, running from one to five colors each, or a total of two hundred and seventy distinct impressions. These books may be secured by all employing printers, publishers, advertising agencies, large advertisers and paper dealers, without cost, providing they will write to the company for a set on their letter-head. The volume treating of the book papers is the product of The Munder-Thomsen Press, Baltimore, Maryland, while that relating to the covers and bristols is from the press of The F. A. Bassette Company, Springfield, Massachusetts. The workmanship on both volumes reflects great credit on these firms.




Cup presented by the Star Engravers' Supply Company and won by the employees of the Gill Engraving Company at this year's picnic and games of the Photoengravers' Union, No. 1, New York city.

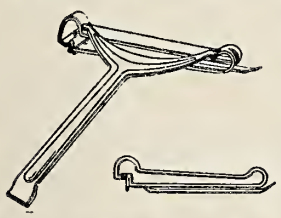
# Business Notices

**This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.**

It is a pleasure to comment upon the conservative methods employed by the G. & C. Merriam Company in the publication of the Webster's International Dictionary. Not every little slang word or phase is put into the book regardless of its scholastic or linguistic qualities. It is this conservatism backed by the scholarship of the editor-in-chief, William T. Harris, Ph.D., LL.D., late United States Commissioner of Education, and hundreds of others of the greatest educators of this and other nations which has made the International the standard in the United States Supreme Court and *all* the State Supreme Courts, also the standard of the Government Printing-office, and the basis of nearly all the schoolbooks in the country. It is indorsed by every State school superintendent, universally recommended by college presidents and educators, and adhered to as standard by over ninety-nine per cent of the newspapers. Should you not own such a book? Get the best.

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Mr. J. B. Eastman, Clarinda, Iowa, has invented and patented a gauge and gripper pin for platen presses which is a decided novelty. This pin, which he calls the "King Oscar," is made of a single piece of tempered steel, with a point that sticks through the tympan like the ordinary gauge pin. The novel portion of this device is an extended portion which acts as a tongue to prevent the sheet slipping over the guide when feeding, and as the grippers descend upon the platen when the impression is taken they depress this movable portion of the guide, holding the sheet securely at the moment of impression and assisting in pulling it off the form as the platen recedes. In order to operate the bottom guides extension arms are provided, which project on either side. The illustration herewith shows one of the bottom pins with the extension arm attached and the pin as used for a side guide.



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### THE AMERICAN STEEL & COPPER PLATE COMPANY.

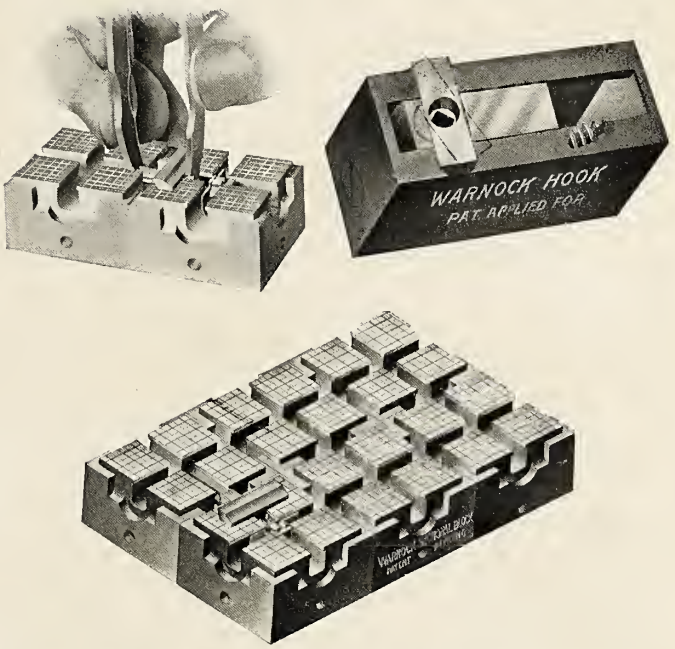
Attention is called to the advertisement of The American Steel & Copper Plate Company, of New York city, New York, and Chicago, Illinois. The company was organized November, 1894, with Mr. Charles E. Parker, of the Charles Parker Company, Meriden, Connecticut, as its president. For several years its factory was in Brooklyn, New York, but having outgrown it, in March, 1903, they bought the ground, 157 feet on Fairmount avenue and 106 feet on Cornelison avenue, and built their present factory in Jersey City, New Jersey. The building is of brick, 40 by 125 feet, three stories, has a 200-horse-power steam plant, also its own water supply system and many other up-to-date improvements. It employs a large force of men in the production of the celebrated brand of engravers' satin finish copper and zinc. The present officers are, Walsingham A. Miller, president; Percy H. Brundage, vice-president; Walter C. Pitman, treasurer; Alfred L. Cooper, secretary. The main office of the company is in the Morton building, 116 Nassau street, New York city, New York, U. S. A.

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### WARNOCK-TOWNER BLOCKS AND HOOKS.

Among the exhibits of machinery and other devices designed to lighten the labor and increase the profits of printers, at the Chicago Advertising Show, the Warnock-Towner's display of sectional blocks and hooks received much favorable attention on account of their many advantages.

This was the first opportunity the printing fraternity had to examine, at first hand, the Warnock Sectional




Blocks and Hooks, and this expert and critical examination has been at all times expressive only of appreciation of their time and labor saving qualities.

It is needless, perhaps, to give much detailed description of the parts that compose the system, a hook and a block are the units — and there is nothing else. Simplicity is one of its features. The unit block is eight picas square, and grooved as shown in illustration, for the reception of the hook, making a surface bed for the plates with the grooves running each way four picas apart. The hooks can be placed in any position in the form, and operated by a ratchet. Tweezers are provided for removing hooks. The jaw of the hook travels eight picas, which, together with the nearness of the retaining grooves to each other, does away with the necessity of shifting or splitting blocks to bring the hooks to their proper retaining position.

The blocks can be assembled by the chaseful, or made into page blocks, and, if desired, brass catches can be used for top and side, with hook on other side for holding plates.

Another time-saving device made by the above-named firm is the Warnock Narrow Margin Register Hook. The pressman will appreciate the rapidity and ease with which this hook can be operated. Moved and controlled by the key that fits in socket through the center jaw of hook as shown in cut, it is always accessible. No matter how close the plates may lie to each other, the means of operating the hook is never covered up. Plates can be fitted and

registered for colors with only a quarter inch margin between them, a trifle more than width of jaw of hook. The hook is 4 by 8 picas in size — two taking the space of a standard 8 by 8 unit — a most convenient size, as it does away with the necessity of splitting blocks to justify hooks in position.

The jaw of the hook is beveled on both sides and swiveled, and will hold plates at any angle. The key controls positively the movements of the jaw, and pressmen can register with rapidity and ease all plates on a press. There is no fumbling or experimenting in putting plates on back part of bed, as each turn or part turn of key in socket moves the jaw an exact corresponding degree. The jaw can not slip when tightened (it never has in practice) but will hold plates until the end of the longest run.

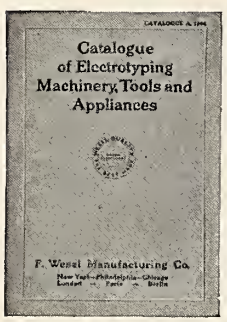
Any one interested in reducing labor and expense in the printing-office should look into these devices, as their use will reduce cost not only on special work, but for general printing as well.

## AUTOMATIC LIGHT ADJUSTMENT FOR PRINTERS.

In presswork particularly, and in printing in general, one of the most important things is good light. The readiness of the automatic adjustment of drop lights shown in the "Two-Balls" adjuster manufactured by The Vote-Berger Co., La Crosse, Wisconsin, the illustrated advertisement of which is printed on another page in this issue, will commend it to the progressive printer. It is a time and money saver.

## NEW CATALOGUE OF THE F. WESEL MANUFACTURING COMPANY.

The F. Wesel Manufacturing Company have issued a new catalogue of electrotyping machinery, which is the most complete one of its kind ever gotten up. It consists of 152 pages, 7¼ by 10¼ inches, and contains illustrations and complete description of every machine, tool, appliance and material which goes to make up the most modern electrotype plant. The information contained in this catalogue should be very valuable to progressive electrotypers.




With this catalogue the Wesel Company are now supplied with a complete catalogue for each line of goods they manufacture and carry in stock. In all four catalogues there are 560 pages, which gives some idea of the extensive business of this concern.

## U. S. SCHOOL OF PHOTOENGRAVING.

Catalogues of the U. S. School of Photo-engraving, 465 Pearl street, New York, are ready for those interested.

Jacob N. Axt, president and general manager, a gentleman of long and thorough experience, previous to establishing this school was general superintendent of the North American Engraving Company, the largest in New York city.

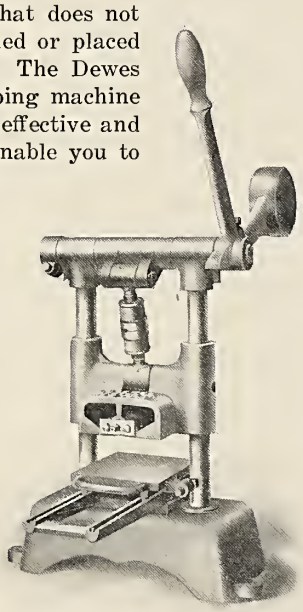
William H. Cook, secretary, is the genius who first solved the half-tone problem on a practical basis and prepared all the plates for the Harper magazines and other publications of this house. In 1892 Mr. Cook went to the Binner Engraving Company, Milwaukee, and, largely through his talent, this concern, inside of a year, was in the front rank of the industry, employing thirty-five men in the process department, where it had three when Mr. Cook took hold.

Under such master-craftsmen as Messrs. Axt and Cook, and with all the latest and approved appliances, the ambitious student has a fine chance to learn an exceptionally well-paying and pleasant trade. All branches taught. Send for a handsome catalogue.

## EMBOSSING AND STAMPING.

An embossing department that does not pay should either be discontinued or placed upon a profit-producing basis. The Dewes Columbia embossing and stamping machine has the reputation of being an effective and economical device, which will enable you to do your own embossing at minimum cost. This machine is capable of an extensive variety of work and is so constructed as to produce satisfactory results at a relatively small expense of time and effort. It is built by the A. Dewes Company, of 475 Broadway, New York, who will be pleased to supply detailed information based on thirty years of "knowing how."

The simplicity and the powerful construction of the machine is shown in the accompanying illustration.



DEWES COLUMBIA EMBOSSING MACHINE.

## CHAMBERS BROTHERS COMPANY'S NEW FOLDING MACHINE.

Attention is called to the illustration shown on page 328 of a new folding machine just turned out from the establishment of Chambers Brothers Company, Philadelphia, Pennsylvania. It is the first of the kind ever produced and is just being started in the bindery of the Curtis Publishing Company, of Philadelphia.

It is a remarkable combination. There are eight King automatic paper-feeding machines connected with this folder and the completed magazine is made up of eight separate sheets, representing a total of ninety-six pages, including the cover. There are five separate sixteen-page sections, an eight-page inset, a four-page outset and a four-page cover. All of these are folded, brought together, inserted, cover put on and five wire staples driven in each copy. The completed books are delivered in bunches in any desired number ready for trimming.

It is not long since that the combination of one automatic paper-feeder with a drop-roller folding machine was attended with more or less difficulty, and its operation was often so uncertain as to cause one New England publisher to characterize the apparatus as "the invention of the Devil," because when it did work it was so very attractive that when it went wrong it was all the more exasperating. What then must be his opinion of this new combination in which there are not one, but eight automatic feeders working simultaneously, and five automatic wire-stitchers, all working in unison in connection with this mammoth folding machine?

The machine referred to is one of a new outfit now being installed for the *Ladies' Home Journal* by the Chambers Brothers Company, having been designed expressly for this publication. It has taken a year from the time

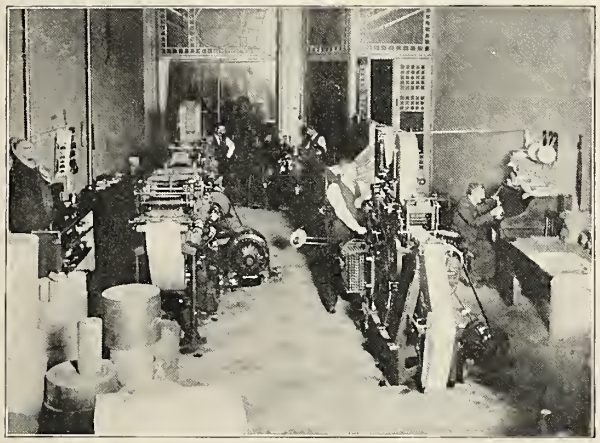
the order was given to produce this first machine ready for delivery, and it is a high commentary upon the excellence of the work turned out by the Chambers Brothers Company that such a combination could be designed, built and put into operation with but few trifling and minor changes.

The machine is quite flexible as to its product, and one or more of the main sixteen-page units, as well as the outset or inset sheets can be omitted. In fact, any number of pages in multiples of four from sixteen to ninety-six can be produced. The number of wire staples can be varied to suit the number of pages to any particular issue.

Machine is driven by two direct-geared Westinghouse motors, and the controlling mechanism, by which the machine can be instantly stopped, or by which any defective or uncompleted copy is detected, is really wonderful. No wire staples are driven in any imperfect copy.

## THE "NEW ERA PRESS" A MACHINE ADAPTABLE TO ALL SPECIALTY WORK.

That the printing trade is developing by leaps and bounds is well recognized, and among the proofs not the least is the accomplishments of the "New Era Press"—a title full of significance to those who have had an oppor-



A "NEW ERA" PRESSROOM, LOOMIS TICKET COMPANY, OMAHA.

tunity to witness the work it produces. It is true that the trade receives wonderful stories of what *will* be done by certain mechanisms. This is a brief description of what *is* done by a truly remarkable invention, now on sale, and producing work according to its claims.

The fundamental idea of the press is a mechanism to do general work of all grades at high speed, to which as occasion may require additional parts may be readily attached or detached and changed to meet any requirements, making it thus capable of doing all kinds of specialty work perfected from the rough. The press takes in the paper at one end, prints in as many colors as desired on one or both sides of the sheet, punches, slits, perforates both ways, cuts off or rewinds as desired at a speed varying from five thousand to ten thousand per hour, according to the character of the work. While capable of doing every day good, middling and fine work as stated, it is quickly adaptable to doing specialty work, such, for instance, as railway mileage books, completing the work in its various colors and combinations at one operation.

What the versatility of this machine means is well illustrated in an attachment now being manufactured for printing theater tickets. Probably no two theaters in the country have tickets alike, but the variability of this attachment permits by a novel scheme of arranging the figures to print section, row, and seat, no matter how the house is divided, delivering the tickets dated, printed on both sides, and all die-cut ready for delivery at the rate of about twenty-five thousand tickets an hour.

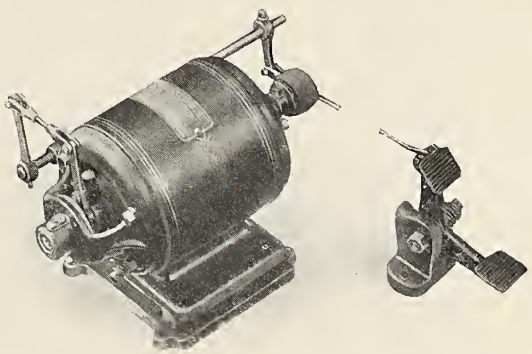
A recent installation in the West is shown in the cut herewith of the machine room of the Loomis Ticket Company, Omaha, Nebraska, four of the machines being in operation. This company is under contract for several more New Era presses in the near future. There have been several recent installations in Chicago, St. Louis, Cincinnati, New York city and London, England. More than one hundred presses are in operation at present and orders are being booked daily for immediate shipment.

In construction, the presses have been thoroughly standardized at large expense. These machines are all built from jigs, thus insuring an absolute accuracy in the duplicating of parts, quite necessary in a press of this kind where additional colors or sections are added to enlarge its capacity.

The New Era Press is manufactured by the Corwin Manufacturing Company, Peabody, Massachusetts, for the Machine Sales Company, of New York city, sole licensees for the manufacture and sale of these presses. The factory equipment is most comprehensive, modern and complete, embracing as it does engineering department, pattern shop, iron and brass foundries and machine shop; the organization of the Sales Company as well as of the manufacturing departments is thoroughly efficient; the enterprise as a whole is backed by large capital. In fact all indications point to a brilliant future for the New Era Press and the able and energetic men who are placing it before the printing trade.

## THE KIMBLE-GREGORY VARIABLE SPEED MOTOR.

The new Kimble-Gregory single-phase variable-speed motor for Gordon or Universal presses, an illustration of which is shown herewith, gives to printers one of the most desirable motors that can be conceived of. These motors require no belt, and have foot control with a variation in work of one hundred to three thousand impressions per hour. They can be equipped for alternating current or for direct current. They are sold under two years' guarantee.



The Guarantee Electric Company, 153-159 South Clinton street, Chicago, with the introduction of this motor, has placed in the hands of printers just what they are looking for, and the number of orders pouring in is an emphatic attestation of that fact.

THE THEORY OF OVERLAYS: by Charles H. Cochrane. Pamphlet, 24 pages. Price 25 cents. These few leaves briefly outline the foundation truths of overlaying, overlay cutting and application. The Inland Printer Company, Chicago and New York.

### METALLIC OVERLAYS IN THE EAST.

Gilbert, Harris & Co., of Chicago, have found it necessary to establish an Eastern office to properly look after their interests in that territory. They have secured quarters in the Reliance building, 32 Union Square, New York



CORNER OF OFFICE.

city, where, in addition to the business offices, they have a complete demonstrating plant where intending purchasers may see a practical test of this overlay process before installing it in their pressrooms. In charge of this Eastern office is Mr. H. T. Sorensen, a thoroughly capable pressman as well as a salesman, assisted by Mr. W. N. Gains, who is also a practical pressman and a salesman



CORNER OF DEMONSTRATING ROOM.

of wide experience. Mr. Harris, president of the company, states that the opening of this branch has given much satisfaction and has created an interest in their overlay process throughout the trade in New York and vicinity which was not evident while all business was handled through the home office.

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A Concise Manual of Platen Presswork. By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages. Price 25 cents. The Inland Printer Company.

### PRINTING-PRESS IN TIBET.

When approaching Tibet from the valley on the west a correspondent paid a visit to a monastery there far famed for its printing-press.

In winter the press does no work (says the writer), probably because the ink can not be kept from freezing and we are disappointed in our hopes of witnessing the manner in which sacred literature is manufactured in Tibet.

All around a big hall are arranged in shelves the printing blocks, which are simply rectangular pieces of wood upon which a whole page of lettering has been carved. When in action a block is held in a vise and then levered by hand upon the paper, where it leaves a facsimile of the carving on its face.

The process is simple and expeditious and several fat volumes can be printed off in a day. But the blocks, of which there are very many thousands, represent long and patient labor, their workmanship and finish being very fine. Of the usual adjuncts of a printing-press there are none at Nartang Monastery, except that the unwashed condition of some of the monks and all of the attendants entitled them to rank with printers' devils.— *The Times of India.*

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### THE AUTHOR-MAN'S SURPRISE.

Upon a certain day there was an author-man who needed money; so he sat down and took up that object which is reputed to be mightier than the sword and wrote a piece. Having finished the article, he went to the post-office, purchased some willing stamps, and mailed the piece to the editor. Then he waited for the child of his brain to make its way back to his mantelpiece, accompanied by a warm note from the editor saying that, owing to the redundancy of similar matter, he was compelled to reject the piece, although this action wrenched his heartstrings to such an extent as to almost drag that organ from its moorings. However, this rejection was to be considered as in nowise a condemnation of the merit of the article, etc.

The near-author waited a spell, but the letter that he looked for but dreaded never came. Nope; all wrong. The piece was accepted. This is it.— *C. M. Baldwin in Judge.*

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### WANTED—HINTS TO THE WAYFARER.

"Some day whin I am downtown I am goin' to dhrop in on me frind th' prisidint iv th' Pullman company an' ask him to publish a few hints to th' wayfarer. I wud like to know how a gintleman can take off his clothes while settin' on thim. It wud help a good deal to know what to do with th' clothes whin ye have squirmed out iv thim. Ar-re they to be rolled up in a ball an' placed undher th' head or dhropped into th' aisle? Again, in th' mornin' how to get into th' clothes without throwin' the thrain off th' thrack? I will tell ye confidentially, Hinnissy, that not bein' a contortionist th' on'y thing I took off was me hat."— *The Dissertations of Mr. Dooley.*

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### MR. DOOLEY ON THE BEEF REPORT.

"I have r-read th' report, an' now, whin I'm asked to pass th' corned beef, I pass. Oh, dear, th' things I've consumed in days past. What is lard? Lard is annything that isn't good enough f'r an axle. What is potted ham? It is made in akel parts iv plasther iv Paris, sawdust, rope, an' incautious laborer. To what kingdom does canned chicken belong? It is a mineral. How is soup — Get me th' fan, Hinnissy."—*Dissertations of Mr. Dooley.*

# WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safe-guard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SPLENDID PRINTING PLANT, established 40 years in largest city of southeast, population 100,000, doing annual business of $8,000 to $10,000; modern machinery, up-to-date type; price, $5,500, terms to suit; ill-health demands retirement. D 618.

AN EXCEPTIONAL OPENING is offered to a printer with small capital and knowledge of the drug label business. Address DAILY NEWS, Harrisonburg, Va.

EIGHT-PAGE, 5-column, home print newspaper in northwest Missouri for $2,000 cash invoice; Hoe cylinder and power, job office; everything good; cash business 1905 — $3,200, net $2,100; no bills; well established; also nice home, $1,700. D 619.

FOR SALE — A thoroughly equipped job printing plant at Albuquerque, N. M., doing a good business of $600 a month; good prices; owner has business that requires all his time in Colorado; price, $3,800, half cash. Box 114, Canon City, Colo.

FOR SALE — A thoroughly equipped printing plant; 7 cylinders, 6 jobbers, complete bindery, foundry, composing-room, and all necessary adjuncts for a first-class establishment; doing a $100,000 business yearly and having a permanent and profitable patronage; located in a hustling town of about 30,000, with no labor troubles; a rare opportunity to secure an old-established money-making business; satisfactory reasons for selling. D 553.

FOR SALE — An established photoengraving business and plant in a manufacturing city of 80,000 population; well equipped plant and good trade at good prices; a good chance for the right man. D 600.

FOR SALE — An up-to-date blank book, stationery and printing business in a city of 120,000 population and rapidly growing; established 41 years; output first year $10,000, now $250,000 per annum; has earned since established over $600,000; reason for selling — owners wish to retire. D 589.

FOR SALE — Job office in Middle Western city of 30,000; cylinder, 3 jobbers, stitcher, indexer, cutter, motor, A-1 type, practically new; invoices $4,800, $9,000 business yearly; must sacrifice; grand opportunity. D 615.

FOR SALE — Job printing business in thriving manufacturing city in New York State; chance for a good jobber; established 15 years and has a good run of work; can be run very economically; investigate quick; good profits. D 596.

FOR SALE — Small photoengraving plant, all new goods, $400; good chance for an all-round man; reason for selling — sickness. D 632.

FOR SALE — 5-column quarto newspaper, home print, devoted to cattle and mining in small Arizona town; average cash receipts $3,000 yearly, can be increased to $4,000 or $5,000 by purchaser giving entire time to business; price $4,000, all cash, which includes a 7-room residence one block from office; operating expenses about $1,000 yearly; climate unequaled. D 617.

JOB PRINTING OFFICE in the western part of New York State to sell with paying German weekly; satisfactorily equipped, good English and German customers; owner changes business; $3,000; good man needs little cash to buy it. D 611.

MODERN JOB PRINTING PLANT, centrally located in Manhattan Borough, New York city, rent $30 per month, everything is practically new; machinery is direct motor driven; plant consists of Colt's armory and Gordon presses, Chandler & Price cutter, 200 fonts point-line type, borders, brass rule, tools, etc.; owner has other interests; will sell upon liberal terms, take part out in trade. D 613.

NEWSPAPER AND JOB PLANT in good manufacturing town of southern Michigan; 6,000 population; first-class equipment, inventory $5,400; good jobbing field; official city paper; no junk in the outfit; good reason for selling; a bargain for $3,500, half down, balance on time; good building for sale or lease. D 593.

ONE-THIRD INTEREST in democratic daily and weekly newspaper; job plant, well equipped; Linotype; good city; price — $3,600. D 606.

START A NEWSPAPER in some town; good money in it for a hustler; cost $5 weekly. G. TUNISON, 15 Vandewater st., New York.

WANTED — Practical photoengraver to buy interest in an engraving business in a city of 50,000, a large manufacturing center; business paying a good profit, although newly established; fine chance for man with small capital; will bear the closest investigation; references required and will be furnished. D 610.

$3,500 buys half interest in best country newspaper and job office in southern Wisconsin; $6,000 business the last year; reason — partnership disagreements. D 627.

$500 buys paying weekly, one-man newspaper; permanently established; large field, good future. SILVER LINING, Cloudcroft, N. M.

### Wanted.

WANTED — Printers and workmen who handle type and ink to try Puck's Soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for $1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. PUCK SOAP COMPANY, Des Moines, Iowa.


**Knife Grinders**

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

**SIMPLE—AUTOMATIC—GUARANTEED**

*Using Emery Wheels Arranged for Wet or Dry Grinding.*

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

**THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.**

## BUSINESS OPPORTUNITIES.

### Publishing.

EDITORS and advertising men having some capital should get my free booklet "How." EMERSON P. HARRIS, 253 Broadway, New York.

## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AIR-SPRING CRANSTON DRUM, 2-roller, rack-and-screw distribution, tapeless delivery, complete with roller stocks and side and overhead steam fixtures; a bargain. D 328.

COTTRELL & SONS 43 by 56 2-revolution, air springs, 4-roller, table distribution, rear tapeless delivery, cylinder trip, back-up motion, complete with roller stocks and side and overhead steam fixtures; can be seen running for a limited time. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

ELECTROTYPE FOUNDRY for sale; Hoe's best equipment, automatic molding-press, and all machines of highest and most efficient grade for first-class foundry; but little used; write for inventory; sold at a bargain. Electrotype Co., Norwalk, Ohio.

FOR SALE — Almost new curved plate router, friction drive, any sized cylinder used; a bargain. For particulars address D 626.

FOR SALE CHEAP — One Simplex one-man typesetter, made by the Unitype Co., in good condition; one-horse-power motor and about 400 pounds of type for machine; regular price for all the above $1,900; special price if sold at once. P. O. Box 100, Topeka, Kan.

FOR SALE CHEAP — Secondhand Cranston press, 2-revolution, 7-columnn, bed 38 by 54, A-1 condition; big bargain. Box 121, Detroit, Mich.

FOR SALE CHEAP — 44 by 60 Whitlock 2-revolution, 4 roller, table distribution, rear tapeless delivery, cylinder trip, back-up motion, complete with roller stocks, side and overhead steam fixtures, cutter, slitter and jogger; can be seen running for a limited time. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

FOR SALE — Fine lot of engraved steel plates suitable for calendars, souvenir cards, tailor opening cards; all finely engraved; catalogue sent free. DITTMAR ENGRAVING CO., 814 Walnut st., Philadelphia, Pa.

FOR SALE — Five Sprague Linotype motors, in good repair, for sale cheap, all or singly. THE VAIL CO., Coshocton, Ohio.

FOR SALE — Lloyd router and Murray circular saw, good condition and very cheap. M. LOWE, Nashville, Tenn.

FOR SALE — Two good Huber pony presses, 28 by 36-inch bed, direct connected 2½-horse-power motors; everything in good condition; delivered erected if desired. A. B. WOODWARD CO., 1 Madison ave., New York.

HOE 2-revolutions — one 35 by 51 and one 38 by 55, air springs, 4 form rollers, table distribution, rear tapeless delivery, cylinder trip, 4 tracks box frame, side and overhead steam fixtures; in fine order. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

ONE 30½ by 46 C. & B. stop-cylinder, 6 form rollers, table distribution, rear tapeless delivery, S. & O. steam fixtures; very cheap. D 599.

12 by 18 Harris press in perfect condition; purchased new two years ago, very little used; $1,500. A. F. WANNER & CO., Chicago.

29 by 42 Hoe pony drum, air springs, 4 form rollers, table distribution, tapeless delivery, back-up motion, 4 tracks, box frame, complete with roller stocks and side and overhead steam fixtures; in fine order. Address E. H. PALMER, 164 Federal st., Boston, Mass.

$100 spot cash takes a 10 by 15 Thorpe Gordon press with throw-off, roller throw-off, Chandler & Price long fountain, 3 chases, steam fixtures, etc.; samples of work on request. D 621.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 12; machinist-operators, 5; Linotype operators, 6; foremen, 3; all-round men, 7; bookbinders, 3; make-up, 1; stoneman, 1; ad.-man, 1; compositor, 1; artist, 1; pressmen, 4; Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

WANTED — Good commercial artist who understands retouching photographs. D 2.

### Bindery.

THERE IS ALWAYS a demand for good bookbinders; we teach the trade in all its phases to young men or women in 13 weeks for $35; full particulars free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis, Ind.

WANTED — Foreman for small bindery in New England doing ruling, blank-book and miscellaneous work; competent man who understands all branches. D 271.

### Composing-room.

DON'T BE A DRONE in the composing-room; fit yourself for a better place at higher pay; we round out compositors and make specialists of them in job composition, imposition and other lines of work; fine equipment, competent instructors, reasonable tuition; full information free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

WANTED — for California, bright young show printer, experienced on date and stand work; must know how to handle "rush" orders, and have some taste in designing; fine opening for the right party in the smartest city in the West and best climate on earth; work 52 weeks in the year, 6 days per week, and 8 hours per day; scale is $20 per week; strictly union. ALLES PRINTING CO., Los Angeles, Cal.

### Operators and Machinists.

FULL COURSE OF INSTRUCTION to students in Linotype composition, including machine erection and repairing; term lasts 8 weeks, 5 days a week, 7 hours a day; high-grade instruction given along most practical lines; low tuition; students may begin any time; classes open to women; write us for full information. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

WANTED — Young men to learn to operate the Automatic typecaster; steady position guaranteed within one year; for particulars address NATIONAL COMPOSITYPE CO., Baltimore, Md.

### Pressroom.

PRESSMEN, look ahead, get ahead; we make specialists of ordinary pressmen or fit them for foremanships; chemistry of inks, mixing colors, make-ready and other lines of instruction given; practical work on new presses; tuition low; write for particulars. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

### Superintendents.

FOREMEN AND SUPERINTENDENTS wanted everywhere to give Puck's Soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for $1, from our nearest branch. PUCK SOAP COMPANY, Des Moines, Iowa.

PRINTING SUPERINTENDENT WANTED — An all-around printer, preferably one who has owned and run job office, to take charge of small proprietary office in the City of Mexico; excellent opportunity for young man of experience and ability. Address with references and terms asked. D 604.

WANTED — Working foreman to take charge of well-equipped printing plant employing 6 compositors; 2 cylinder presses and 3 job presses; must be good clean man without bad habits; 9 hours, non-union, no strike troubles. D 630.

### Miscellaneous.

FINANCIER REQUIRED to organize American company to further develop and manufacture a novel typecasting and composing machine, simpler, cheaper and smaller than Linotype, Monotype and Wicks, automatically casts over 2,000 single accurate and solid types per minute; master patents already granted in the United States, Germany, England and continental countries; working model made by English company; highest references. Write "TYPE," DAWSON'S ADVERTISING OFFICES, 121 Cannon st., London, England.

## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Pressmen, 13; bookbinders, 3; editors and reporters, 3; artists and cartoonists, 2; steel engraver, 1; photoengraver, 1; all-round man, 1; Linotype operators, 12; machinist operators, 13; Linotype machinists, 6; proofreaders, 2; compositor, 1; Monotype operator, 1; ad-men, 2; make-ups, 3; advertising and business managers, 5; job printers, 10; superintendents and foremen, 14. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

ARTIST — Experienced in general pen-and-ink and wash drawing, commercial designing and retouching, open for position January 1. D 601.

PRINTS BRIGHT GOLD
(See Insert, April, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . $3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, . . . . 3.00 "
Aluminum, . . 4.00 "

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

## SITUATIONS WANTED.

### Bindery.

ALL AROUND BOOKBINDER: 20 years' experience, 10 as foreman; familiar with all loose-leaf systems; can estimate all classes of work; West or Northwest. D 595.

AN ALL-AROUND BOOKBINDER is open for a position after January 1; best of references. D 270.

BOOKBINDER, forwarder, finisher, can rule if required, capable of handling small shop; best reference, married, strictly sober; 20 years' experience. D 426.

PAPER CUTTER AND STOCKMAN, expert with experience above general average; familiar with quality and sizes of paper, laying off quantities on book or job work, etc., in connection with above work; competent to handle shipping, pamphlet binding or any detail work requiring executive ability. D 616.

WANTED — By a practical bookbinder, position to take charge of shop; can rule, forward and finish; 18 years' experience; sober and reliable. D 629.

### Composing-room.

COMPOSITOR — High-class display man — is open for engagement with a modern print-shop equipped to do the better sort of booklet, catalogue and commercial work. Box 726, Baltimore, Md.

SITUATION WANTED — By first-class non-union catalogue compositor; 28 years old, 14 years in business; steady man. D 607.

YOUNG MAN (33), with technical training in color harmony, arrangement of type matter and design, 17 years in printing craft, experienced proofreader, and has expert knowledge of Linotype machinework, would engage with house doing good class of work and affording opportunity for growth. D 625.

### Engravers.

PERMANENT POSITION by half-tone photographer, or can put in and operate newspaper plant cheaply; East preferred. D 608.

WANTED — A-1 three-color and half-tone operator desires to make change; fast and accurate worker. D 584.

### Foremen or Managers.

GENERALLY USEFUL MAN who understands costs and economical production of work from start to finish, thoroughly practical knowledge of presswork, composition, stock, estimating, handling of help, etc., now foreman medium sized southern office, desires to secure similar position elsewhere; perfectly reliable and a hustler; your interests mine; non-union; age 32, and married; go anywhere. D 302 care New York Office Inland Printer.

### Foremen.

SUPERINTENDENT OR MANAGER — Practical printer on high-grade work, unquestionable references, young man; desires permanent location; Middle West preferred; could invest some capital. D 474.

SUPERVISING FOREMAN desires change location; first-class job compositor, capable of originating ideas and getting them executed by others; practical pressman on the better grade of work; can command respect and loyalty; present contract expires January 1, 1907. D 588.

### Managers.

MANAGER of large folding box, printing, and lithographing plant would like to connect with some modern plant in similar business; has had wide successful experience in these lines; can take general management, superintendence or charge of any branch. D 571.

MANAGER of printing-office and bindery, 12 years in present position, will change January 1; experienced and practical, can solicit, lay out work, install a system, estimate or superintend; present salary $2,000; will guarantee results; references given and required. D 620.

### Operators and Machinists.

COMPOSITION WANTED — An A-1 operator, owner of Linotype, now doing work for trade, desires to correspond with established house with view of installing machine and working for house exclusively. D 631.

LINOTYPE MACHINIST, thoroughly competent in all branches of job and newspaper work, wants situation as superintendent or foreman of first-class plant; would accept situation as machinist of large plant; central States preferred; strictly reliable. D 281.

LINOTYPE MACHINIST, young man, good habits, with some experience at operating, desires to take charge of small plant or act as assistant in large office; good references, union. D 189.

LINOTYPE OPERATOR, 5 years' experience, wishes position on daily newspaper; fast, clean and industrious; no $16 jobs solicited; capable of caring for machines; union. D 624.

MACHINIST-OPERATOR, fast, several years on double-deckers, had charge of plants, wants permanent position — book or newspaper. D 75.

MACHINIST-OPERATOR, union, sober; 8 years' experience all models; out-of-Chicago day newspaper work, permanent position; first-class machinist, fast, clean operator; 1 to 4 machines; no objections run-down plant; central preferred. D 578.

SITUATIONS by 2 Linotype operators: one A-1 machinist-operator, other fast and accurate operator; two or three-machine news or book preferred; guarantee output; married, steady; go anywhere. D 609.

### Pressroom.

HALF-TONE PRESSMAN who can do finest half-tone cut, color, and book work in first-class style wishes change; sober, industrious, capable of taking charge; good reference. D 603.

PRESSMAN desires a position as foreman of pressroom; has had 16 years' experience in similar position; thoroughly conversant with high-grade half-tone cut, catalogue, process or ordinary color work; best New York references. D 570.

SITUATION WANTED by Duplex angle bar pressman; working now but desires change; single, union, steady and reliable; can furnish references. D 155.

SITUATION WANTED by No. 1 cylinder pressman; union. D 175.

### Miscellaneous.

EXPERIENCED REPORTER AND PRINTER desires position with small daily or weekly newspaper; salary unimportant. Address Box 65, Jersey City, N. J.

POSITION WANTED as solicitor or office assistant with large printing house and chance for advancement; practical, accurate, experienced, references. D 458.

## WANTED TO PURCHASE.

LINOTYPE MACHINE wanted; square-base machine. NEWS, White Plains, N. Y.

WANTED — A combined saw and trimmer in perfect condition; state make, size, and very lowest cash price. EXCELSIOR SUPPLY & ENGRAVING CO., 42 Reed st., Reading, Pa.

WANTED — Bookbinders' pressboards, zinc lined; new or secondhand if in good condition. EDUCATIONAL PRESS, 54 Clayton st., Dorchester, Mass.

## MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ADVERTISING THERMOMETERS sell easily because they pay; high-grade proposition, liberal commission; ask booklet "I." TAYLOR BROS., Rochester, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

EMBOSSING, highest class, in all its details, taught by mail; course, including continued correspondence until proficient, $1; embossed specimens free; any questions concerning mixing colors and color printing answered free in addition; 30 years' experience. CHARLES C. PARKER, Norristown, Pa.

NOTICE — PREPARED MATRICES — For any process, hot or cold, patent front and back matrix paper, any size or weight; these matrices will keep for any length of time in any climate (dampen and use); will send 12 complete matrices for $1, 19 by 24; my stereo supplies of all kinds meet the demand of the trade to-day; send for prices; paper made as fast as you want it; space packing, felt and minerals of all kinds; THE BEST. DAVID HUSTON, successor to F. Schreiner Mfg. Co., Plainfield, N. J.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

**CHRISTMAS CUTS AND BORDERS for Holiday Advertising** Proof-sheet of new designs sent free upon request. Write to-day.
CHAS. L. STILES, Gay Street, Columbus, Ohio

**Any Printer** can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.
*Write for Catalogue and get started at once.*
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

**The Cheapest Watch-Dogs to Guard Against** expensive printing mistakes are


*Write for catalogue.*
**DURANT COUNTERS**
Simple, durable and absolutely reliable for use in pressroom and bindery.
W. N. DURANT CO., Milwaukee, Wis.

## SPENT $80—MADE $1,400



The India Rubber Tire Co., of Chicago, selected two cuts from *"The Herrick Cut Book"*—used them on 3,000 mailing cards, the total cost, including printing and postage, being $80. In **two months** the firm received cash orders amounting to $1,400 — traced direct to this advertising.

### The Same Opportunity is Yours

Two numbers of *"The Herrick Cut Book"* are now ready—crammed full of good ideas and over 150 illustrations in one and two colors, with suggestions how to use them for your customers. If you're a business firm, send us **25 cents** and we will place your name on our list to get all the numbers published within the year and send you the two issues *now* ready. Send **25 cents to-day.**

**THE HERRICK PRESS**
**98 Fine Arts Bldg.**
**CHICAGO**

Copyright, 1906, by The Herrick Press

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**SPATULA CUT CATALOGUE** (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

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## Something New IN CALENDARS AND FANS FOR 1907

Make them yourself. Big sellers. Big profits. We sell to only one printery in each city. We charge $5 for the information; $1 when you send for samples and instructions, and $4 when you finish your first order. Money refunded if not satisfied. Our references: any firm here.

*Address* **ARMSTRONG PRINTERY, Walla Walla, Wash.**

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## Why don't you use BURRAGE Padding Glue?

Only the best materials are used in its manufacture, and it makes the neatest and most serviceable pad. **Robt. R. Burrage, 83 Gold St., New York**

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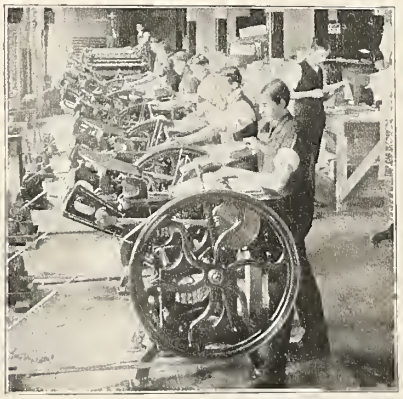
## "Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD COMPANY**
**120-130 Sherman Street, CHICAGO**

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## ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

SOLD BY

*Barnhart Bros. & Spindler*

**Roth Bros. & Co., Inc.**

**27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS**

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## PRINTERS

Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE

Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.

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**To Employing Bookbinders:** Better work without increasing the cost of production, are the demands of to-day.

A copy of our *"Formulas for Bookbinders"* placed with your foreman for the use of his men, solves this vexatious problem to your entire satisfaction.

Write for circular to-day. **The Roycrofters,** East Aurora, N.Y.

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HEADQUARTERS FOR

## EMBLEM CUTS

**YATES BUREAU of DESIGN**
**263-269 Dearborn St. CHICAGO, Ill.**

*Send Stamp for Booklet: Write on your Business Stationery*

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LET US SEND YOU A SAMPLE OF OUR

## "ESSO"

**Molding and Polishing Graphite**

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG




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## WINTER ROLLERS

**The VAN BIBBER ROLLER CO**

**CINCINNATI, OHIO.**

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

**Established 1868. Cincinnati is sufficient address in writing or shipping.**

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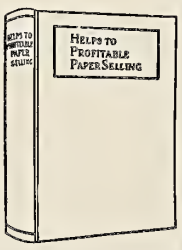
*A Modern Monthly— All About PAPER*

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.




**SPECIAL OFFER**—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1906 and all of 1907. This includes copy of our book, "Helps to Profitable Paper Selling."

**The PAPER DEALER**
**155 WASHINGTON STREET, CHICAGO**

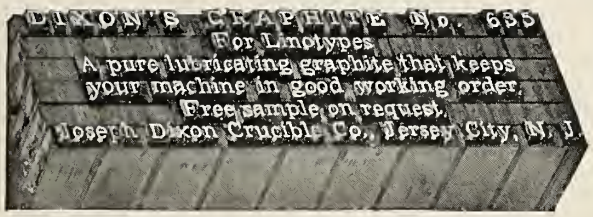
## Is this what you've been looking for?

Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit patents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. :: :: :: :: :: :: Address,

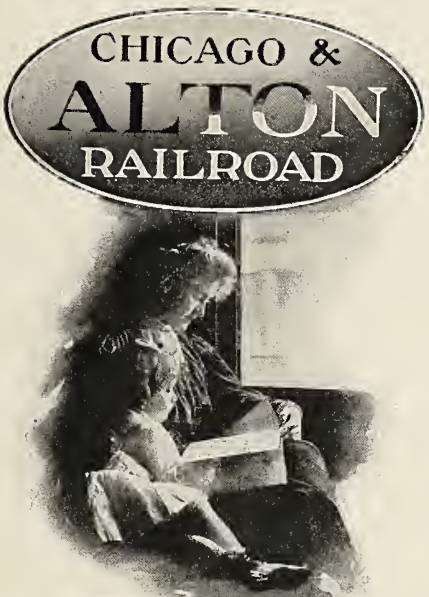
**JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO**

Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

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"THE ONLY WAY"

CHICAGO - ST. LOUIS

KANSAS CITY

AND POINTS BEYOND

GEO. J CHARLTON, *General Passenger Agent*

CHICAGO, ILLINOIS.

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## The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

**NEIDICH PROCESS CO., Burlington, N. J.**

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# HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

**CHAS. M. HIGGINS & CO., Mfrs.**

NEW YORK — CHICAGO — LONDON

**Main Office, 271 Ninth St. } BROOKLYN, N.Y.**
**Factory, 240-244 Eighth St. } U. S. A.**

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## Within the past year

we have supplied the Government Printing-office at Washington, D. C., with over **100,000** pounds of

Trade Mark M & E Registered

# MONOTYPE METAL

*Without a Single Complaint.*

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotype, Autoplate, Compositype.

**MERCHANT & EVANS CO.**

(Successor to MERCHANT & Co., Inc.) *Smelters, Refiners*

**PHILADELPHIA, PA.**

New York Chicago Baltimore Brooklyn Kansas City Denver

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## LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

## The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

*Look Better and Won't Break or Wear Out.*

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

PHONE, M. 4813

**WIRE LOOP MFG. CO.**
75 SHELBY STREET
DETROIT . . . . . MICHIGAN

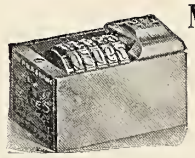
**Model No. 50** with **Indicator**

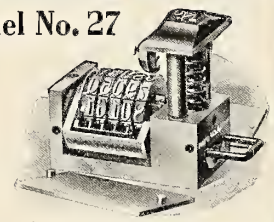
**1 to 999,999**
Automatically Consecutive Duplicate Repeat




123456
FACSIMILE IMPRESSION

**Type-High Numbering Machine**
**Model No. 27**





**№ 12345**
FACSIMILE IMPRESSION

View, showing parts detached for cleansing.

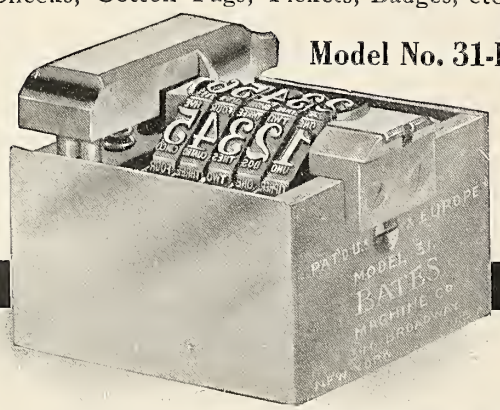
FOR GENERAL JOBWORK

# PRECISION
Numbering Machines
COMBINING
Accuracy—Durability—Simplicity

THE
**BATES MACHINE CO.**
GENERAL OFFICES
**696 to 710 Jamaica Ave.**
**BROOKLYN, N.Y., U.S.A.**
NEW YORK 346 BROADWAY
CHICAGO 315 DEARBORN ST.
LONDON—63 Chancery Lane.

For Numbering Money Orders, Baggage Checks, Cotton Tags, Tickets, Badges, etc.

**Model No. 31-L**




2345
⅜-inch Outline Figures

SIX SEVEN EIGHT NINE CIPHER
(67890)
SEIS SIETE OCHO NUEVE CERO
⅜-inch Fullface Figures

# AULD'S BODYGUM
for smooth, sharp printing
Gives body and life to inks

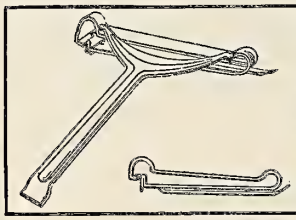
BODYGUM keeps the ink right square on the fine lines of half-tones, solids and faces of type, and sets it firmly, smoothly and sharply on all papers, including waxed, highly glazed, hard or soft papers, celluloid, tin-foil and aluminum. Sample cans, postpaid, 25 cents.

HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents, NEW YORK.

# GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

**GUARANTEE ELECTRIC CO., Chicago, Ill.**



## "King Oscar"
**Gauge and Gripper Pin**

Holds sheet securely at moment of impression, insuring perfect register.
Price, 75c. a set. Manufactured only by
**J. B. EASTMAN, Clarinda, Iowa**

IN THE MANUFACTURE OF MANIFOLD BOOKS
# CARBON PAPER
IS THE MOST IMPORTANT FACTOR

Some printers have a taste for good carbon. Then they are able to serve tasty manifolding printing to customers. Several Inland Printer readers have ordered Whitfield's Pen and Pencil Carbons. They since have said "more" several times. Why not get in line and ask for samples. We don't fear competition, after our samples and prices are compared with competitors'. We generally land the order.

**WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City**

SEVENTH VOLUME

# The Year-book of the Art of Lithography and Lithographers' Calendar 1907

*Issued by CARL KLUTH, Karlsruhe, Germany,*
*assisted by men ably qualified in the profession.*

In its 148 pages the Calendar contains valuable treatises upon the art of Lithography, Stone Printing, etc. Thirty-six Art Supplements are treated in various manners.

**PRICE . . . . . 25 Cents.** **Foreign postage, 10 Cents.**

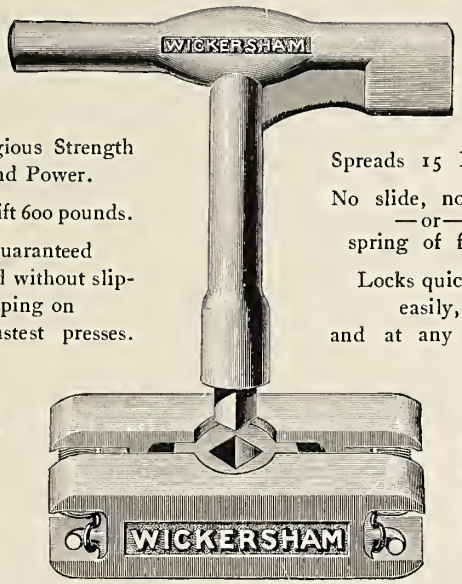
***An excellent Christmas Present for Apprentices.***

FOR SALE BY
**CARL KLUTH, Karlsruhe, i. B. IV.**
**Kaiserallee 77, GERMANY**

THE WONDERFUL

THREE-DISK-CAM

# WICKERSHAM QUOIN




Prodigious Strength and Power.

Will lift 600 pounds.

Guaranteed to hold without slipping on the fastest presses.

Spreads 15 Points.

No slide, no skew
—or—
spring of form.

Locks quickly, easily, and at any point.

MADE IN TWO SIZES.

ONE KEY FITS BOTH SIZES.

Send for Booklet of **Quoins, Expansion Locks** and **Morton Lock-Ups** in forty lengths.

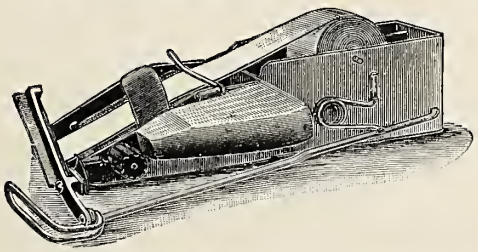
**WICKERSHAM QUOIN CO., BOSTON, U. S. A.**

AGENCIES { AMERICA—Leading Dealers in Type and Printing Materials.
GREAT BRITAIN—Caslon Letter Foundry, London.
AUSTRALIA—Alex. Cowan & Sons, Melbourne and Sydney.
SOUTH AFRICA—John Dickinson & Co., Cape Town.



If you have never used a

# DICK MATCHLESS MAILER



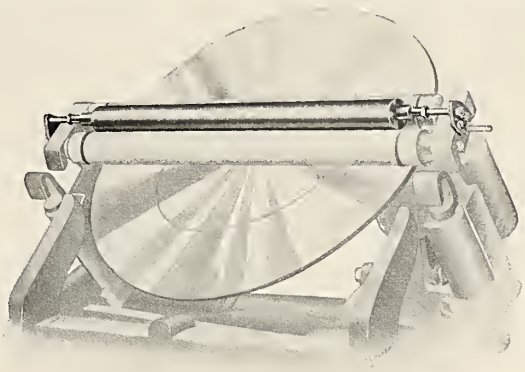
you do not know what you have missed.

Lightest and quickest mailer made. Always ready for use.
Write for Catalogue.

## F. J. VALENTINE

178 VERMONT STREET BUFFALO, NEW YORK





# The Ideal Vibrator

Is just the thing needed to improve ink distribution on platen presses. It is operated by and travels with the form rollers, carrying the ink constantly from one roller to the other; avoids streaking, does away with double rolling, one rolling giving better results than three rollings without it.

PRICES FOR GORDON AND PEERLESS PRESSES

| | | | |
|---|---|---|---|
| 8 x 12 | $13.00 | 12 x 18 | $17.00 |
| 9 x 13 | 13.00 | 13 x 19 | 17.00 |
| 10 x 15 | 15.00 | 14 x 20 | 20.00 |
| 11 x 16 | 15.00 | 14½ x 22 | 20.00 |

ALL DEALERS SELL THEM

MADE ONLY BY

## H. B. ROUSE & CO.

61-63 Ward Street CHICAGO, U.S.A.

# PRESSROOM PROGRESS

¶ STATIC ELECTRICITY abounds in every pile of paper that goes to your presses. Nature puts it there. There is more when the paper leaves the press. It is a constant source of trouble and expense. Consider one item alone—slip-sheeting is required largely because of Static Electricity. Remove the cause of this trouble and expense and you have made a **distinct advance** toward pressroom success. You will increase your output at reduced cost. **That is Progress.**

# STATIC ELECTRICITY REMOVED

¶ THE CHAPMAN ELECTRIC NEUTRALIZER is the invention of a practical electrician of large experience in paper-mills. It is the result of his studies and extensive experimenting. It embodies scientific principles **certain** and **sure** of operation, like all the laws of nature. It works as surely as day follows night. Proof of this is found in the results.

¶ OVER ONE THOUSAND PRESSES are equipped to-day and giving **satisfaction.** The Static Electricity is removed by the

# CHAPMAN NEUTRALIZER

SOLE SELLING AGENTS

## UNITED PRINTING MACHINERY CO.

| NEW YORK | BOSTON | CHICAGO |
|---|---|---|
| 12 Spruce Street | 246 Summer Street | 337 Dearborn St. |

WRITE FOR FURTHER INFORMATION.

PUT AN AUTOMATIC TYPECASTER IN YOUR COMPOSING-ROOM.
It makes the best of type, when wanted, at minimum cost.

# Millers Falls Paper Company

Makers of the following

FEATHER-EDGE LINES

## Cadmus Covers

## Old Veda Book and Covers

## Cadmus Folding Bristols

## Old Veda Bristols

## Millers Falls Linens

All the above lines offer the printer exceptional opportunities for high-grade work and you should have our complete line of samples, showing the above lines in all the different colors and finishes

## Millers Falls Paper Co.

Millers Falls, Mass.

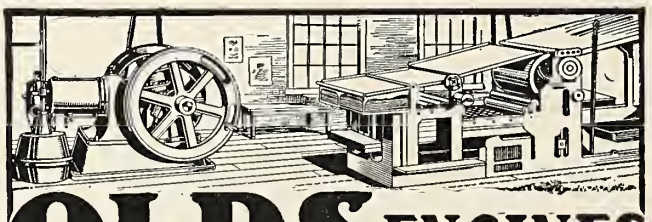
Write to-day for samples. Mention "Sample Set F"

# DISINFECTED WIPING RAGS

*Mr. Printer:* Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES—THEY WILL INTEREST YOU

**A. H. BLOOM CO., Quincy, Illinois**



# OLDS ENGINES

There is no gas engine as simple as an Olds—compare it with others and this statement is proved. The ***repairs cost practically nothing.*** It is the most economical engine for running presses or electric light plants. The reason why is interestingly told in our catalogue, mailed on request. Tell us your requirements and ***we will help you*** figure out what you need.

**OLDS GAS POWER COMPANY**

*951 Chestnut St., Lansing, Mich.*

# COPPERPLATE WORK

## FOR THE TRADE ONLY




**STATIONERS ENGRAVING CO.**

**147 FIFTH AVE. CHICAGO**

# NINETEEN NEW NEWSPAPERS IN NINE WEEKS

Sample copies and advertising rates will be mailed on request

**The Canadian Printer and Publisher**

**TORONTO WINNIPEG MONTREAL**

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

# Art Half-Tone Black

Not the CHEAPEST, but the BEST



From two-color Metzograph screen plates, engraved and printed by the Gage Printing Co., Ltd., Battle Creek, Mich.

The most perfect half-tone ink that money and brains can produce.
Soft, free-flowing and a rapid dryer.
For high-grade half-tone work it has no equal.

## THE BIG FOUR PRINTING INK COMPANY

General Offices and Works, BATTLE CREEK, MICH.

BRANCH OFFICE: CHICAGO, ILLINOIS.

(See next page.)

No smut sheets used in printing this or the other side.

# THE VERY BEST

Twenty-five Cent
BOOK INK
on the market

# BOXER BLACK

THIS is the opinion of a large number of the best printers in the United States who have tested all other twenty-five cent black inks ❧ It is suitable for super stock, and for a good all-around commercial black it has no equal ❧ It is black, lustrous and quick drying, requiring no slip sheets A trial order will convince you, as it has hundreds of others ❧ ❧ ❧ Send us your order today

*This insert is printed with Boxer Black*

*Judge the quality for yourself*

## The Big Four Printing Ink Company

Main Office and Factory
BATTLE CREEK, MICH.

Branch Offices
380 Dearborn Street . . . . . CHICAGO
606 Commercial Place . . NEW ORLEANS

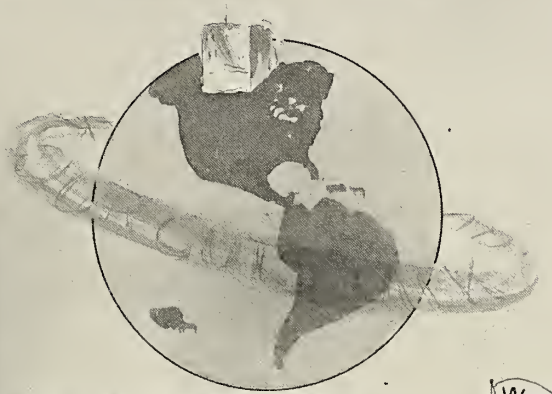


**THE**
**WILLIAMSON-HAFFNER CO.**
DESIGNERS - ENGRAVERS
THE UNITED STATES COLORTYPE COMPANY
GENERAL PRINTERS
ALL UNDER ONE MANAGEMENT
**DENVER**

*THIS WORLD WAS MADE ALL BY ITSELF,*



*AND WHIRLED THROUGHOUT THE AIR,*

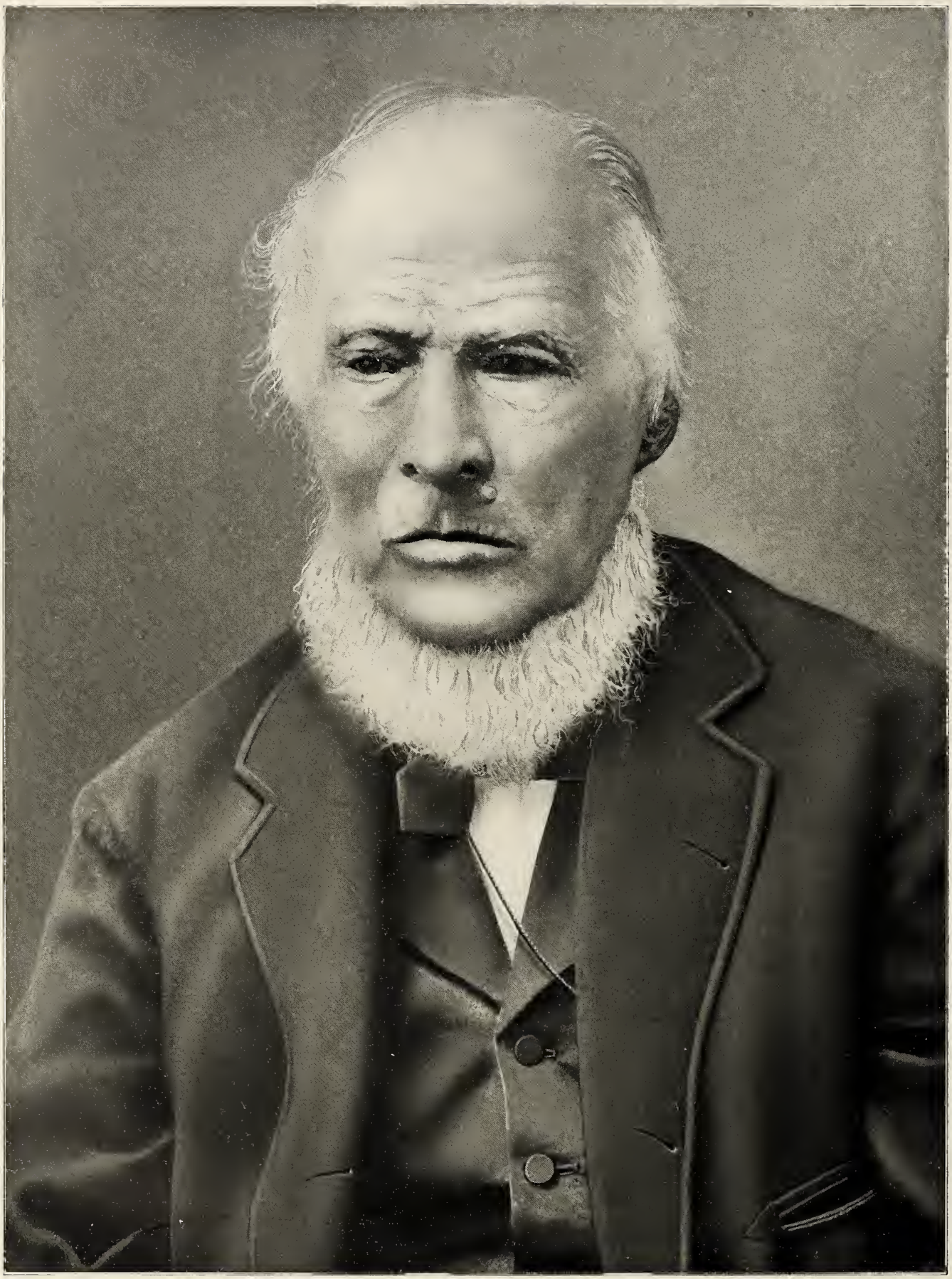


*AND THINGS THAT FLEW*
*BOTH ON AND OFF,*




*TOOK SHAPE~ NOW LOOK WHAT'S THERE.*

**Let Them Talk For You**



*Four Generations*
*Samuel Bingham*
*Founder of the Printers Roller Business*



*Four Generations*
*Millard F. Bingham I*



*Four Generations*
*Samuel A. Bingham*



*Four Generations*
*Carl. G. Bingham*



*Four Generations*
*Millard F. Bingham II*



*Four Generations*
*Millard F. Bingham III*

# *Think This Over, Please*



TUBBS caused a saving to the Printers on Wood Goods, during the past twelve months, to the enormous sum of

# $200,000.00

This sum represents the increased discounts which the printers have enjoyed, and TUBBS is the fellow who is responsible. Can you recall where discounts were ever increased before Tubbs came into the field? Are we deserving of support under these conditions? We are absolutely an independent concern, and not controlled by any combination.

## *WHAT IS THE RESULT OF COMBINATIONS?*

I have forebodings for my country in the distant future, and am fearful that corruption will appear in high places and the money powers of our country will concentrate into few hands, and there is great danger of it overthrowing our republic. Really, this has caused me more alarm than at any time during the late war. God grant that my forebodings may not come true.

ABRAHAM LINCOLN.

Unless these combinations, pools, syndicates and trusts are throttled, there will be a panic come upon the people such as the world never saw.

RUSSELL SAGE.

Beware of the trust companies is the warning of William Barrett Ridgely, Comptroller of the Currency, Washington, D. C.

We must not destroy or restrict competition in our manufacturing industries. If we do that it will bring about two classes of people, few masters and many slaves.

JAMES G. BLAINE.

It is a blessing to the printer that Tubbs came into the field when he did, otherwise it is my candid opinion that the largest portion of printers' wood goods would be selling at list to-day instead of an extra discount, such as is the case.

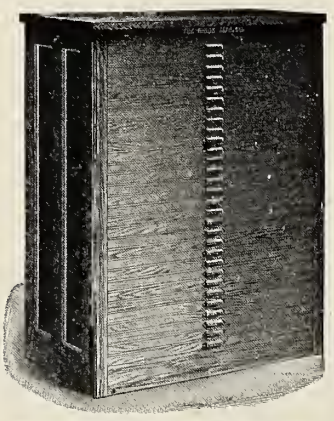
J. W. M.

The Almighty placed oil in the bowels of the earth for his children, but it is very unfortunate that one man owns it all. Were it otherwise it would be 8 cents a gallon instead of 20 cents.

J. R. B.

## TUBBS STANDARD CABINETS

Are made in all sizes, two-thirds, three-quarters or full size cases, single, double or triple tier, flat top or galley top, with Tubbs New Idea Cases, the kind without paper lining, and the discount is thirty per cent. It was only ten per cent formerly.



Tubbs Standard Cabinet, No. 260

**THE TUBBS MANUFACTURING CO.**

LUDINGTON, MICHIGAN, U. S. A.



Plates by
Photo-Chromotype Engraving Co.
Philadelphia, Pa.

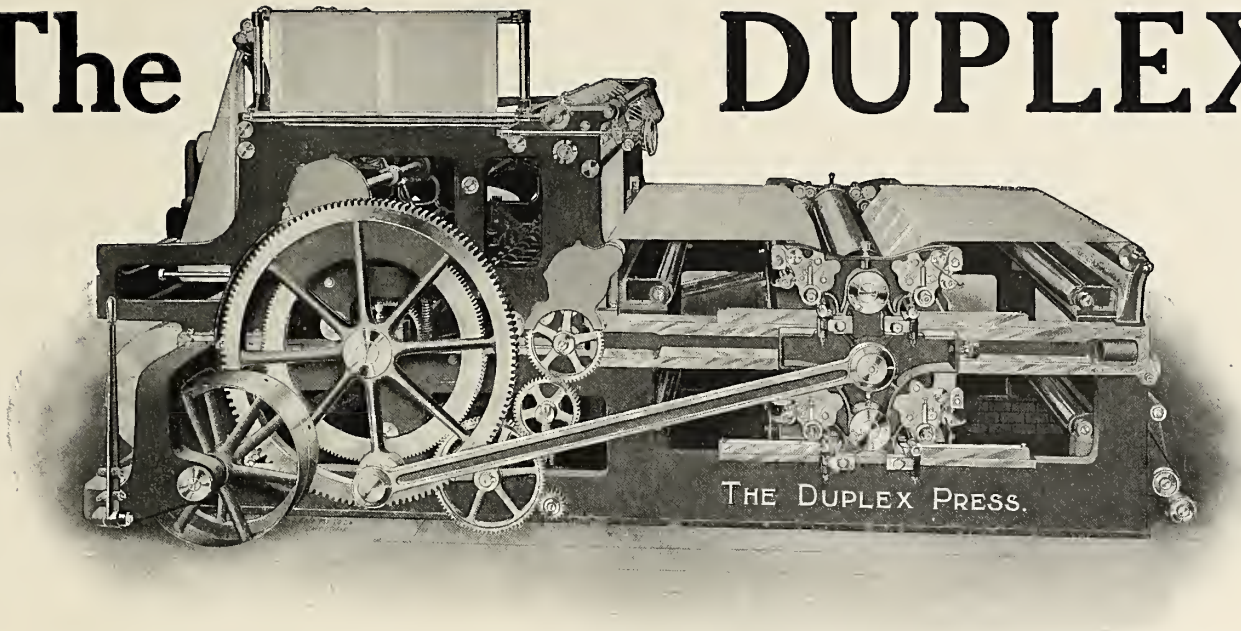
ART DEPARTMENT
The J. W. Pratt Company
*PRINTERS*
52 Duane Street, New York City

A TOUCH of originality will be found in every bit of Printing turned out by us; whether it is black work or three or four color process the result is the same. We have a standard, which the reverse side of this sheet shows. Send for our book of specimens.

THE J. W. PRATT CO.

52-58 Duane Street, New York City

# The DUPLEX




## FLAT-BED WEB-PERFECTING NEWSPAPER PRESS

**Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10- or 12-page papers**

**WITHOUT STEREOTYPING**

## A QUESTION OF REVENUE

It is a fact well known among publishers that a newspaper derives its revenue principally from two sources — advertising and subscriptions. How to increase business in both of these directions is the agitation everywhere.

It is at once apparent that decisive means must be employed — means which include IMPROVED FACILITIES WITHIN REACH OF THE NEWSPAPER OWNER. Heretofore it has been in many instances considered unwise and unsafe to invest in a perfecting press. "It costs so much to operate," says one publisher; or, "the field is not yet up to it," says another; and still another, blessed with extraordinary contentment, will aver that his old-style hand-feed press has faithfully done the work in the past and will continue to do it — and right here lies one of the obstacles to success. ***Question:***— How shall this obstacle be removed? ***Answer:***— By installation of a time-, money- and labor-saving press, one which will speedily remove the thick gloom surrounding late forms and brighten up rusty circulations. Increase in advertising naturally follows. Such a machine readily pays for itself.

The high reputation of the 20th Century Model Duplex has been established largely because of its capacity to INCREASE NEWSPAPER BUSINESS IN GENERAL WITHOUT INCREASING EXPENSES IN THE PRESSROOM. This fact is borne out fully by the testimony of hundreds of publishers.

We might say, in passing, that it is much easier to order a Duplex than to get it delivered on time. The demand is always far in excess of the supply, and becoming more and more so every day.

***MORAL--- Do Not Procrastinate.***

THE ADRIAN DAILY TELEGRAM
D. W. GRANDON, Editor and Publisher

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.— Adrian, Mich., June 23, 1906.

Gentlemen,— Replying to your recent inquiry as to how much help the Duplex has been in building up the Daily Telegram, I would state that it would be utterly impossible for us to handle our business without the Duplex Press.

Three years ago, with fear and trembling, owing to the size of Adrian, I purchased a Duplex after debating long and seriously the matter of putting in a double-feed cylinder press. After three years' use, my paper has grown so rapidly that *the press has been paid for out of the profits of the business in less than half the time your company originally allowed.*

Circulation has grown—advertising has grown—and I would no more think of going back to the cylinder-press method of getting out a paper than of going back to the old Washington hand-press.

Yours very truly, D. W. GRANDON.

## DUPLEX PRINTING PRESS CO., BATTLE CREEK, MICH.

Come to us for your

# electricity troubles

We have a patented device for taking electricity out of your printed sheets. It takes it all out. No special machinery to install; no mutilation of the press. In fact, simple and practical. As an additional feature, this device on printed-side-up delivery presses practically does away with all smut-sheeting.

Read what a few users say about it:

**Hollister Bros. say:**

"We have given the Slipsheet and Electricity Annihilator a very thorough test on several of our machines and on several half-tone forms and find that, besides removing all difficulty from electricity in the stock, it practically obviates the necessity of slip-sheeting. In our judgment, the device solves at least two of the most knotty problems high-grade printing establishments have to contend with, and we believe it will quickly demonstrate its practicability wherever it is given a trial."

**The Franklin Company says:**

"In answer to your letter of the 26th inst. would state that we have been using the device that you are now handling for taking the electricity out of paper on cylinder presses for nearly two years. We find it very satisfactory indeed. It does away with smut-sheeting on all ordinary forms that are usually smut-sheeted. We believe it would prove satisfactory to any concern that would care to try same."

**Sleepeck-Helman Ptg. Co. says:**

"We have installed on our cylinder presses the device for the elimination of electricity and the prevention of off-setting and can only speak in words of high praise for the results. We have tried it out on several jobs which contained a number of very heavy half-tones and have found, after completing the work, that it was free from off-set. It looks like a money-maker and a time-saver to the printer."

## CHAMPLIN TYPE & MACHINERY CO.

121 Plymouth Court, Chicago

# James White Paper Co.

(Formerly JAMES WHITE & CO.)



TRADE-MARK

## Cover and Book Papers

**210 MONROE STREET, CHICAGO**

# "Two Balls"



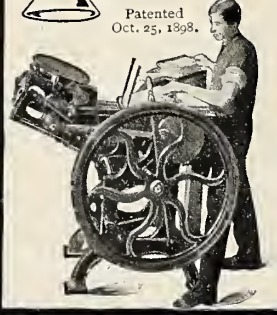
is the name of an aid to good printing that should have a place in every modern shop. It is a simple device, inexpensive to install, yet it doubles the usefulness of your drop-lights. Attached to a lamp-cord as shown, it makes the light **instantly adjustable** to any desired height between ceiling and floor. The "Two Balls" Adjuster is good

## *Specially for Printers*

because in the print-shop a movable lamp is almost a necessity. "Two Balls" lamp over case or cabinet can be instantly lowered to bottom slides; over a Gordon or cylinder, is instantly lowered for make-ready, pushed up out of way for washing up, carried wherever wanted for repairs.

**A "Two Balls" lamp is almost a portable. It has a range of 15 feet—lateral as well as vertical. Adjustment is instant and automatic—"nothing to touch but the lamp."**

Patented Oct. 25, 1898.



Mahin Advertising Co., Cooper Printing & Engraving Co., Chicago, and many other similar concerns, use the "Two Balls" exclusively. They know it is the best. Let us **prove it to you** by installing a sample set in your shop. Ask the nearest electrician, electrical supply house or electric light plant, or write direct for descriptive literature and full particulars to

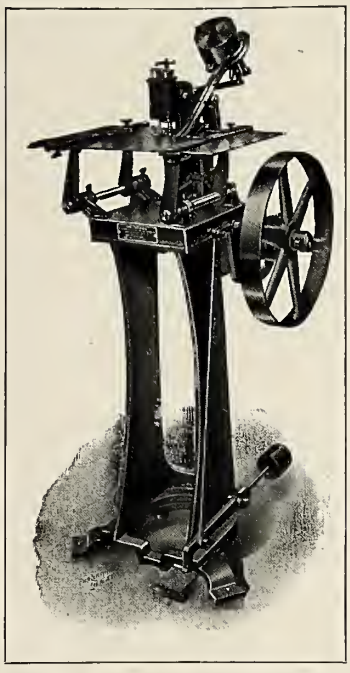
**The Vote-Berger Co.**

**Dept. 18. La Crosse, Wis.**

Also makers of First Award Telephones and Equipment for Intercommunicating and all other classes of service.

MANUFACTURERS OF

# CALENDARS



**Tags, Card Systems,** etc.

Reduce expenses by using the

## DEWES Punching AND Eyeleting Machine

Operative machine at office.

FOR PARTICULARS ADDRESS

**E. G. ACKERMANN**

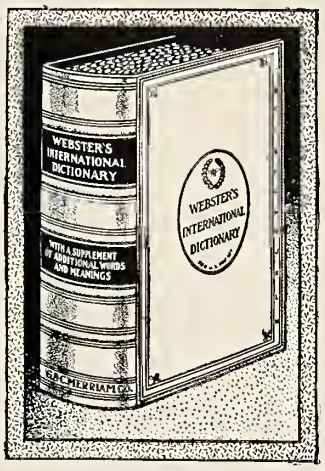
**290 BROADWAY - - - - NEW YORK**

THE HIGHEST AUTHORITY FOR EVERY PRINTER!

*Hon. CHAS. A. STILLINGS, Public Printer, says:*

**Webster's International Dictionary**

**has been for many years (36), and is now, the standard in spelling and pronunciation in the Government Printing Office; I can see no reason why it should not continue to be so during this administration.**




Can it truly be said of any other book than the INTERNATIONAL that it is—

The Standard of the Federal and State Courts? The Standard of the Government Printing Office? The Basis of nearly all the Schoolbooks in the country? Indorsed by every State School Superintendent? Universally recommended by College Presidents and Educators? Adhered to as Standard by over 99% of the Newspapers? Reliable, Indispensable, Complete, Scientific, Practical, Popular.

**Should You Not Own Such a Book?**

EDITOR IN CHIEF,
W. T. HARRIS, Ph.D., LL.D.,
United States Commissioner of Education.

*Highest Awards at the St. Louis and Portland Expositions.*

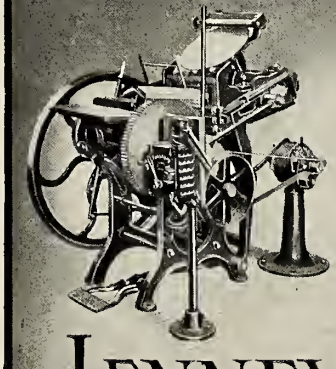
**25,000 New Words. 2,380 Pages. 5,000 Illustrations.**

ALWAYS UP TO DATE IN EVERY RESPECT.

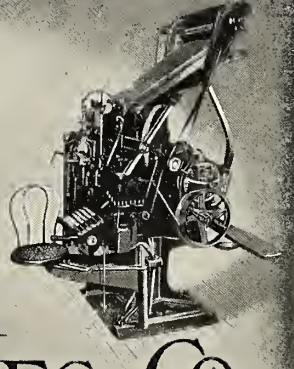
Write for "The Story of a Book,"—Free.

**G. & C. MERRIAM CO., Springfield, Mass., U. S. A.**

GET THE BEST

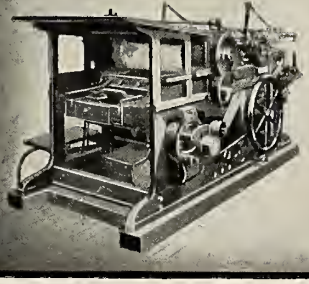


HIGH GRADE DIRECT AND ALTERNATING CURRENT MOTOR DRIVES FOR ALL KINDS OF PRINTING, ENGRAVING AND NEWSPAPER MACHINERY THE MOST COMPLETE AND SATISFACTORY EQUIPMENTS ON THE MARKET

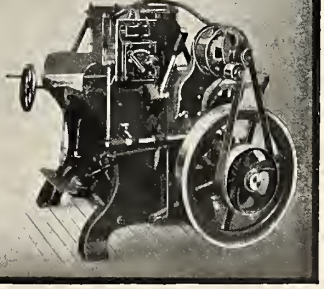


# JENNEY ELECTRIC MFG. CO.

**INDIANAPOLIS, IND.**



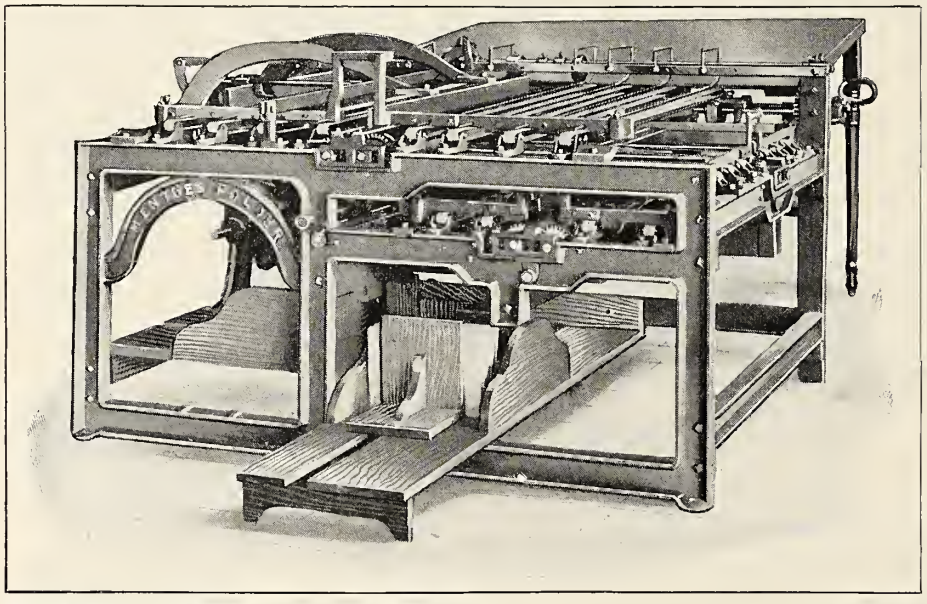
LET US FURNISH ESTIMATES, ILLUSTRATED BY PHOTOS OF SUCCESSFUL INSTALLATIONS SHOWING THE JENNEY WAY OF DRIVING YOUR MACHINERY THIS IS OUR SPECIALTY AND EVERY EQUIPMENT IS DESIGNED AND BUILT ESPECIALLY TO MEET SUCCESSFULLY THE CONDITIONS UNDER WHICH IT IS TO OPERATE



FIRST MEDIUM-PRICE STEEL-ROLLER FOLDER ON THE MARKET

# ¶ A New Mentges Milled Steel Roller Newspaper and Job Folder

Saw-tooth Polished Steel Knives



The highest grade, medium-price folder. Best suited to the needs and requirements of the up-to-date publisher and job printer.

Best iron and steel construction throughout.

Gives perfect satisfaction and lasts a lifetime.

MILLED STEEL ROLLERS. BOX PUSH PACKER

$200.00 for No. 1 Folder — 4 and 8 pages with paster and trimmer.
$225.00 for No. 2 Folder — 4, 6, 8, 10 and 12 pages; with 8 and 10 page paster.

## WHY YOU GET BEST VALUE IN A MENTGES

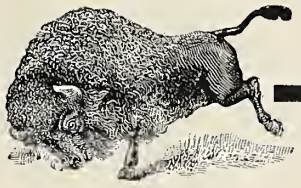
Has the strongest frame made.
Gear-equipped throughout; extra heavy gears.
All folding-knives of high-grade polished steel with saw teeth.
Special automatic paster, gear-driven, positive action.
Latest automatic gripper straightener, insuring accuracy.
Automatic push packer, keeping all papers perfectly packed.
Spring-cushion boxes, adapting machine to all weights of paper.

Supplement attachment, direct-feed, no tapes, taking up no extra room.
All drive and cam shafts of best cold-rolled steel.
All gears locked to shafts; no part of machine can get out of time.
Simple, easy-running, practically noiseless, speedy.
Constructed upon the most approved, practical and sensible lines.
Absolutely free from frail or complicated parts.

Fully warranted. Ask your jobber about the Mentges, or write us direct for descriptive matter.

MENTGES FOLDER COMPANY, SIDNEY, OHIO, U. S. A.

FIRST MEDIUM-PRICE FOLDER TO USE POLISHED STEEL SAW-TOOTH FOLDING-KNIVES



# BUFFALO COATED PAPERS

The Highest Grade

*--of--*

Surface Coated Papers

for Lithograph, Half-tone and Three-color Printing

*Guaranteed Uniformity of Product*

**BUFFALO COATED PAPER CO.**

KENSINGTON, BUFFALO, N. Y.

S E N D  F O R  S A M P L E S

C. E. DONNELL'S

# INK REGULATOR

**WHAT IT IS.** Ink Regulator is a colorless oil that readily dissolves all fine lumps in any ink, thus making even a poor grade of ink do work that a better grade will not do without it. When we say any ink, we mean all colors and shades. Jobs on coated, S. & S. C. or any hard paper can be backed and handled without off-set in from ten minutes to one hour without spreading to dry.

**GIVES STRONGER COLOR.** Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value--it both reduces and dries almost immediately, at same time press can stand over night and start without wash-up, especially with black ink.

**OLD INKS CAN BE SAVED.** All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

**INKS WILL NOT CURDLE OR CLOUD** when mixed with INK REGULATOR, even if extremely thin.

**SAVES PAPER.** Many a job has been rejected because of off-set or it took too long a time to deliver, because the ink wouldn't dry. No slip sheeting needed.

**BY WORKING INK REAL THIN** with INK REGULATOR two rollers will give as good distribution as four will ordinarily do. **IN COLD WEATHER** presses can be started immediately by having ink mixed fairly thin.

**PRINTING WITHOUT PEELING** can be done with temperature as low as freezing point.

**MISTAKES NOT POSSIBLE.** INK REGULATOR working with the highest results in all grades and colors of printers' ink, the possibility of the pressman using the wrong reducer, as one that works in one grade of ink only and not in another, is removed.

**QUANTITY TO USE.** Reduce all job or book inks to consistency or thinness of ordinary news ink to get best results. For news or webb press ink, 5 gals. to 500 lb. barrel. A little more or less will never hurt the ink.

**PUBLICATIONS ON TIME.** Many a publisher has changed pressrooms because the paper could not be run and backed up on hard paper, then run through the folding machine the same day, so as to get in mails, and still have all half-tones come up clean and clear. INK REGULATOR will do the work. A trial will convince you.

**WEB PRESSES.** When used on Web presses 50 per cent more color can be carried without off-set or fill-up. A harder paper can be used also without smear or off-set.

**ADVERTISERS RETAINED.** Advertisers often discontinue their advertisements when the fine lines cannot be seen because of the ink not working right. Every ad comes out clear even on cheapest No. 2 news paper, and entire issue run without wash-up.

**YOU SAVE INK, TIME, PATIENCE** and hold trade, and get the reputation of doing the cleanest and best work in the shortest time. Remit by draft, P. O. or exp. order

**PRICES:** 1 Pint, 50c. (Prepaid by express, 65c.) 1 Quart, $1.00. (Prepaid by express, $1.25.) 1 Gallon $3.00. 5 to 40 Gallons, $2.25 per gal. 50 Gal. Bbls, $2.00 per gal. Order now. Address Dept. I

**C. E. DONNELL CO., 18 S. 2ND ST. ST. LOUIS.**

For sale by dealers in printers' supplies. If your supply house does not carry it in stock, will send direct for above prices. Ink Regulator is used on this publication.

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

## Deutscher Buch-und Steindrucker

MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s.—post free. Sample Copy, 1s.

**Deutscher Buch-und Steindrucker**

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

*"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"*

## The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

PUBLISHED BI-MONTHLY.

**$2.00 per Annum, post free. Specimen Copy, 35 Cents.**

Subscriptions will be received by THE INLAND PRINTER Co., Chicago.

PUBLISHED BY

**RAITHBY, LAWRENCE & CO., Ltd.**

**LEICESTER and LONDON**

## Insure Winter Health Now

If kidneys, liver or stomach are setting up a complaint now, that's fair warning of bad behavior the Winter long. The wisest precaution is to spend a fortnight this Fall at

## French Lick West Baden Springs

ON THE

**MONON ROUTE**

The famous medicinal waters dissolve impurities and cleanse the system—restore health, appetite and energy.

**Superb Hotel Accommodations**

**Excursion Rates and Good Train Service from all parts of the country**

Booklet, telling all about the waters, and giving list of the hotels and boarding houses with their rates, sent free.

**FRANK J. REED, G. P. A.** **CHAS. H. ROCKWELL, Traffic Manager, Chicago**



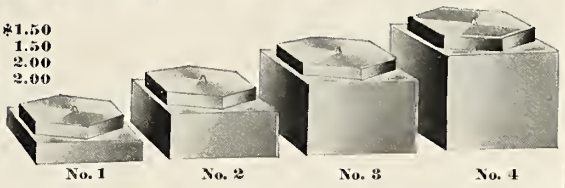
Use WALLEY'S
TRADE-MARK
GLUEINE
REGISTERED

In binding pads, or in place of glue for any purpose; it will make a *stronger and more flexible pad* than any other composition on the market. It *goes further* and naturally *cheapens your cost*. Try it and be convinced. Write for "Points on Pads."

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AGENCIES:
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W. W. McBRIDE PAPER CO.
Ross St. and 3d Ave., Pittsburg, Pa.
AMER. STANDARD PAPER CO.
23 N. 6th St., Philadelphia, Pa.

REGISTER NUTS FOR MOUNTED COLOR PLATES

No. 1, $1.50
" 2, 1.50
" 3, 2.00
" 4, 2.00
Less 25 per cent.
Wrench 25 cts.




The Only Economical Way to Register Mounted Color Plates. Positive Lock. Accurate Register.

Manufactured and for sale by
THE WARNOCK-TOWNER CO.
334 DEARBORN STREET - - - - - - CHICAGO, ILLINOIS

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Electrotypers
Nickeltypers and
Stereotypers

167 ADAMS STREET, CHICAGO
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Peerless Electric Co.
*122-124 S. Green Street, Chicago*
TELEPHONE, MONROE 1362

Headquarters for
**Direct Current Motors**
**High-grade Electrical Repairing and Construction**

PRICES REASONABLE & GIVE US A TRIAL

PUCK'S SOAP

Removes ink stains, and keeps the hands soft and free from roughness.

It is thoroughly antiseptic. Try it. You'll be satisfied and we'll be gratified. *That's why* it is used in many of the big printing plants in the United States.

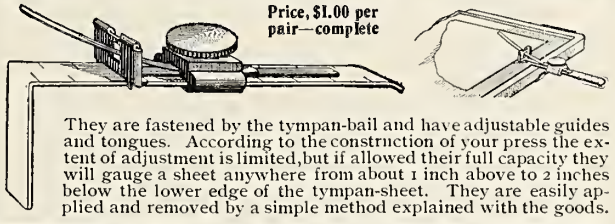
We want you to order *to-day* two dozen cakes as a trial, for $1.00. We prepay the express. If you don't like it, don't pay for it. Special prices in larger quantities.

THE PUCK SOAP CO., Des Moines, Iowa

You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides

Price, $1.00 per pair—complete



They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by
E. L. MEGILL, *Patentee & Mfr.*, 60 Duane St., New York

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

UNSURPASSED UNEQUALED
THE ROBERT DICK MAILER



*The Original and Best*
*A Time and Labor Saver*

Experts address from 6,000 to 8,586 papers in less than an hour.

No printing or publishing house complete without it. The simplest and most durable machine on the market.

Price, $20.25—without royalty
For further information, address
Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

SEE THE HUMP? THE ONLY SELF-LOCKING QUOIN MADE

Positively will not SLIP.
Buy the BEST.
Cheaper in the end.




Any standard key will fit it.
Best made.
$2.00 PER DOZEN.

For Sale by
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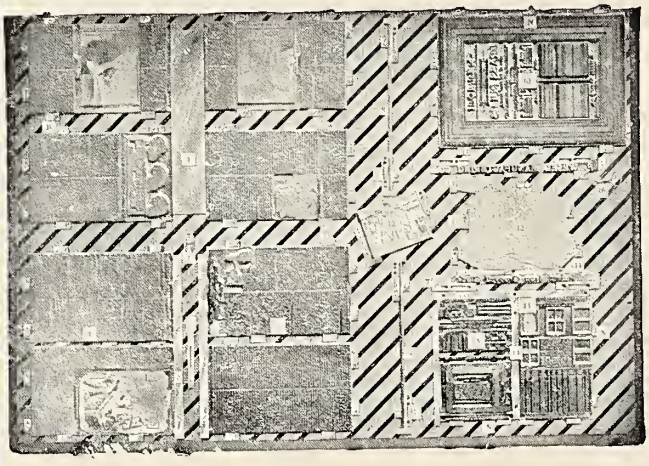
# THE IRON BLOCK OF THE FEWEST SECTIONS IS THE BEST BLOCK

Iron Electrotype Blocks for cylinder presses made in as few sections as possible are the best blocks for many important reasons.

A large block made in two or four sections gives a straight, perfectly flat surface which will not warp as much as smaller sections.

Large blocks are even and of accurate thickness throughout. This very important result can not be obtained by the use of small sections.

Much time is saved in making up and handling two or four sections instead of sixteen or more.



## THE WESEL IRON GROOVED BLOCK

*is the accepted standard amongst the printers*

Over 800 are in use at the present day.

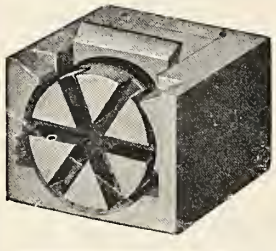
It will hold any desired number of plates up to its full capacity.

It is instantly put on or taken off the press, and can be stored or moved the same as a form.

The Wesel Block is lighter than a type form of the same size, and the weight is evenly divided, allowing higher speeds on the press and an easy-riding form.

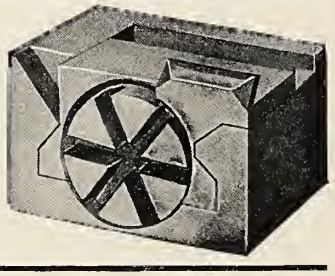
Hooks and attachments for all conceivable purposes. Send for full description.

**CAUTION** Beware of lightly constructed or complicated blocks having hooks which can not be positively locked in place. The only absolutely immovable hook is the WESEL PATENT HOOK. It is held by a screw which engages a drop-in-nut in the groove. This nut has a wide bearing on each side of the groove, and is guaranteed not to creep. Heavy and durable.



## Dittman Register Hooks

For the finest register and colorwork nothing can equal them. Made in two sizes and two styles. The largest houses, such as the American Colortype Co. and the American Lithographic Co., of New York, as well as many others, are fully supplied with them.



## F. WESEL MANUFACTURING CO.

1880 1906

*Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers*

**Main Office and Factory, 70-80 Cranberry St., Borough of Brooklyn, NEW YORK CITY**

NEW YORK, 10 Spruce St. PHILADELPHIA, 124 S. Eighth St. CHICAGO, 150-152 Franklin St.

*WE PUBLISH FOUR CATALOGUES, ONE FOR EACH TRADE. SEND FOR EITHER COPY.*

Gov.-elect Hughes, of New York, says:

"Where there is competition there can be no trust."

---

If the value of encouraging competition has never been brought forcibly to your attention, we invite you to inspect the quality of our products and compare our prices with those offered by other manufacturers. We are without any exception giving the best value for the money obtainable in the country to-day. Your personal investigation of the above claim will be appreciated.

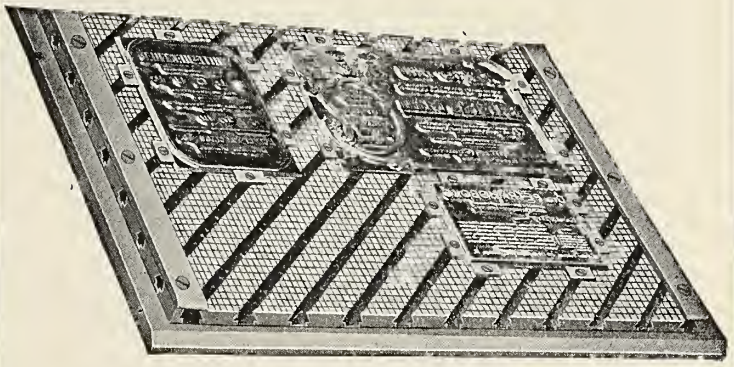
**Kent Die-Cutting Presses,**
**Iron Imposing Surfaces,**
**Iron Form-Racks,**
**Pittman's**
**Register Quoins**
**and special work for the trade**

# ANDREWS, PITTMAN & MARSH

286 GREENWICH ST., NEW YORK

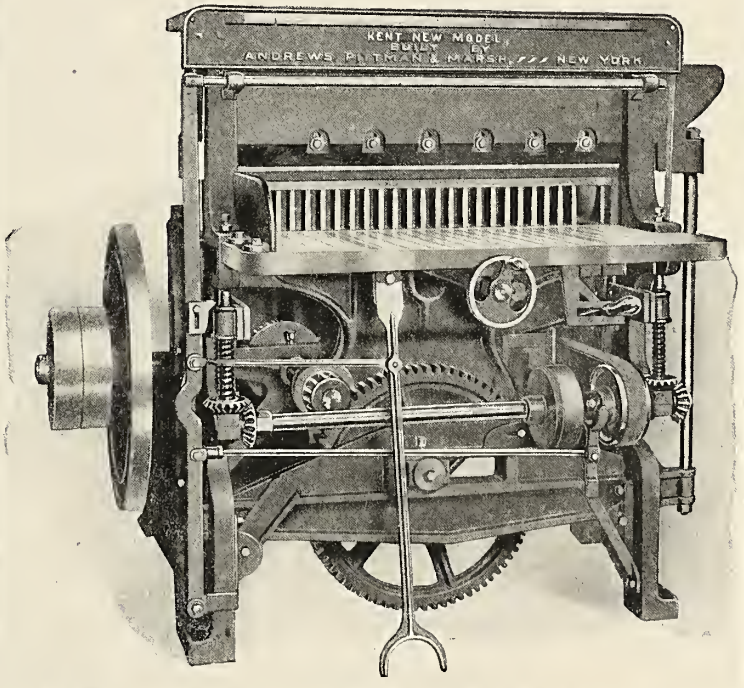
# *The* IDEAL IRON GROOVED BLOCKS

Are showing their superiority on all sides, and the increasing demand for them is sufficient proof that our claims for them as the ***Standard*** have some foundation for truth.



## *The* IDEAL TIP-IN HOOKS

Are the only hooks made that can be inserted into the grooves without disassembling, and their "wedge grip" offers a guarantee against "creeping" that no other device can.




# *The* New Model Kent Power Paper Cutters

are ***built right, work right*** and are ***sold right.*** Fast, accurate, powerful and easy in operation, they are giving universal satisfaction.

H. O. WALDBAUR GEO. AUSTER JOHN S. WILSON ALEX. S. DOIG

# The Franklin Ink & Color Co.

## 179 LAFAYETTE STREET
## NEW YORK CITY

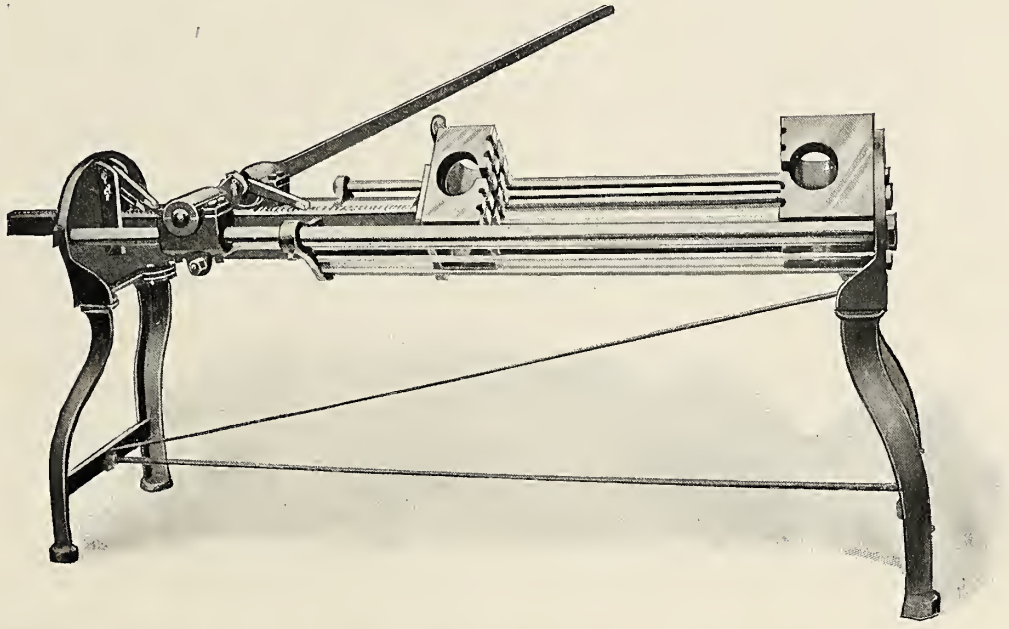


*Manufacturers of*

**Lithographic and Printing Inks**
**Steel and Copperplate Inks**
**Cover Inks and Tints of every description**
**Fine Dry Colors**
**Bronze Powders**
**Varnishes**

# *Quick, Clean Economical*

handling of signatures require the use of a Signature or Bundling Press that can be moved to the work, instead of carrying or dragging the work to the Press.



# The Crawley Bundling Press

is the best machine for the purpose. Buy no other until you have communicated with us as to the superior advantages of ours.

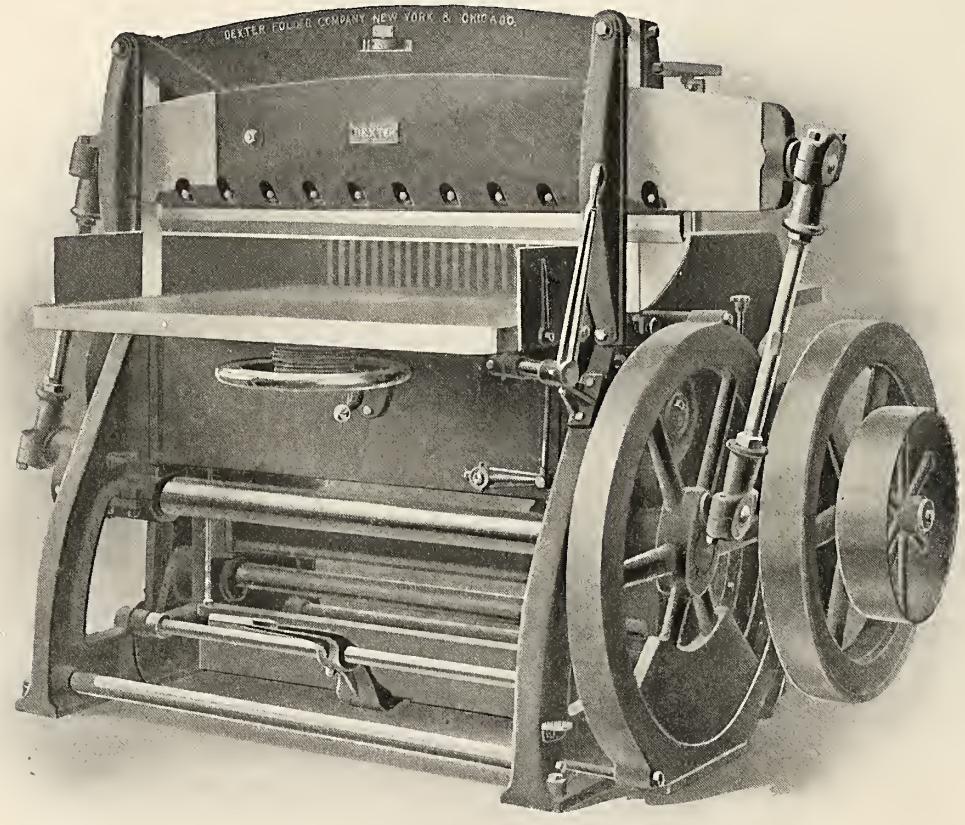
MADE AND SOLD BY

## THE CRAWLEY BOOK MACHINERY CO.

NEWPORT, KY., U. S. A.

# A few facts about

# *Cutting Machines—*




## THE DEXTER AUTOMATIC-CLAMP CUTTING MACHINE

Our Cutting Machines were placed on the market in June, 1905, after two years of careful preparation. Since this time over ninety machines have been sold, and in no instance has there been failure to give satisfaction. To establish such a record in so short a time must prove there is real genuine merit in our machine.

In simplicity, strength of knife or clamping power and quickness of action, we claim our machines to be in a class by themselves.

We invite at all times a most careful comparison with cutters of other makes.

---

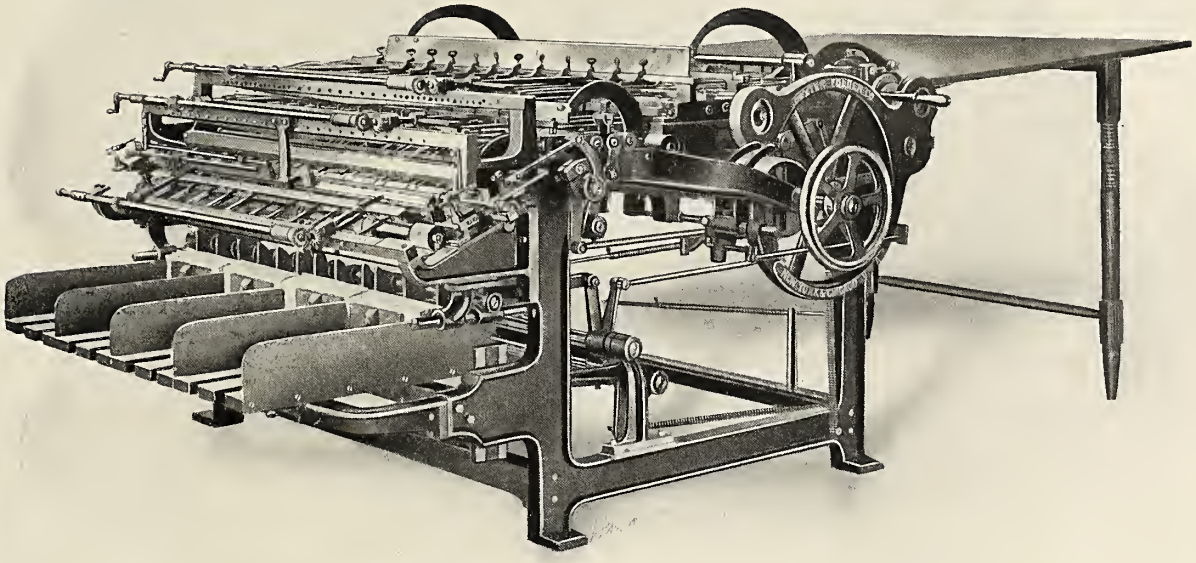
# DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK

NEW YORK CHICAGO BOSTON SAN FRANCISCO

# Talking about

# *Parallel Folders—*



THE DEXTER SPECIAL THREE-FOLD PARALLEL FOLDER

For folding 8, 12 and 16 pages in gangs.

It is unnecessary to purchase an experiment just because you want a Parallel Folder. We have built them for years, but have not "talked them all the time" because of the large variety of machines we build. We recommend Parallel Machines when we feel the interests of the purchaser warrant it, otherwise we advise the use of one of the fifty or more excellent machines which we have perfected during our many years of experience.

*Folders for every class of work.*

S A L E S  A G E N T S

*Great Britain and Europe*
T.W. & C. B. Sheridan Co., London, Eng.
*Canada*, J. L. Morrison Co., Toronto
*Australia*, Alex. Cowan & Sons
Melbourne, Sydney, Adelaide
*South Africa*, John Dickinson & Co.
Cape Town, Johannesburg and Durban

## DEXTER FOLDER CO.

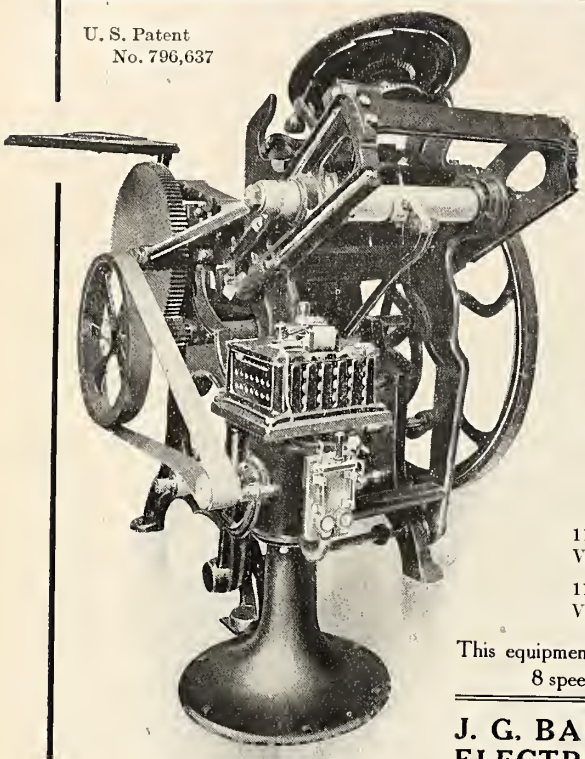
Main Office and Factory — PEARL RIVER, NEW YORK

NEW YORK BOSTON CHICAGO SAN FRANCISCO

*Southern Agents*—J. H. Schroeter & Bro., Atlanta, Ga.
*Southwestern Agent*—F. A. Venney, Dallas, Tex.

## The Combination Motor Equipment

U. S. Patent
No. 796,637



Base,
Motor,
Speed-
Regulator,
Starter,
Switch,
Fuses,

**All in One**

Made in
¼ H. P.
½ H. P.
1 H. P.

110, 220, 500
Volts D. C.

110, 220
Volts A. C.

This equipment gives you
8 speeds.

**J. G. BARR ELECTRIC CO.**
CHICAGO
ST. LOUIS

# Bausch & Lomb Photo Engraver's Lenses and Prisms

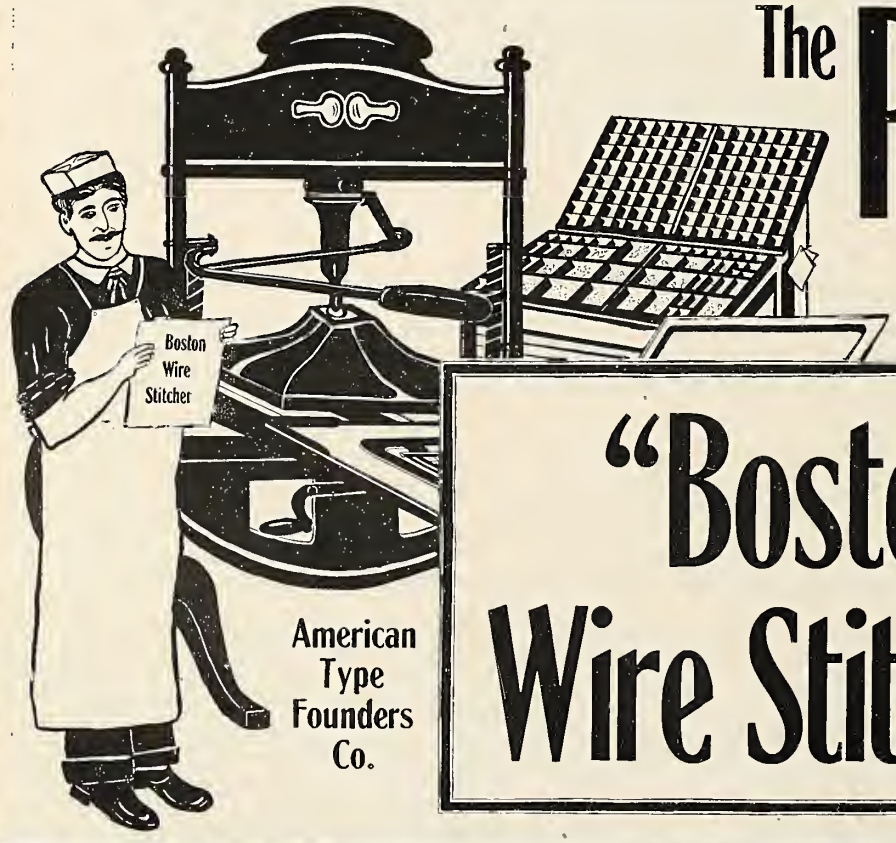
BAUSCH & LOMB-ZEISS

## Apochromatic TESSAR

Is the lens par excellence for half-tone and three-color work. It is perfectly corrected for three regions of the spectrum, enabling the proper register of the three negatives without additional focusing and manipulation. Used by leading three-color workers.

*Send for Catalog*

**BAUSCH & LOMB OPTICAL CO.**
ROCHESTER, NEW YORK
New York Boston Washington Chicago San Francisco




American
Type
Founders
Co.

# The Proof

# "Boston" Wire Stitchers


Set in American Type Founders Company's Globe Gothic Condensed, Extra Condensed and Triple-Line Border

HUBER'S COLORS
IN USE SINCE 1780

J. M. HUBER
113-115 Vine Street, . St. Louis, Mo.
133 Pearl Street, . . Boston, Mass.
350 Dearborn Street, . Chicago, Ill.
233 South Fifth Street, Philadelphia, Pa.

# PRINTING INKS

The steady growth in demand for J. M. Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

## J. M. HUBER

*Manufacturer of Dry Colors, Varnishes, Printing and Lithographic Inks*

**Main Office, 275 Water Street, NEW YORK**
**Factory, 222-252 Fortieth Street, BROOKLYN, N.Y.**






# Illustrate Your Paper With Chalk Plates

It is the cheapest known method; can be used by the large paper to advantage, and is within reach of the smallest.
Note the low prices of complete outfits.

**5x8 inches at $42.00**
**8x10 inches at $55.00**

These outfits can be used for ordinary stereotyping as well as chalk-plate work, and enable the printer to avoid wear on his type by stereotyping his ads. and other type forms, and save the expense of electrotyping.
Complete outfits for Rubber Stamp making.

**HOKE ENGRAVING PLATE CO.,**
62 and 64 Ludgate Hill, London E. C., England — **ST. LOUIS**



# THE ROTH EMBOSSED PRINTING PRESS

DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

**The only press sold on trial and guaranteed in every respect, including that it can be successfully operated by a (young) person of ordinary intelligence.**

**The most durable, efficient and reliable press.**

**Our improved chuck** takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, in one impression.

**The opening** to feed the sheets is 30 inches.

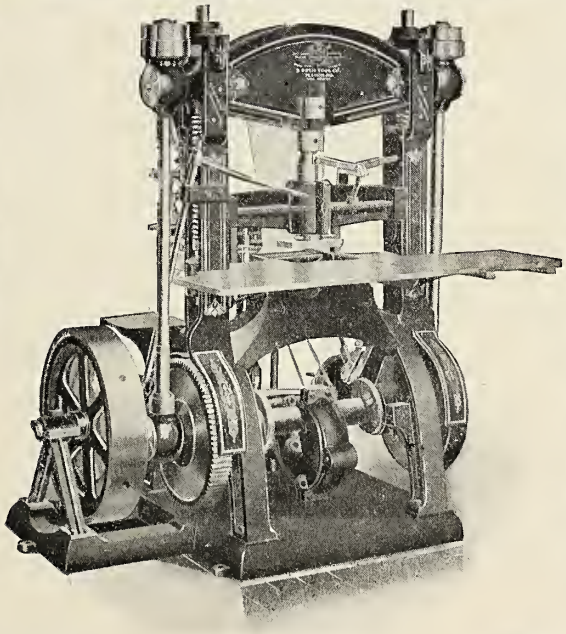
**The efficiency and delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

**We guarantee a greater number** of **impressions** can be run from a non-case-hardened die than on any other make of press.

**Our superb inking device** is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

**The only press with a universal,** self-centering (on any size roll) **paper roll shaft.**

**Is a triumph of simplicity.**



**Contains** less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

**Is constructed with a view to longevity,** convenience and easiness of operation.

**All adjustments** can be made while press is running.

**Its operation is entirely automatic,** and it can be run at 30 per minute on either large or small dies.

**Its output** is produced at the **lowest possible shop cost.**

**The only press that retains its accurate and positive registry** for an indefinite period of years.

**Our price** includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

**Our press** is being **successfully** operated by 30 different concerns in the United States and Mexico, including one sold **Tiffany & Co.,** all of which were sold without **personal solicitation.**

Also Sole Manufacturers of ROTH'S DIE-HARDENING OUTFIT (Patent Pending)

ROTH'S PATENTS

Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

Est. 1857

**B. ROTH TOOL COMPANY**
Sole Owners and Manufacturers
ST. LOUIS, MO., U. S. A.

# MONOTYPE

## AWARDS FOR OCTOBER

THIS month, we regret to announce, we are unable to use some phenomenal records sent us by operators whose employers have refused to permit their publication. Among these are instances of profit-making such as formerly were seldom, if ever, seen in the composing-rooms of printing-offices, the margin in some being so great indeed that the reason for their suppression is obvious.

This compels us to admit a growing conservatism among printers, who are disinclined to make public either their speed or profit records, lest they awaken their customers to the great difference in cost between the work of the Monotype machine and the handwork they formerly received which the Monotype has supplanted.

In fact we have had urgent requests of a serious nature from certain important printing centers to abandon the publicity these contests have given the low costs of Monotype composition, and after a thorough canvass of the prudential reasons advanced we have decided to comply, and therefore we shall conform to our original intention of closing the present series of contests with this, our December announcement.

In summing up the results disclosed we believe we shall not be criticised because of our enthusiasm over the extraordinary work of the Monotype machine, for, as must generally be admitted, we have conclusively demonstrated three things of primary importance to the printing fraternity: that Monotype composition is better than the best done by the hands of the most skilful compositor; that it is not only better than handwork but is cheaper than the work of any other machine; and that it can be sold for more money than either.

As these facts have now been placed beyond dispute, we close the present undertaking with the assurance that no matter what the nature of his work, an enterprising printer need not hesitate for a moment in deciding to install a Monotype machine.

### SPEED CONTEST

**WM. H. ELLIS, Keyboard Operator.**
**DAVID A. BOYD, Caster Operator.**
**W. J. GOODSPEED, Foreman of Wynkoop-Hallenbeck-Crawford Company, Lansing, Mich.**

***An average of ninety to one hundred thousand ems per day from August 4 to August 31, inclusive.***

The winner in this month's speed contest is Mr. William H. Ellis, keyboard operator, who has produced an average of ninety to one hundred thousand ems per day for practically the entire month of August. This record was produced on work that was not phat, most of it being extremely intricate and most of the work was set in a very condensed face. The composition for the month consists of a variety of almost everything from straight composition to the most intricate tabular work. We have proofs in our office for the entire month's work and Wynkoop-Hallenbeck-Crawford Company are to be congratulated on having a man in their employ who is competent to turn out the amount, variety and quality of work that Mr. Ellis has demonstrated himself capable of producing. We show below a letter received from Wynkoop-Hallenbeck-Crawford Company:

LANSING, MICH., October 17, 1906.

*Wood & Nathan Co., 1 Madison ave., New York, N. Y.:*

GENTLEMEN,— We are sending to you under separate cover proofs of the type set by one of our operators, William H. Ellis, for one month.

This type, every line of which was set by this operator in the regular working hours of the office, namely, nine hours, five days, and five hours one day per week, includes every line under his name.

In some instances heads have been set twice and run two or more times, the extra ones not appearing. The proofs of the Census we would like to enter by themselves if it is possible, for the following reasons:

First — They are set in practically the most condensed face in use, namely, Six-point No. 1.


**WOOD & NATHAN**

**49 Clay Street**
**SAN FRANCISCO**

**THE MO**

**1 MADISON AVENUE**

# CONTESTS

Second — It is double-price matter, bringing the record up to between ninety thousand and one hundred thousand ems a day.

Third — The question of profit in regard to the inferior figures, the office receiving $1 per page in addition to above for this composition.

Fourth — The number of changes made every day, some of them involving change of keyboard layout and the operator adapting himself to the changed location of the characters, and for which no time allowance has been made.

When all these things are considered, and especially in the light of the fact that it did not require any unusual effort on the part of the operator to set the above amount, it is in our estimation quite a phenomenal record for continuous production.

Very respectfully yours,

Attest: DAVID A. BOYD, Caster.

O. L. MCKINLEY, Manager,
Wynkoop-Hallenbeck-Crawford Co.

## PROFIT CONTEST

**WILLETTE T. WOOD, Keyboard Operator.**
**MARY SCOTT, Keyboard Operator.**
**REUBEN HILT, Caster Operator.**
**H. E. BURNETT, Foreman of Mitchell & Hotchkiss, Richmond, Va.**

The Profit Prize for October has been awarded to Misses Willette T. Wood and Mary Scott, keyboard operators, Reuben Hilt, caster operator, and H. E. Burnett, foreman. The following letter explains the entry:

RICHMOND, VA., October 29, 1906.

*Messrs. Wood & Nathan Co., New York City, N. Y.:*

GENTLEMEN,— Enclosed find specimens of work and original copy, which please enter in October contest.

Please note I have arranged information that you may, at your discretion, place it in either "Scope," "Speed" or "Profit" contest.

SCOPE.— If you will give this specimen careful attention, noting various justifications within full measure on different pages, number of reference marks and fractions used, composition on six-point headings, with the fact that all were set at one operation of keyboard and caster from copy so poorly prepared, you will agree that "Scope" has been pretty well covered.

SPEED.— The entire production of twenty-seven (27) pages 8 by 11 inches each, containing 158,802 ems single, or 317,406 ems double measure, was composed on keyboard in 30½ hours, caster 19½ hours.

PROFIT.— Hand time on this specimen at best would be 7½ hours composition and 1½ hours distribution per page, a total of 9 hours per page at thirty cents per hour, making a total cost of hand composition on twenty-seven pages, $72.40. Whereas it was set by two young ladies at 15 cents per hour in 30½ hours and cast in 19½ hours at 20 cents per hour (one machine time) and averaged ¾ hour per page ruling up at 30 cents per hour. Total cost $14.47½, a saving of $57.92½.

Very truly yours,

H. E. BURNETT.

Approved: MITCHELL & HOTCHKISS.

The job which has been awarded this prize is a freight tariff of twenty-seven pages and is an extremely creditable piece of work. Over five hundred per cent is saved by the Monotype over the cost by handwork.

## SCOPE CONTEST

**GEO. KRAMER, Keyboard Operator.**
**JESSE EVANS, Caster Operator.**
**CHARLES A. WEBBER, Foreman of Spencer & Craig Printing Works, Cincinnati, Ohio.**

The Scope Prize for October has been awarded to George Kramer, keyboard operator, Jesse Evans, caster operator, and Chas. A. Webber, foreman. In order to appreciate this work it would be necessary to see the pages submitted. One of the samples is a piece of composition in form of a right-angle triangle perpendicularly measuring 1 foot 4¼ inches, base measuring 3 feet 3 inches. It is tabular work, largely in eight-point. Ionic figures and Antique boldface. Cross rule is all Monotype dashwork, brass being used for the down rule.

One of the specimens submitted, measured single, amounts to 86,580 ems. It is all tabular work and is a most difficult kind of tabular work for a hand-composition office, and would be measured double by all established rules of type measurement, making 173,160 ems, and the time on this job was 9 hours and 30 minutes, including corrections, making the average per hour 18,227 ems. No printing-office without a Monotype, unless it made a specialty of just such work, would be able to turn out the job without great expense and much delay, as it is almost entirely composed of eight-point Ionic figures. The cost for sorts would be enormous. The Monotype can be readily adapted to such work in a few minutes' time by simply removing from the matrix case enough characters infrequently used to permit of the insertion of the desired matrices, and by making a corresponding change of the key buttons on the board the machine is ready to handle an entirely new class of composition. One never runs out of sorts with a Monotype, no matter how unusual may be the demands made upon the machine.

In this way the Monotype opens up a new and vast territory which had previously never been explored. With the Monotype the printer is enabled to handle great quantities of technical work which was impossible before the Monotype became known. The cost to both printer and customer and the delay made it impracticable.

The following letter from Spencer & Craig Printing Works will be found interesting:

CINCINNATI, OHIO, October 25, 1906.

*Messrs. Wood & Nathan Co., New York, N. Y.:*

GENTLEMEN,— I desire to say in reference to the piece of work submitted by Messrs. Kramer and Evans that this is simply taken from our regular work and I don't think it was set with any intention of entering your Prize Contest. Your Mr. Gribbin happened to see it and suggested to the gentlemen to enter it.

In looking up our records I find the keyboard operator took just 8 hours and 30 minutes to set it, and the casting time was 8 hours. The correction time amounted to 1 hour. The job, measured single and before being made up without the rules, contains 86,580 ems. I consider this a very creditable showing as the total time to complete it was but 17½ hours, exclusive of inserting the rules, and as these are not measured in the total ems, I have not stated this time, but the rapidity with which they were put in is remarkable, as every margin was perfect. This is but a sample of our regular work and time for turning it out, and I enclose you herewith another specimen, not for the contest, but thinking it would interest you to know that this was set in about the same proportionate time.

Trusting that the specimens submitted will be of interest to you and will probably be interesting to others in showing the adaptability of your machine, I remain,

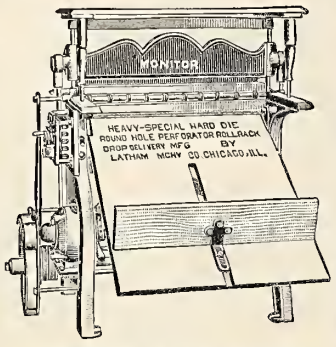
Yours truly,

CHARLES A. WEBBER, Foreman.

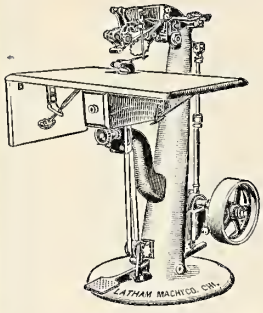
SPENCER & CRAIG PRINTING WORKS,
WALTON CRAIG, Secretary.


**CO., Selling Agents**
**NOTYPE**
**NEW YORK CITY**

**334 Dearborn Street**
**CHICAGO**




**MONITOR EXTRA HEAVY SPECIAL HARD-DIE PERFORATOR**




**MONITOR PAGING AND NUMBERING MACHINE**

For Power or for Foot

COMPEL THE PUBLIC TO

# Sit Up and Take Notice =OF= YOUR Work

**Monitor Wire Stitchers**
Roll Feed and Straight Feed. Capacity from 2 sheets to 2 inches. Automatic Adjustment for all kinds of work.

**Monitor Punching Machines**
Multiplex, Duplex, Single-Punch, Loose-Leaf Ledger. Special or Round-Hole Card Index Attachment for all shapes.

**Monitor Book-Indexing Machines**
With Punch or Round-Corner Attachment.

**Monitor Round-Hole Perforators**
Four Styles. For Foot, for Power, with Motor Attached. With Automatic Feed-Gauge. As fast as Rotary Perforator. With Die-Plate Harder than a Steel File. With Roll Drop Delivery at back.

**Monitor Paging and Numbering Machines**
Foot or Power. The fastest and most positive. Fewest working parts. No vibration at highest speed.

**Monitor Lever Embossers**
Most powerful and accurate. Gas or steam head.

**Monitor Loose-Leaf Creasing Machines**

**Monitor Paper Book Cover Scoring Machines**

**Monitor Table Shears**

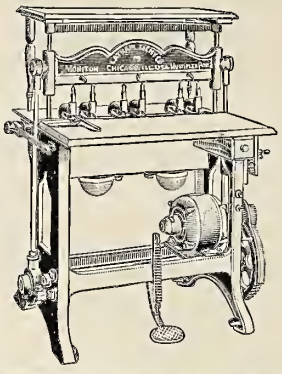
**Monitor Job Backers**

**Monitor Standing Presses, etc.**

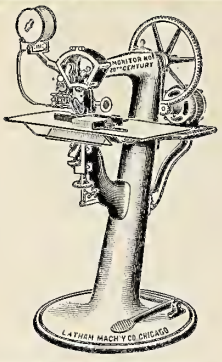
*"Made in Chicago," by*

**LATHAM MACHINERY CO.**
**197-201 SOUTH CANAL STREET, CHICAGO**

NEW YORK STORE—8 Reade St. BOSTON STORE—220 Devonshire St.



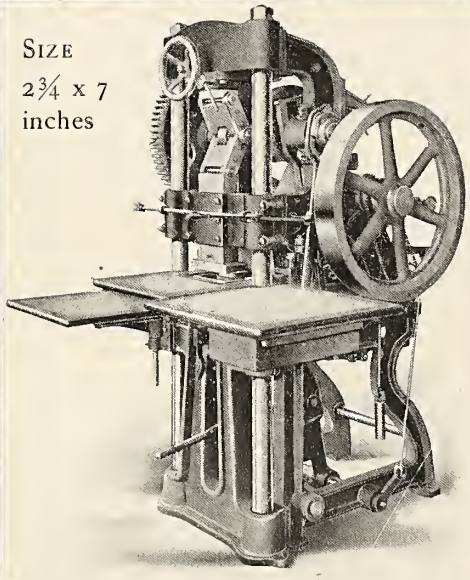
**MONITOR MULTIPLEX PUNCH**
With Motor Attached




**MONITOR 20th CENTURY WIRE STITCHER, No. 1**
Capacity, 2 Sheets to ⅞ Inch. Combination Flat and Saddle-Back Table

# The C. R. Carver Company's Automatic Power Stamping and Embossing Presses

SIZE
2¾ x 7
inches

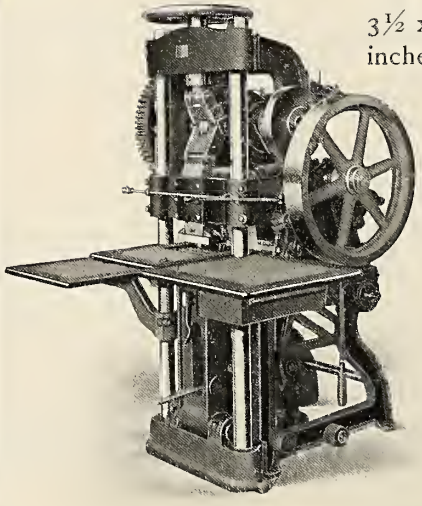


Our 2¾ x 7 inch press is a combination of the 3½ x 8 inch machine and the 4½ x 9 inch pattern advertised in the October issue.

SIMPLICITY
of Construction
ECONOMY
of Operation
SPEED
(limited only by the skill of the operator)
EXCELLENCE
of Work

make this size machine of superior value for work within its capacity.

SIZE
3½ x 8
inches



CANADIAN AGENTS
MILLER & RICHARD
7 Jordan Street
TORONTO . . . . CANADA

**C. R. CARVER COMPANY**
N. E. Cor. Fifteenth and Lehigh Avenue
PHILADELPHIA, PA.

SOUTHWESTERN AGENTS
F. A. VENNEY & CO.
255 Main Street
DALLAS . . . . . TEXAS



Crane's Ladies' Stationery

Of well-known Merit
Yield a Profit to Dealer
Sold by Booksellers
and Stationers

Z. & W. M. CRANE
Dalton Massachusetts U.S.A.

# WE WILL BUY

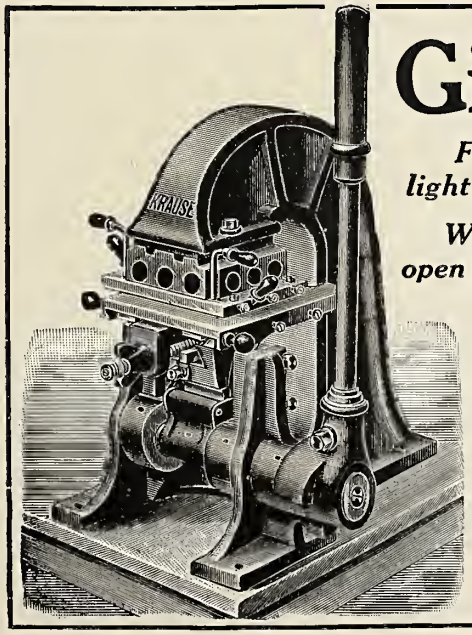
COPIES OF

## Earhart's Color Printer

IN GOOD CONDITION

*The Inland Printer Co., 130 Sherman St., Chicago*

## Gilding Press "Krause"




*For light work*

*With open frame*

| Code Word | No. | Blocking Surface | Bed | Space between center of Blocking Plate and Frame |
|---|---|---|---|---|
| Bepeinzing | B P I | 8⅝ x 7⅛ in. | 10¼ x 10¼ in. | 8¼ in. |

¶ As this press is ***open on three sides*** and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents or U. S. A.
SCHUCHARDT & SCHÜTTE
136 Liberty St., New York

KARL KRAUSE
LEIPZIG

# LANSTON STATEMENTS

*vs.*

# PRESIDENT ROOSEVELT'S COMMISSION

Sales Agents of the Lanston Monotype are sending to publishers extracts from "Special Report No. 5," made in 1905 to Public Printer Palmer, thereafter deposed.

This report purports to show the superior economy and efficiency of the Lanston machines, and is being sent to printers for this purpose.

President Roosevelt directed the Keep Committee, a commission of eminent officials, to investigate certain matters in connection with the Government Printing Office.

Regarding "Special Report No. 5," this commission used the following language:

"After thoroughly examining all persons whose work and figures were used in the preparation of this report, including members of the committee who signed it, and after the most careful consideration of the methods followed by the Marston Committee, in arriving at its results, ***we are of the opinion that as a comparative statement of cost of composition, as between the Mergenthaler and Lanston machines, the report is worthless; that the conclusion reached by the committee is not justified; and that as a record of any supposed comparison or test as to the merits of the two typesetting machines, the report is grossly unfair to the Mergenthaler Machine.***"

---

Twelve additional Linotype machines, precisely like those heretofore furnished, are now being erected in the Government Printing Office at Washington.

## MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS TORONTO PARIS

| | | | |
|---|---|---|---|
| SYDNEY, N. S. W. } Parsons<br>WELLINGTON, N. Z. } Bros. | TOKIO<br>Teijiro Kurosawa | CAPE TOWN<br>John Haddon & Co. | BUENOS AIRES<br>Louis L. Lomer |



AFTER eleven years in East Houston street, the firm of Charles Hellmuth has again outgrown its quarters, and about a year or so back decided that a building planned according to their own ideas and requirements would be the only practical solution to retain a permanent location.

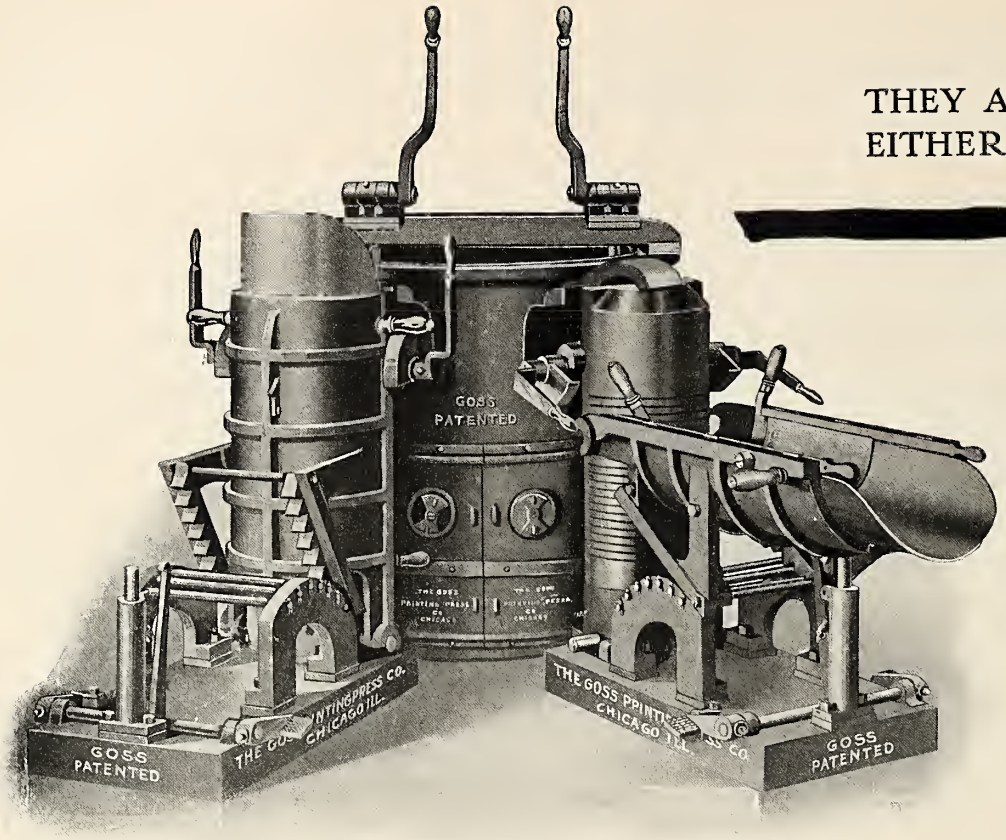
This business has had an unusually rapid growth, starting in 1890, at 30 Platt street, New York City; from there they moved to 379 Pearl street; later to 46-48 East Houston street, and finally to their present address, 154-6-8 West 18th street, where they have erected the commodious "Hellmuth Building," a monument as it were to commercial integrity.

During this time the Western trade increased with leaps and bounds, and it was found necessary to open a branch house in Chicago, at 355 South Clark street. This branch has been enlarged twice within the past five years, and now occupies the three numbers, 355, 357 and 359 South Clark street.

These enormous strides have been occasioned not only by close application to business, but by the fact that the product of the firm is known the world over as unexcelled. They stand for all that is best in inks used in every branch of the graphic arts.

The new grinding-room is equipped with all the most modern and improved appliances required in an up-to-date ink-factory, and the other departments are in equal keeping with it. It is evident, accordingly, that Messrs. Charles Hellmuth are better prepared in their new home to handle all orders entrusted to their care, and will continue the gilt-edge business methods adopted in the past, and which have won for them the esteem and reputation they now enjoy. Their staff of competent chemists and practical ink men is at all times ready to give their patrons information and suggestions when called for.

THEY ARE BUILT WITH
EITHER 1, 2 OR 3 PUMPS




# *The* Goss Stereotyping METAL-POT *and* PUMP

THE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

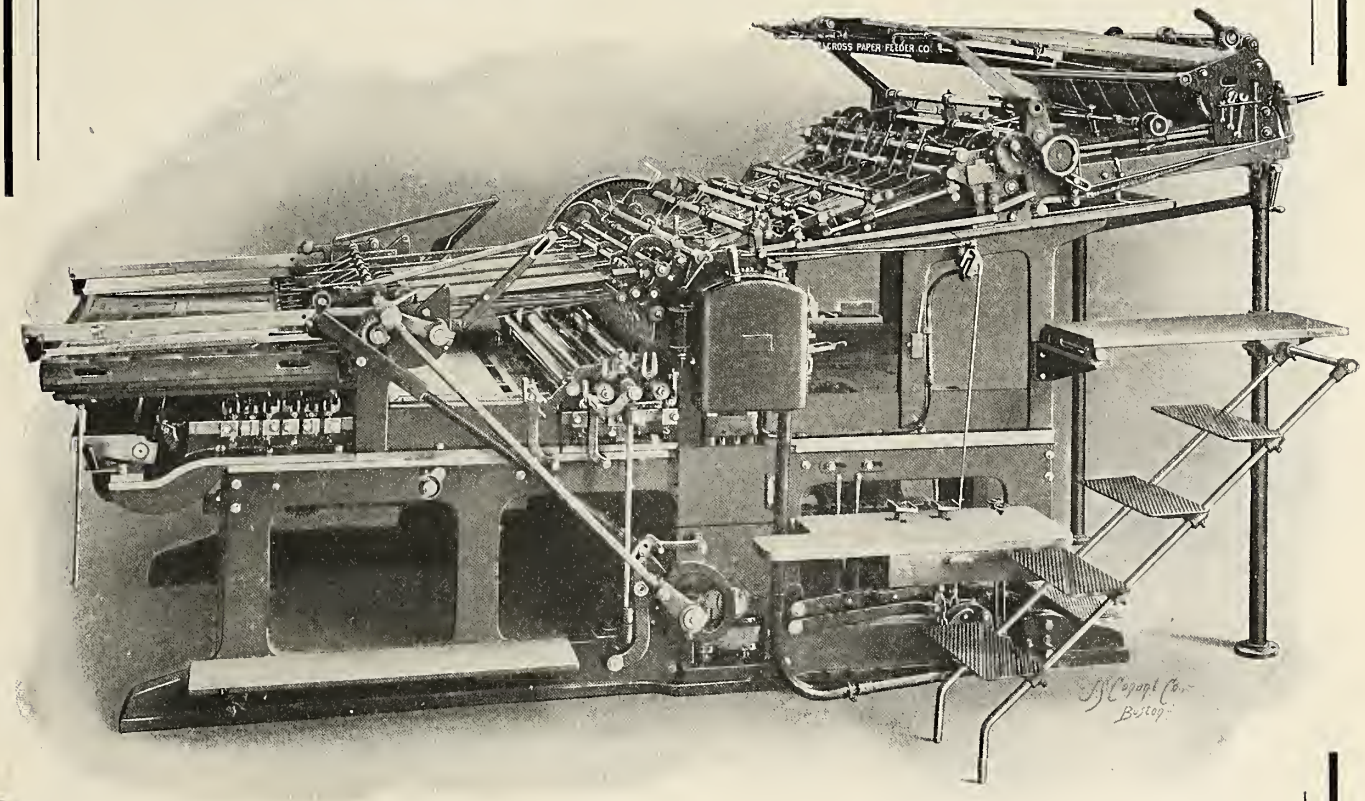
¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

## THE GOSS PRINTING PRESS CO.

SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.

# IT RUNS WHILE YOU LOAD




## The Cross Continuous Feeder

The Cross Continuous Feeder is a saver in every particular that operates against the pile type feeder. It saves room. It saves time in adjustment. It saves time in loading. It saves time in changing from one size sheet to another. It saves loss of output.

*Takes One Sheet at a Time and All the Time.*

---

# CROSS PAPER FEEDER CO.

Main Office, 185 Summer Street, BOSTON

New York Office, 38 Park Row  Chicago Office, 355 Dearborn Street

London Office, 92 Fleet Street, E. C.

MANUFACTURERS OF PAPER-FEEDING MACHINERY EXCLUSIVELY




FROM YOUR PAPER-CUTTING KNIVES

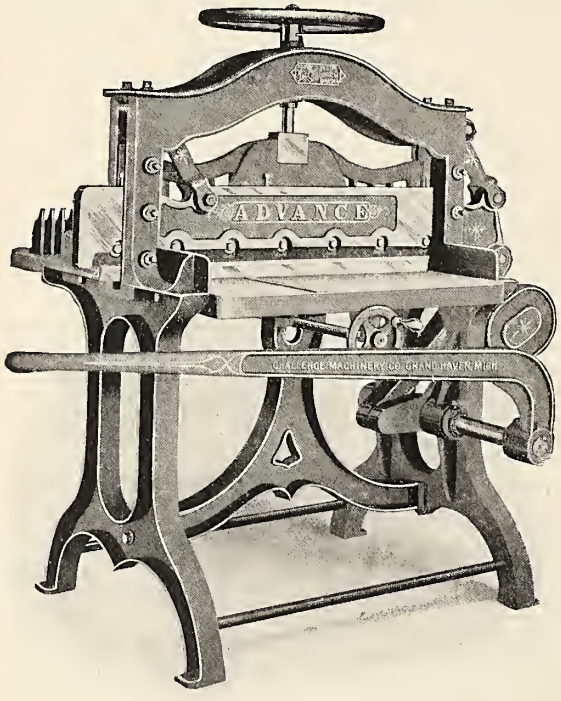
Bad Temper, Flaws in the edge, Short endurance, Frequent sharpening, Misfit, Ragged results—

AND YOU'VE GOT A PERFECT PAPER KNIFE

That's a SIMONDS MFG. CO. Knife.

SIMONDS MFG. CO.

FITCHBURG, MASS. CHICAGO, ILL.




# A Clean Cut

Is easily made on the Advance Lever Paper Cutter. The dipping knife does it.

The counterbalanced knife-bar insures safety.

Side gauges, back and front, on both sides.

The curved lever gives additional strength, more power, leaves plenty of room to handle stock, and does not have to go down to the floor to make a cut.

Gibs and set-screws take up wear on the knife-bar.

Easily squared back gauge.

Half-inch cutting sticks. Eight cutting surfaces.

These are a few of its good points.

Want to know more? Ask us.

SOLD BY DEALERS EVERYWHERE

Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO

# THE INLAND PRINTER BUSINESS DIRECTORY.

**The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.**

**Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.**

### ADVERTISING CALENDARS AND PADS.

BONNERWITH, I., & Co., 14-16 Thomas st., New York. Samples for 1907.

### ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

### ADVERTISING NOVELTIES.

ANXIOUS to keep posted? Read *The Novelty News*, Chicago, U. S. A. Illustrated monthly, 50 cents a year. The authority in its field.

### ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

NORTH-WESTERN NOVELTY CO., Geneva, Ill.

### AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

### BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

### BOOK STAMP ENGRAVERS AND DIE SINKERS.

ARTISTIC ENGRAVING CO., 534 W. Broadway, New York. "Art — Skill — Judgment."

### BOOKBINDERS' MACHINERY.

HICKOK, W. O. MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

### BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

### BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

### BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia.

### BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

WESTERN BRASS TYPE FOUNDRY CO., 3749 Texas av., St. Louis, Mo. New modern machinery and plant.

### CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

MEYER-ROTIER PRINTING CO., Milwaukee. Printers and jobbers can add a few choice, original designs to their line by writing us.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind.

### CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1907. The best and cheapest in the market. Write for sample book and prices.

### CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

### CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

### CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

### CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Brdwy., Brooklyn, N. Y.

### CHASE MANUFACTURERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss Steel Electric Welded Chases.

### COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

### COIN CARDS.

COIN CARDS (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. THE DETROIT COIN WRAPPER CO., Detroit, Mich.



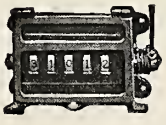

### COLOR CARDS AND WOOD SAMPLES.

MORRISON, C. C., 363 S. Clinton st., Chicago, manufacturer color cards and wood samples for mixed paints.

### COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

### COUNTERS.



DURBROW & HEARNE MFG. CO., 9 Wooster street, New York, Counter No. 4207, for counting number of sheets or papers printed, from 0 to 99,999; can be set back; size, 5¾ by 4¾ by 2½ in.; in use 25 yrs. by best concerns.

### CYLINDER PRESSES.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolutions and fast new presses. Also rebuilt machines.

### DESIGNERS AND ENGRAVERS.

BRAGDON, JOHN C., 711 Penn. av., Pittsburg, Pa. Wood, zinc etching and half-tone.

### CRESCENT GOODS.

CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade.
CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples.
CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK.
Write for samples and prices.
SILK CORDS AND TASSELS.
STAMPED OR EMBOSSED STATIONERY.

### DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

### DIE CUTTING.

STORY FINISHING CO., 209 S. Clinton st., Chicago. Paper, labels, novelties, loose-leaf ledger sheets.

### DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

### DIES—BRASS.

ARTISTIC ENGRAVING CO., 534 W. Broadway, New York. For hats, books, etc.

### ELECTROTYPERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago.

### ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & Co., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

### ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

### ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING AND REFINING CO., 173-199 W. Kinzie street, Chicago.

### ELECTROTYPERS', STEREOTYPERS' AND PHOTOENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

### EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

### EMBOSSERS AND STAMPERS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

Freund, Wm., & Sons, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

Koven, W., Jr. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

### EMBOSSING DIES.

Struppmann, C., & Co., 78 5th av., New York.

### EMBOSSING DIES AND COMPOSITION.

Peters, C. J., & Sons Co., Boston, Mass. Embossing dies, embossing compound, stock cuts.

### EMBOSSING PRESSES.

King, A. R., Mfg. Co., Kingston, N. Y. Embossing and plate-printing presses.

### ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

### ENGRAVERS — BRASS.

Artistic Engraving Co., 534 W. Broadway, New York. Brass plates for all purposes.

### ENGRAVERS — COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

### ENVELOPES.

Batterman, J. H., Mfg. Co., 158 W. Van Buren st., Chicago. Envelopes of every description.

Clasp Envelope Co., 66 Park place, New York. All styles envelopes with and without fastener attachment.

Sherman Envelope Co., Worcester, Mass. Sherman double-tongue clasp. Sherman stamp-saver, Sherman linegraphic.



St. Louis Sticker Co., 105 Pine st., St. Louis, Mo. Tension and metal clasp envelopes and other special size envelopes manufactured for the trade. Advertising stickers, trading stamps, in all colors and shapes.

Tension Envelope Co., 22 Reade st., New York. Manufacturers of tension and clasp envelopes of every description. Also headquarters for all special sizes and made-to-order envelopes.

United States Envelope Company, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet paper. Quick deliveries — best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:
Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Waukegan, Ill.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.

### FAN HANDLES.

North-Western Novelty Co., Geneva, Ill.

### FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

### FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

### GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

### GRAPHITE.

The S. Obermayer Co., Cincinnati, Chicago, Pittsburg. Molding and polishing graphite for electrotypers.

### GUMMED PAPERS.

McLaurin Bros., 217-219 Mercer st., New York. Manufacturers of the "Renowned" non-curling gummed papers. Always in stock. We control the largest output of the best and flattest gummed papers in the world. No waste in printing.

Samuel Jones & Co., 56 Carter Lane, London, E. C., England. Write for samples.

### GUMMING OR VARNISHING.

Story Finishing Co., 209 S. Clinton st., Chicago. All kinds of labels or paper for the trade.

### INK MANUFACTURERS.

American Printing Ink Co., 891-899 W. Kinzie st., Chicago.

Ault & Wiborg Co., The, Cincinnati, New York, Chicago, St. Louis, Toronto, City of Mexico, Buenos Aires, S. A., London, Eng.

Kienle & Co., 109-113 S. 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing inks.

Ray, William H., Printing Ink Mfg. Co., 735-7-9 E. 9th st., New York.

Roosen, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, Ohio.

### INKS.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

### LEGAL OPINIONS.

The Law — Opinion on any legal proposition. Address The Hanlons, Attorneys, Washington, D. C.

### LINOTYPE METAL.

Blatchford, E. W., Co., No. 54 Clinton st., Chicago.

Gardiner Metal Co., manufacturers of high-grade metals, 454-456 W. Lake street, Chicago.

Great Western Smelting and Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

### LITHOGRAPHIC CRAYONS AND INKS.

Korn, Wm., 120 Centre st., New York.

### LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

### LITHOGRAPHIC SUPPLIES.

Mayer, Robert & Co., 19 E. 21st st., New York. Manufacturers of finest Lithographic, Printing and Tin-printing Inks, Park's Lithographic Hand Presses, Bronzing Machines, Lithographic stones, tools and supplies.

### MACHINERY.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago. New rebuilt.

### MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 116 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

### MONOTYPE METAL.

Blatchford, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

Gardiner Metal Co., High-grade metals for Lanston Monotype and all typecasting machines, 454-456 W. Lake st., Chicago.

### MOTORS FOR PRINTING MACHINERY.

Crocker-Wheeler Co., Ampere, N. J. (16 branch offices), motor-equipment experts.

Jenney Electric Mfg. Co., Indianapolis, Ind. Motor specialists for printers and engravers.

Sprague Electric Co., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty.

Westinghouse Electric & Mfg. Co., Pittsburg, Pa.

### NUMBERING MACHINES.

Bates Manufacturing Co., 6 Lakeside av., Orange, N. J.; New York, 31 Union sq.; Chicago, 304 Wabash av.; London, Eng., 34 Queen st., Cheapside, E. C. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet. Sold by all first-class stationers, office supply houses and rubber-stamp manufacturers.

### PAPER-CUTTING MACHINES.

Eardley & Winterbottom, 125-127 Worth st., New York.

Isaacs, Henry C., 10-12 Bleecker st., New York.

Morgans & Wilcox Mfg. Co., Middletown, New York.

Oswego Machine Works, Oswego, New York, makers of the best in cutting machines. The Brown & Carver complete line.

### PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass. Makers of ledger and linen papers.

### PAPER RULING FOR THE TRADE.

Stoll, Chas., 302 Dearborn st., Chicago. Orders promptly attended to. Estimates given.

### PAPER-RULING PENS.

The A. Dredge Ruling Pen Co., 75 Gold st., New York.

### PAPETERIES.

United States Envelope Company, Springfield, Mass. A full line of papeteries made at Morgan Envelope Co., Springfield, Mass.

### PHOTOENGRAVERS.

Alpha Photo-Engraving Co., Howard and Fayette sts., Baltimore, Md. Engravings for the printer.

Blomgren Bros. & Co., 76-82 Sherman st., Chicago. Photo, half-tone and wood engraving.

Buffalo Engraving Co., Beecher bldg., Buffalo, N. Y. Half-tones, zinc etchings, wax engravings.

Kelley, S. J., Eng. Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., 73 Fort st., W. Detroit, Mich.

Peters, C. J. & Son Co., Boston, Mass. Half-tone, line and wax engravers.

Romanski Photo-Engraving Co., 402 Camp st., New Orleans, La. Up to date in every respect. Established five years. By superior workmanship, reasonable prices and exceptional speed in filling orders we are to-day one of the largest mail-order engraving houses in the country. Printed copies of one of the finest collections of testimonials from all over the United States mailed to any address.

Royal Engraving Co., 42 W. 15th st., New York city. Correspondence solicited.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photoengravers.

Standard Engraving Co., (Inc.), F. H. Clarke, prest., 7th and Chestnut sts., Philadelphia.

The Franklin Co., 346-350 Dearborn st., Chicago, photoengravers and electrotypers.

### PHOTOENGRAVERS' MACHINERY.

Sinniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

### PHOTOENGRAVERS' PROOF PRESSES.

Sinniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

### PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

### PHOTOENGRAVERS' SUPPLIES.

NEW YORK ENGRAVERS' SUPPLY, H. D. Farquhar, proprietor, 103 Chambers st., New York. Specialists in photoengravers' supplies.

### PLATE AND EMBOSSING PRESSES.

KELTON'S, M. M., SON. C. Kelton, president, 175 Elm st., New York city.

### PLATE PRINTING PRESSES.

KING, A. R., MFG. CO., Kingston, N. Y. Plate printing and embossing presses.

### PRESSES—AUTOMATIC.

MEISEL PRESS & MFG. CO., Boston, Mass. Automatic bed and platen, also rotary presses for cash sales books, autographic register rolls, tickets, labels, wrapping paper and other special printing machinery.

### PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed and rotary Perfecting Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

JOHN THOMSON PRESS CO., Nott & East aves., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.

### PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

### PRESSES—JOB PRINTING.

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

### PRINTERS' BLOCKS.

WANNER, A. F. & Co., 298 Dearborn st., Chicago. Iron Blocks, Wilson Patent Blocks.

### PRINTERS' MATERIALS.

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Paragon cutters, machinery, type.

DE BOISE BRESNAN CO., 15 Frankfort st., New York. Manufacturers brass rule, wood goods; specialists.

THE G. C. DOM SUPPLY CO., Cincinnati, Ohio. Everything for the Printer.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st. (opposite City Hall), Providence, R. I.

HARTNETT, R. W., Co., 42-54 N. Sixth st., Philadelphia, Pa.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

### PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. CO., Middletown, New York.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

### PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia.

BINGHAM'S, SAM'L SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; 1st av. and Ross st., Pittsburg; 4th st. and Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.

### PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BERNHARD DIETZ CO., 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago.

GODFREY & Co. (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

MILWAUKEE PRINTERS' ROLLER CO., 189-191 Fifth st., Milwaukee, Wis. Printers' rollers and tablet composition.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859.

### PRINTERS' SUPPLIES.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago.

### PRINTING MACHINERY AND MATERIALS.

BRONSON'S PRINTERS' MACHINERY. H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

DRISCOLL & FLETCHER, Ellicott and N. Division sts., Buffalo, N. Y. Dealers in new and rebuilt printers' machinery.

PAYYER PRINTING MACHINE WORKS, 600 S. Broadway, St. Louis. Manufacturers of paper-cutters, chases, lead-cutters, etc. We make a specialty of repairing and erecting printers' and bookbinders' machinery.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Tubbs Wood Goods, Type, Presses, etc.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia. Send for catalogue. Manufacturers of the largest line of Printers' Specialties in the world.

### PRINTING OUTFITS.

BARNHART TYPE FOUNDRY COMPANY, 53-55 Lafayette st., cor. Leonard, New York.

### ROUGHING OR STIPPLING FOR THE TRADE.

STORY FINISHING CO., 209 S. Clinton st., Chicago. Egggshell and straight-line patterns.

### RUBBER STAMPS, ETC.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches.

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AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

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RICHMOND: Richmond Type & Electro. Fdy.
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PARK TYPE FOUNDRY, Sta. A, Birchwood, Louisville, Ky. Makers of *best quality* job type; highest prices paid for old type metal; no better job type sold for right price.

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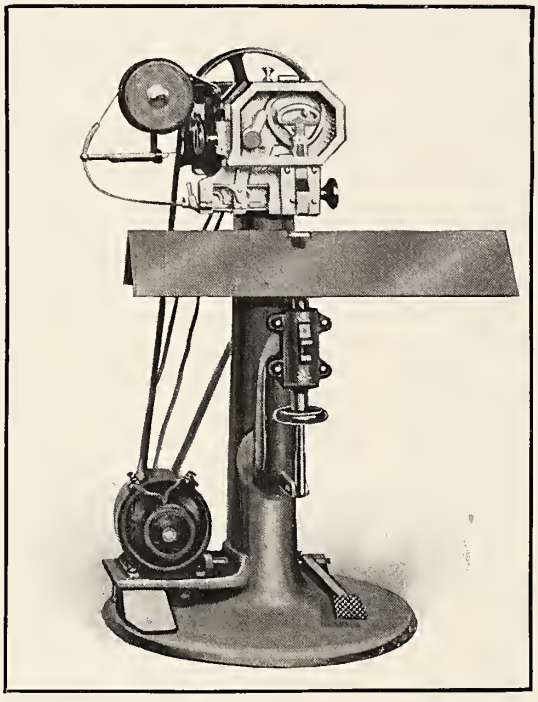
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THE G. C. DOM SUPPLY CO., Cincinnati, Ohio. Wood Type, Cases, Stands, Cabinets and general Printers' Supplies.

HAMILTON MFG. CO., Main office and factory, Two Rivers, Wis.; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

# New and Improved Wire Stitcher

*Perfect, accurate and true Stitcher, built with a view of up-to-dateness, possessing new improvements far superior to any Stitching Machine on the market*



## SOME OF ITS NEW FEATURES

THE back of the cam which operates the driver controls a unique device which moves the cutting-blade and the staple-clamp in the anvil-block, and operates a release check that throws up the milled feed-wheel the instant it has drawn off enough wire for a staple. Thus the proper length of wire is gripped after being cut, and is not released until formed into a perfect staple. As there is no drag or slipping, wearing of the feeding mechanism is avoided.

The clinchers are in three parts; the center piece has a perpendicular stroke and drives the ends of the wire closer to the work.

The adjustments are made by a clamping gauge and a hand-wheel on the right and left of the machine, each having a numbered indicator.

The cutting-block has no tube, but a wire channel that will take from 20 by 25 Flat to No. 30 Round wire without any adjustment. The cut-off is a straight shear-cut.

The machine will stitch from two pages to one inch.

*Any one interested or in need of machinery of this kind will please write to makers for full particulars.*

GALLAHER & SPECK
295 FIFTH AVENUE, CHICAGO

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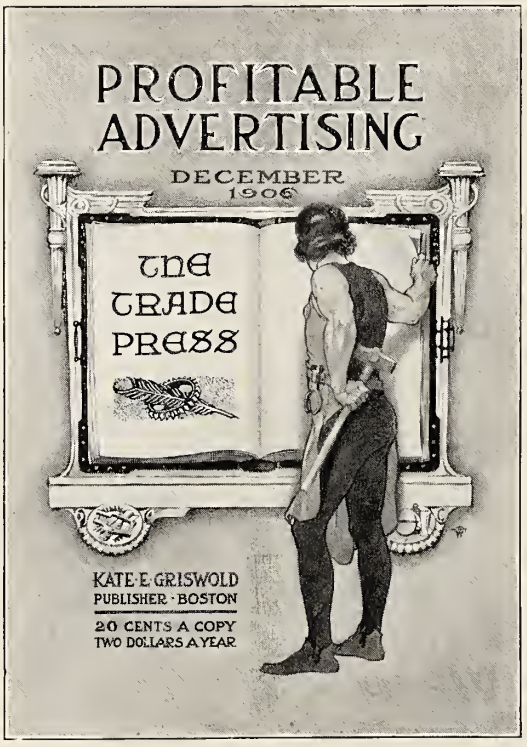
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Do you know "P.A.," as it's familiarly known to the fraternity? No?

THEN don't wait a moment before sending for a copy. It's the magazine of publicity par excellence—a wonder for typographical excellence, and filled with live, interesting matter of vital importance to every man who has to do with type. One hundred to 150 pages monthly, profusely illustrated—colorwork—handsome new cover-design each month.

# Profitable Advertising

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Send for list of 11 best books on advertising. $18 for $14. Discount on any combination.




Special Trade Press Edition for December

Sent free if you subscribe for 1907.

# The Typo Mercantile Agency

INCORPORATED 1896

**SPECIALIST.** Field confined exclusively to the Paper, Book, Stationery, Printing and Publishing Trade. **Credit Books, Reports, Bulletins, Collections,** and every feature of Service designed to meet the special requirements of those whose customers are in this Trade. **The Typo Credit Book** stands in a class by itself; gives every firm in the Trade, with ratings for capital and credit, and street addresses in all cities; complete Classified Directory of the entire Trade.

**The Recognized Authority in the Trade.** **General Offices, 116 NASSAU STREET, N. Y.**

AGENTS FOR
THE TUBBS MANUFACTURING CO.
WOOD GOODS

AGENTS FOR
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## Ohio Printing Machinery Co.

NEW AND REBUILT PRINTING MACHINERY AND SUPPLIES

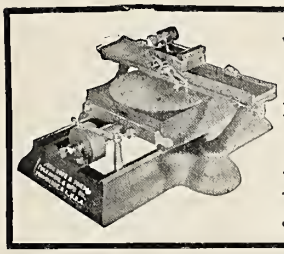
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# Park Type Foundry

BIRCHWOOD, LOUISVILLE, KY.

WE SELL all type, from 10-pt. to 36-pt. at 45c., 6-pt. at 55c. and 8-pt. at 50c. per lb. Spaces and quads, from 10-pt. to 36-pt. at 30c., 6-pt. at 40c., 8-pt. at 35c. per lb.

Quality guaranteed as represented or money back. Cash with order or C. O. D. only; no credit to anybody. New list of faces now ready—write for it.



**STEEL AND COPPER PLATE ENGRAVING MACHINES**

The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

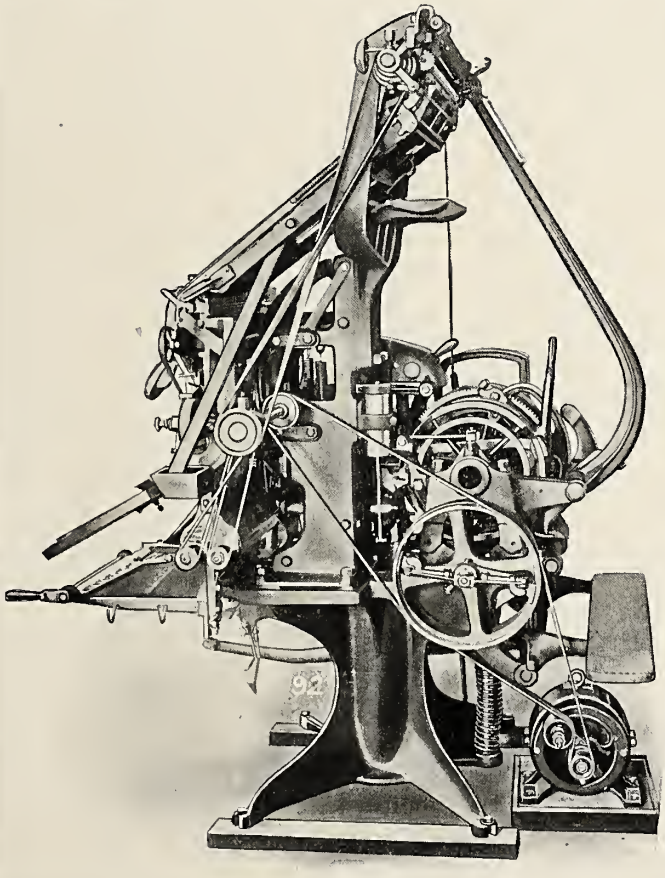
**ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS**

Patentees of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

**STEEL CYLINDERS FOR EMBOSSING PURPOSES**

Illustrated and descriptive circulars sent on application. Please mention this paper.

**John Hope & Sons Engraving and Manufacturing Company, *Providence, R. I.***



# "The Standard" MOTORS

## "The Standard" D. C. Motors

are now driving printing machinery of every kind; because they are adaptable to all positions and give universally good results.

Let us give you the benefit of our experience in installing motor drives for your machinery.

We can furnish you with illustrations showing the application of "STANDARD" Motors to almost any printing machine.

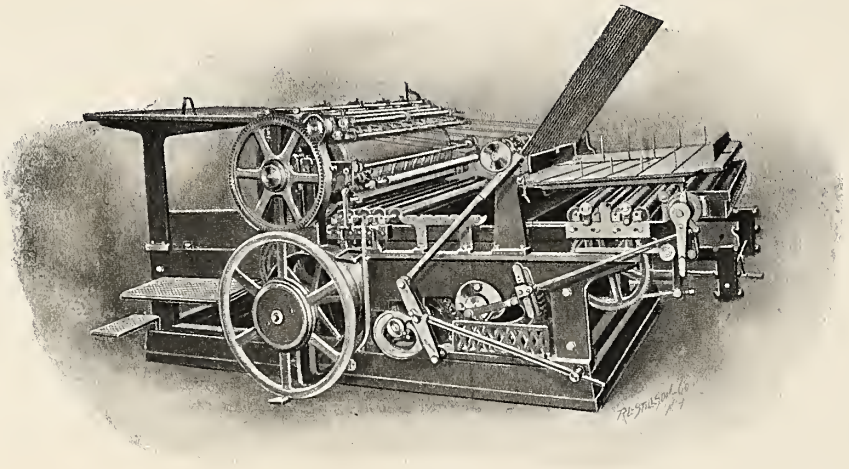
***We build the best Linotype Motor yet designed***

## The Robbins & Myers Co.

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THE WHITLOCK

Why not be always cheerful?

There is cheer all the year 'round in pressrooms equipped with ***Whitlock*** presses.

The pressman is cheerful.

The proprietor is cheerful.

So is the customer.

A man can do better work when he is happy, and a pressman is never so happy as when there is a ***Whitlock*** press around.

It is a fact.

Write us to call and tell you more about it.

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10 Johnson's Court, Fleet St., London, E. C.

FOR CIRCULARS, PRICES, ETC., WRITE

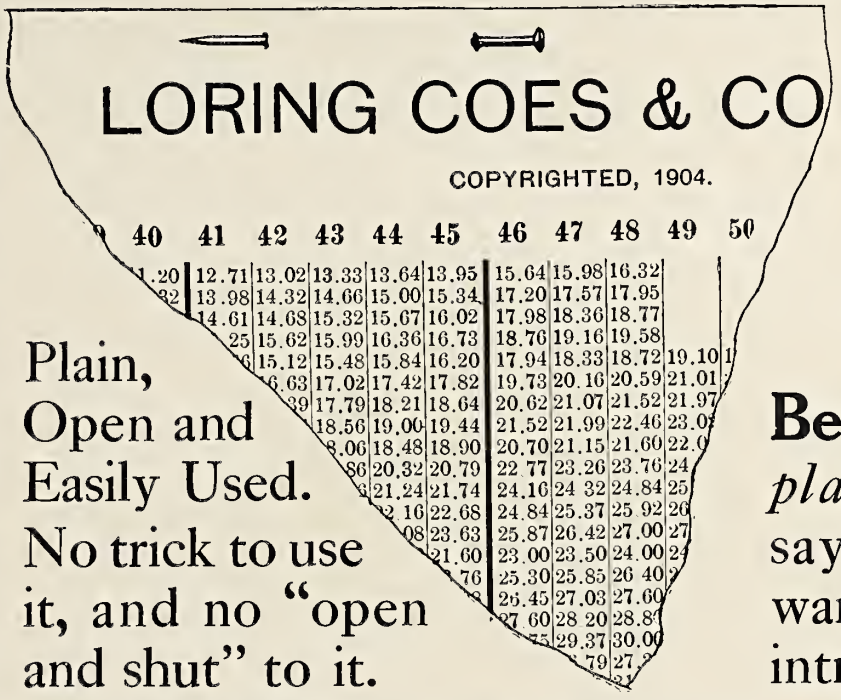
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AT THE SALES OFFICES BELOW:

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ESTABLISHED 1830

# Coes' Price-list is different, too.





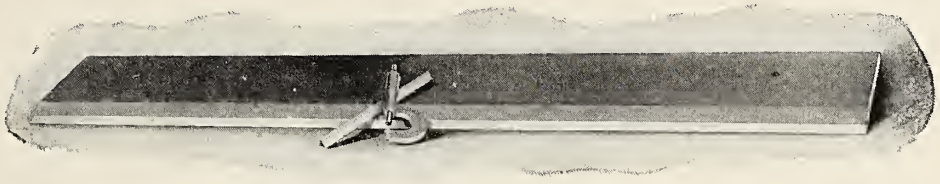

LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

**Because** it is *plain*, the Trust says it is not warranted and an intrusion.

## That MAY be, but it can't be juggled with.

# Coes' Knives



Are *Honest, Reliable* and *Sound.*

### COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

**COES**
**Is Always Best?**

**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

# Loring Coes & Co. INC.

**Worcester : : : : Massachusetts**

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ABOVE PAR is the

# National Wire Stitcher



## WHY?

*Because* it is the only stitcher with a revolving cutter.

*Because* the adjustment is so arranged as to take up all wear.

*Because* there is no need to change parts when changing from round to flat wire.

*Because* by simply turning the hand-wheel at top of machine you adjust all parts.

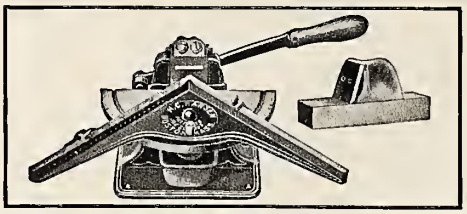
These are facts and we can prove it.

MANUFACTURED BY

C. J. Hoover Co.

48 CENTRE STREET . . . . . NEW YORK CITY





# HANSEN'S COMPLETE MITERING MACHINE

(*Patented*)

EXHIBITED AT INLAND PRINTER SCHOOL

POINTS OF SUPERIORITY

¶ The rule holder has an angle of 90 degrees, so when placed in the center you can miter square sets without changing its position.

¶ It is easily set by a pin for any desired angle; having no lines to guess at, the operator obtains the required angle positively accurate.

¶ It is graduated by 12-point ems and has two gauges, the left-hand gauge having a supporter that enters any one of the holes of even ems and by turning the supporter each quarter turn it lengthens or shortens the measure a 6-point em.

¶ The knife is held firmly by two screws and is regulated by two adjusting screws. A jointer for sharpening the knife to the proper angle is furnished with each machine. This enables the operator to always have the same bevel, which is very essential in order to obtain a clean cut.

¶ The bed is indexed 1, 2, 3, 4, 5, 6, 8, 10 and 12, respectively, representing the different angles for a 3, 4, 5, 6, 8, 10 and 12 sided figure, therefore doing away with lines you have to guess at.

PRICE, WITH CUP FOR CHIPS, $18.50.

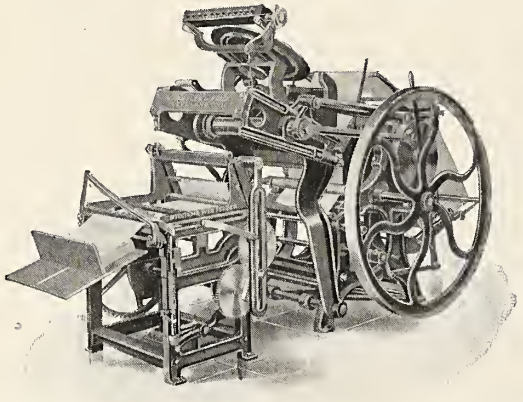
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# THE WILLIAMS WEB FEEDER

Feeds automatically from the roll and does not incapacitate the press for hand feed



DOUBLES *the* OUTPUT *of the* PRESS

Can easily be fitted to any Chandler & Price or Challenge Gordon Press

## THE WILLIAMS WEB CO.

GENERAL OFFICES

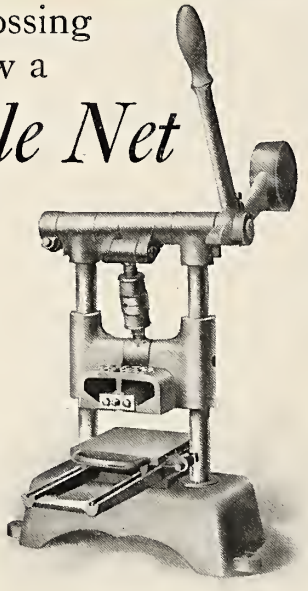
The Land Title Bldg, PHILADELPHIA, PA.

U. S. A.



Does your Embossing Department show a

# *Favorable Net Result?*



If not, why not try a

# Dewes Columbia Embossing and Stamping Machine

**The machine that gets the result**

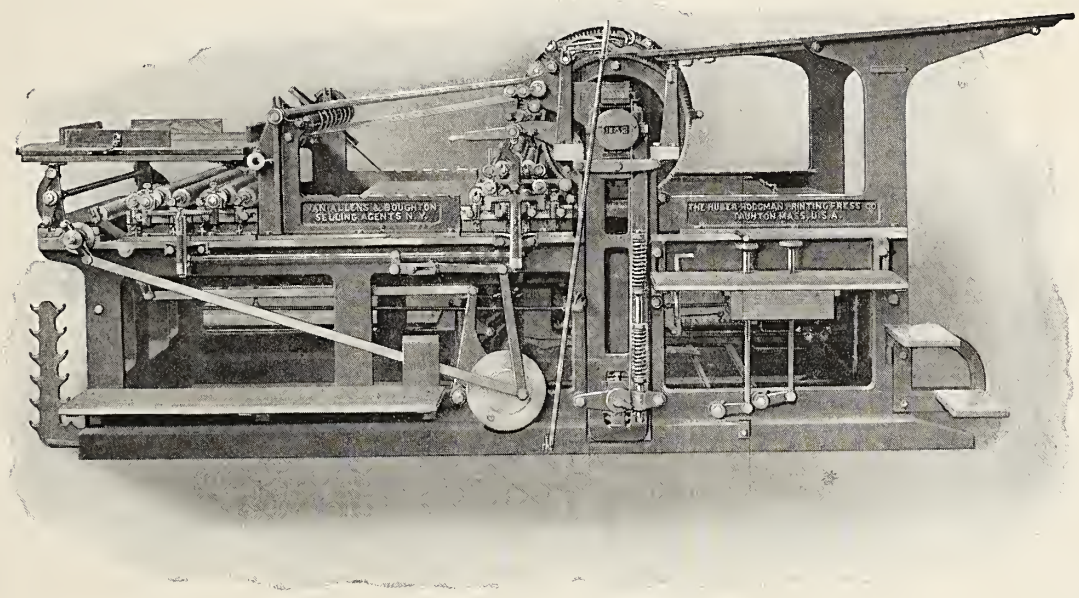
which enables you to do your own ***embossing at minimum cost*** and will do as great a variety of work as any machine of its size and ***infinitely better work*** than many machines, irrespective of size. Its scope is sufficiently large to enable any ordinary plant to ***keep it constantly employed*** embossing, forming, stamping, printing, gilding leather and paper goods.

Further details that may increase your interest on application to

**A. Dewes Co., 475 Broadway, New York**

# THE HUBER-HODGMAN PRINTING PRESS

*"A thing of beauty is a joy forever"—a thing of merit is a satisfaction ever.*




THE New Huber-Hodgman Printing Press makes a permanent customer from the first form; every user sends us praise. The aim of the manufacturers has been to build the best in material, finish and detail, and how well we are succeeding can surely be shown by the way we are crowded with orders. We are completely equipped with new tools and the latest appliances for press-building. This new press has the highest speed and requires less power than any other in the market. We refer you to any user of the Huber-Hodgman Press. We are selling this machine strictly on its merits, and we ask you to see it.

## VAN ALLENS & BOUGHTON

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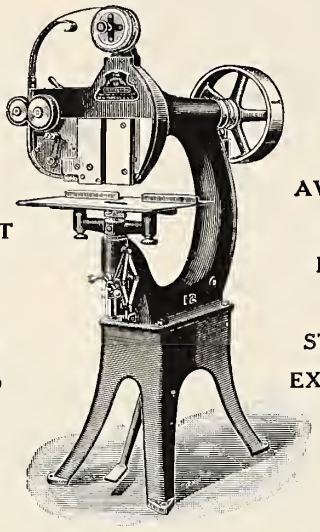
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# "Perfection" Wire Stitching Machine



THE SIMPLEST AND BEST IN THE WORLD

AWARDED GOLD MEDAL AT ST. LOUIS EXPOSITION

MANUFACTURED BY

**THE J. L. MORRISON CO.**

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# VALUABLE PRIZES FOR PRINTERS

One of the latest makes of nickel-plated Composing Sticks,

One set of Composing Rules, and

One pair of Tweezers

are the prizes we are offering each month for the three best lots of printed samples received.

Tie up a small bundle of specimens and mail them to this address:

JOB REVIEW DEPARTMENT

**National Printer-Journalist**

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Send for
"POINTS OF PRACTICAL VALUE."
It will cost you only a postal card.

***"The evolution of the Radial-Arm Router has been strikingly thorough and its completeness greatly admired—sufficiently so for the machine to be considered a model."***
—From "POINTS OF PRACTICAL VALUE."

¶ Here are some thoughts that go beyond the Radial Arm—cover the whole Royle line.

¶ Completeness is a characteristic of all, down to the smallest detail. Everything necessary is to be found in them—just that and no more. Nothing superfluous.

¶ Thorough development. Thought, care, knowledge of the trade. Royle machines are the result of years of study—not transient experiments.

¶ Models. Royle machines are models. First and best, the highest praise you can give a machine is to say it is like a Royle.

*Write to-day for "Practical Points."*

# JOHN ROYLE & SONS

PATERSON, N. J., U. S. A.

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## ADVERTISE

— IN —

## The British and Colonial Printer and Stationer

(Annual Subscription $3) (Annual Subscription $3)

### POINTS THAT RECOMMEND IT

FIRST—It was established in 1878, thus has nearly *thirty years' reputation* back of it, in addition to the twenty years' experience of the printing trades, their aims and needs, which most of the members of the staff possess, and which they place at your service.

SECOND—It is the *only weekly journal* in the United Kingdom appealing direct to the printer.

THIRD—It has been in touch with the importers of American printing machinery and appliances from the time of their first introduction in any quantity, some fifteen years ago, and they are regularly advertising in its columns to-day.

FOURTH—What has been done by them can also be done by you, and we are willing to help you do it. It evidently pays other firms to advertise continuously in *The British and Colonial Printer and Stationer* and it should pay you also. Make a trial and see for yourself.

***Read the following Testimony to the UTILITY AND VALUE OF OUR PAPER, and send for Scale of Advertising Charges, with which will be mailed Specimen Copies and a sixteen-page Pamphlet containing 150 OTHER OPINIONS from Advertisers, Readers, the Press, etc.***

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These cuts show the result of student's work in less than four weeks' instruction.

# ARE YOU MAKING GOOD MONEY?

If not, there's a trade open to you in which you may. Men are in great demand in the photo-engraving business. The large unfilled call for competent men led to the establishing of the U. S. SCHOOL OF PHOTO-ENGRAVING.

We are now training men for every branch of the business, and have positions with prominent engraving houses in New York and other large cities for more men than we can turn out.

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# YOU NEED BLOCKS




**Favorite Register Hook**
The wheel follows the clutch, which means narrow margins that stay narrow.

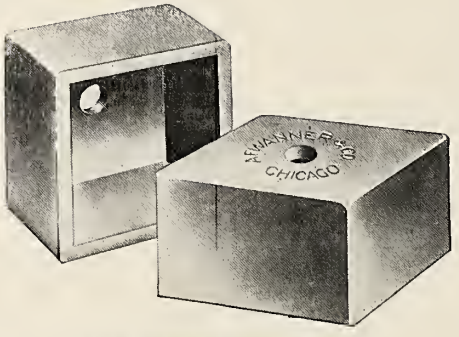
If you print from plates. You can not afford to use any but the best. Do you want hair-line register---an unyielding surface to hold up your make-readies---speed in make-up---light forms, accuracy and narrow 12-point margins?

DO YOU want to make money in the Printing business? Then buy the

**Standard Sectional System of Printers' Blocks**

Years of actual use have proved this to be the *standard* block for catalogue, book or register work.

Send for circular that tells why---TO-DAY.




**8 x 8 em Steel Sectional Block**
The lightest made. Combining strength and accuracy.

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*Special Research Laboratory*—Problems of manufacture investigated; reports and opinions.

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Non-explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

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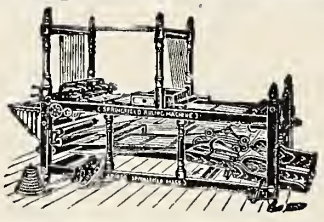
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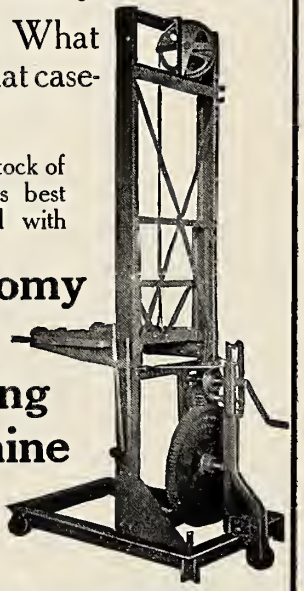
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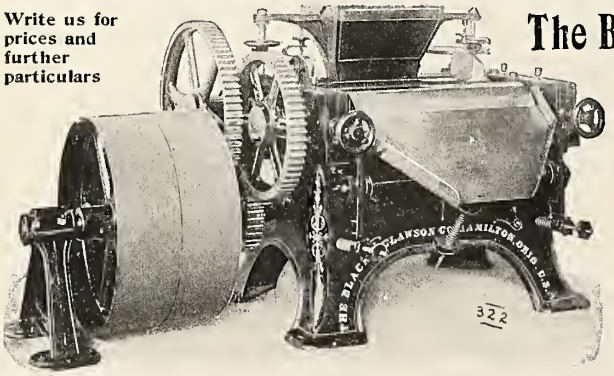
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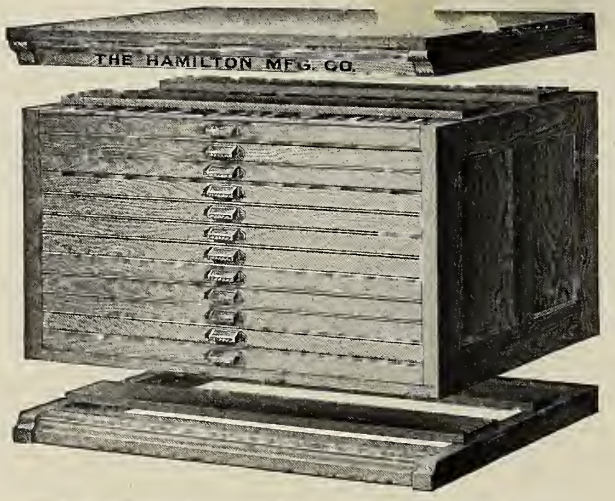
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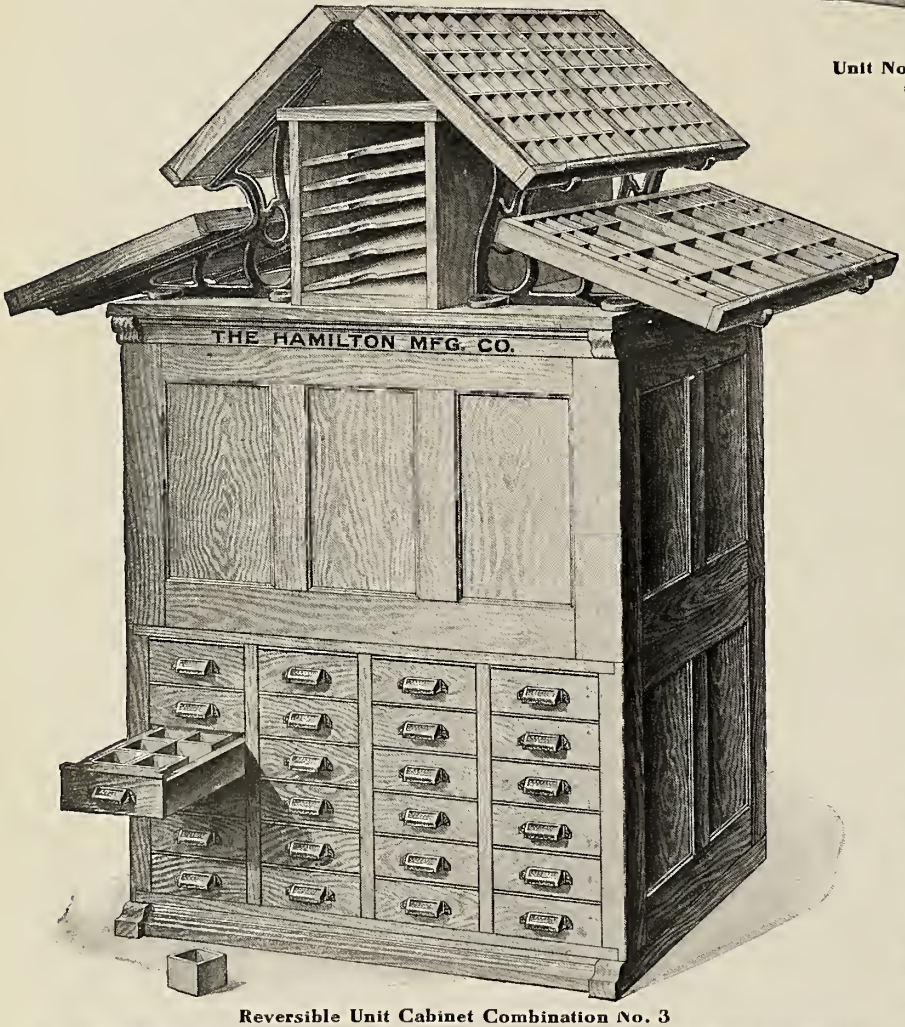
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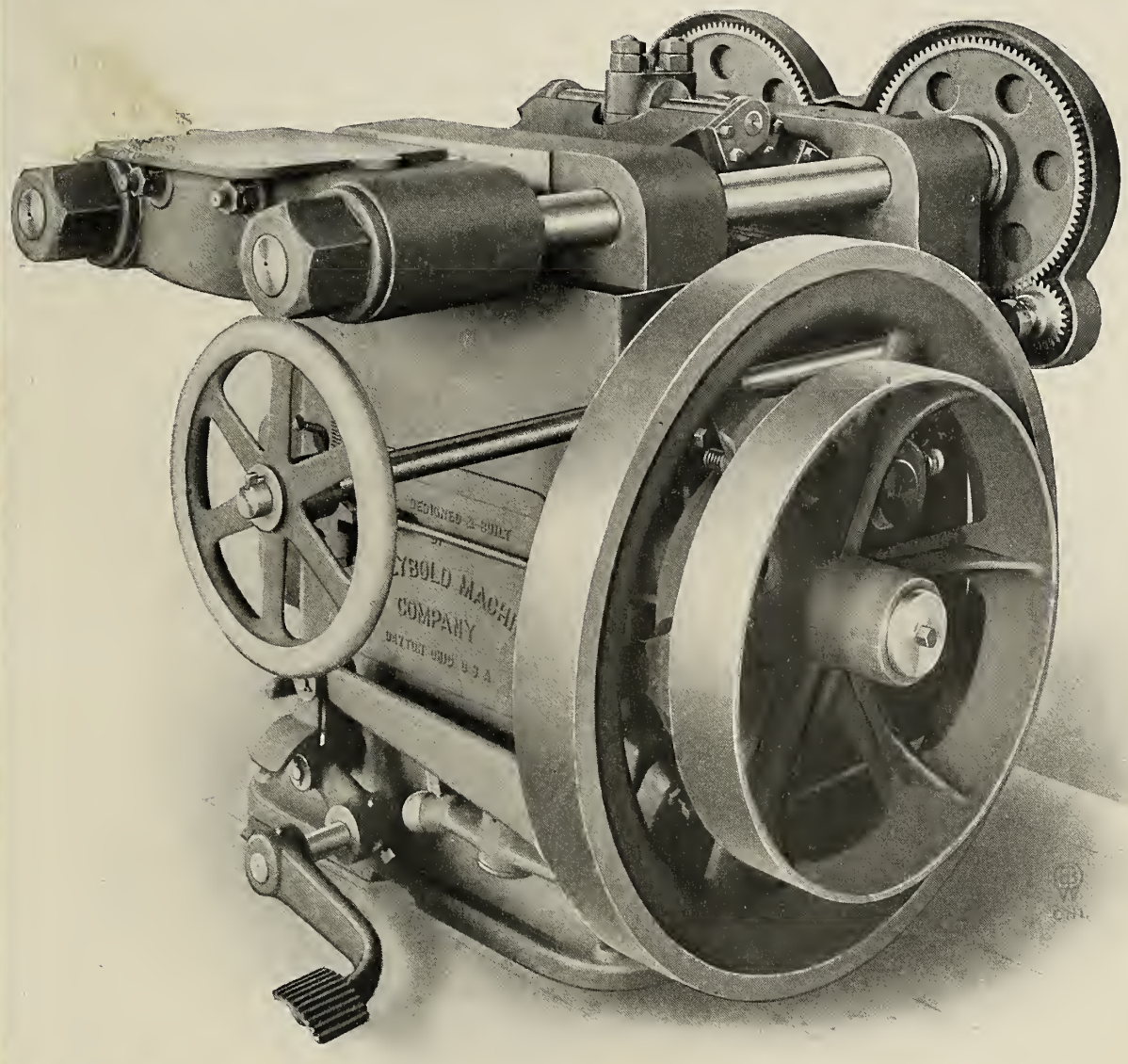
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**Main Office and Factory, DAYTON, OHIO**

**NEW YORK :: CHICAGO :: SAN FRANCISCO**

| | | | |
|---|---|---|---|
| THE J. L. MORRISON CO. | F. A. VENNEY & CO. | J. H. SCHROETER & BRO. | CANADIAN-AMERICAN MACHINERY CO. |
| *Canada Agents* | *Southwestern and Mexican Agents* | *Southern Agents* | *European Agents* |
| Toronto | Dallas, Texas | Atlanta, Ga. | London, E. C., England |

# FROM '49 TO '92



We have been receiving orders and requests to purchase goods for printers and publishers situated in distant cities for **EVERYTHING** one would think of, from toys and candy to printing inks and supplies. There were so many demands for a catalogue that I finally, in 1892, issued one for printing-office supplies only and named it "**EVERYTHING FOR THE PRINTER,**" the title of which I copyrighted. The name took so well others tried to use it, and I was busy right away in preventing them. Of course we got business, but it took a lot of time and much correspondence; further, the stock took more room than we cared to devote to it, crowding our roller business, and I was glad when an offer made for its department came from The American Type Founders Co. to close it out. Later, the Advertising Manager for The A. T. F. Co. asked for the title, "**EVERYTHING FOR THE PRINTER**"; he got it, and he immediately began pumping it into the trade so hard that the trade began to throw paraphrases of it at *their* customers. **EVERYTHING** for **EVERYBODY** that **EVERYBODY** wants, wears, eats, uses or threw down the sewer became the rage in advertising.

Sometimes, "**EVERYTHING**" worked into a roller "ad." would have a telling effect, but the phrase is so hackneyed by plumbers, druggists, harness stores, confectioners, stationers, department stores, tinsmiths and bootblacks in their advertising, that I am nauseated every time I see the changes rung on it.

Having devoted my whole attention to developing only **ONE-THING-FOR-THE-PRINTER** has been more satisfactory to me, particularly as I am determined that no one shall produce anything that can be compared in the same year, with this, my commodity, Printers' Rollers. Some printers won't believe that all rollers are not alike, and any attempt to dissuade them from that set idea is met with "I am satisfied." Where would the business of any man get to who is satisfactorily satisfied? I have convinced some men against their will and have had the pleasure of hearing them say that they wouldn't have believed it until it was proven that all rollers are not alike. Remember that a good roller is a joy to the user and it has more than earned its cost after the first week's use. Look over your "Roller Cost" for a year, divide it into your gross output and discover how much you can really afford to get a higher quality. Then order some of our "STAR" ROLLERS.

Herbert M. Bingham

## BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland

"MACHINE CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849

# "What's in a name?"

That depends on the name.

"Sterling" on silver *guarantees* quality, as does a name you know well in a hat, another on a piano.

In selling articles so stamped it isn't necessary to overcome suspicions on the part of the buyer.

The name places the article above reproach.

The water-mark "Old Hampshire Bond" comes in this class.

When you show your customer a sheet of paper in which is woven

**OLD HAMPSHIRE BOND**

*"Look for the Water-mark"*

he doesn't question the quality. He knows that you are giving him all that he could ask for.

It's a good way to win his confidence.

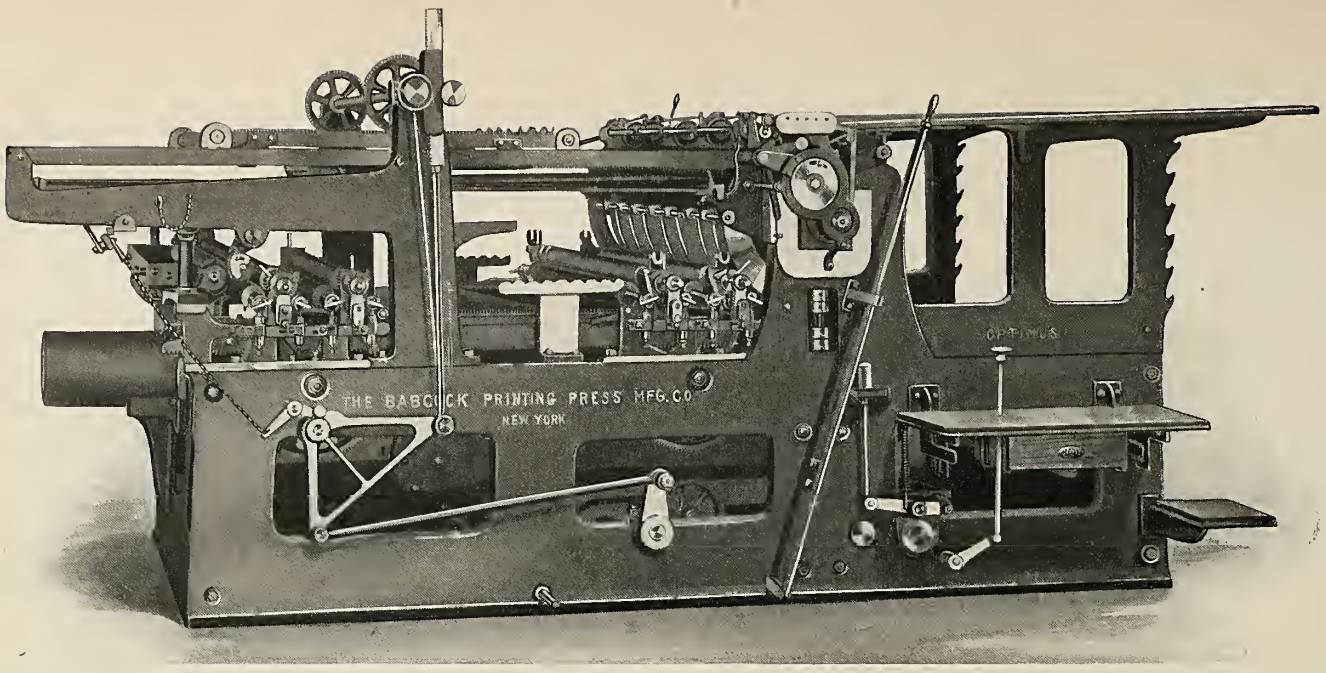
And you know what the confidence of its customers means to a business—especially a printing business.

## Hampshire Paper Company

*We are the only Paper Makers in the World making Bond Paper exclusively*

South Hadley Falls, Mass.






THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

# The Babcock Optimus

The Babcock Optimus

New London and Chicago, December 1, 1906.

Dear Sir:

For doing good work tools are needed. The better the tools the better the work, and easier.

Did you read what we said last month about printing press tracks? And before that what we said about bed driving mechanisms? They contained something of real value to you, whether you are an employing or employed printer, or a pressman. They describe in part the better tool.

Now and then we have touched on other press points, usually one at a time, and shall continue the practice. We believe that broad claims of superiority for the Optimus should be accompanied by specific reasons why it is different and better. We believe that only through detailed descriptions of its construction, and full explanations of its operation, simply and plainly made, can we hope for your acknowledgment of the truth of what we say. To this particularity, to this effort to acquaint you with the workings, big and little, of the Optimus, we attribute much of our success. It is the proof, and has helped you to understand and intelligently criticize other machines. No matter how loud, mere assertion weighs only with the careless, and then but lightly.

We have not hesitated to lay the Optimus wide open at every point, nor to fully show that our statements, claims and comparisons are founded in fact. We have appealed through your intelligence to your appreciation. That the result is abundantly gratifying is evidenced by the past year's increase of business, vastly greater than in any other, and by the possession of one of the largest plants in the world for the manufacture of printing machines. All of it is the result of the better tool for better work.

It is with a spirit of thankfulness that we acknowledge our obligation to you. We greet you most cordially with the compliments of the season and all our wishes for future happiness and good fortune.

Very Sincerely Yours,

THE BABCOCK PRINTING PRESS MF'G. CO.,

BARNHART BROS. & SPINDLER.

SET IN BARNHART BROS. & SPINDLER'S 8 POINT TYPEWRITER NO. 1

# The United States
## GOVERNMENT

requires the best of equipment, and it is significant that BROWN & CARVER and OSWEGO Cutting Machines have been ordered for various departments of the Government Service,

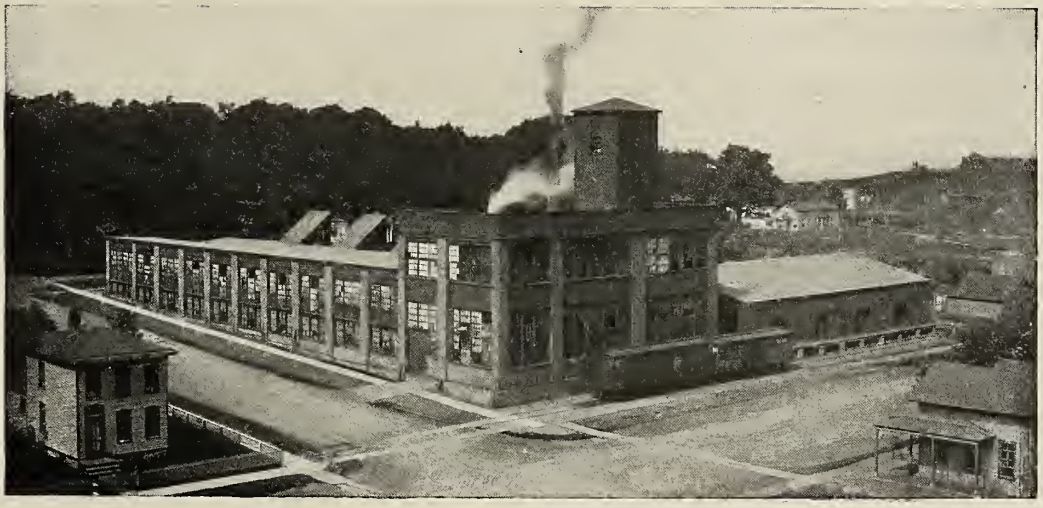
INCLUDING THE FOLLOWING

¶ The new model printing plant in connection with the Government work at Panama, and also at San Juan, Porto Rico.

¶ The model printing plant of the U. S. Government at Manila, Philippine Islands.

¶ A large number of BROWN & CARVER and OSWEGO Cutting Machines are used at the Bureau of Engraving and Printing, Washington, D. C., for cutting the paper money of the United States.

¶ In addition, we have supplied BROWN & CARVER and OSWEGO Cutting Machines for the following: The Railway Mail Service, Department of Commerce and Labor, U. S. Coast and Geodetic Survey, U. S. Geological Survey, Department of Agriculture, Government Printing-office, etc.



¶ SEVENTY sizes and styles—everything from a 200-lb. 16-inch Bench Cutter to a nine-ton automatic-clamp Cutting Machine cutting 84 inches wide—are all generally kept in stock for instant shipment. We have the only factory producing Cutting Machines exclusively, and the only one making a complete line of Cutting Machines.

## OSWEGO MACHINE WORKS, *Oswego, N.Y.*

NIEL GRAY, JR., PROPRIETOR

NEW YORK—150 NASSAU STREET
WALTER S. TIMMIS, Manager.

CHICAGO—277 DEARBORN STREET
J. M. IVES, Manager.

# 3

Minutes is all the time necessary to make the average change on the

## *Crawley Rounder and Backer*

Think of it, and if you haven't received our circular, "*The New Rule of Three*," send for it.

---

THE CRAWLEY BOOK & MACHINERY COMPANY
MANUFACTURERS AND SELLERS
NEWPORT, KY., U. S. A.

E. C. FULLER COMPANY, *Agents*
NEW YORK AND CHICAGO

*AGENTS*

THE HOBBS MANUFACTURING CO., 21-27 Hatfield St., LONDON, E. C.
SOLE AGENTS FOR BRITISH ISLES.

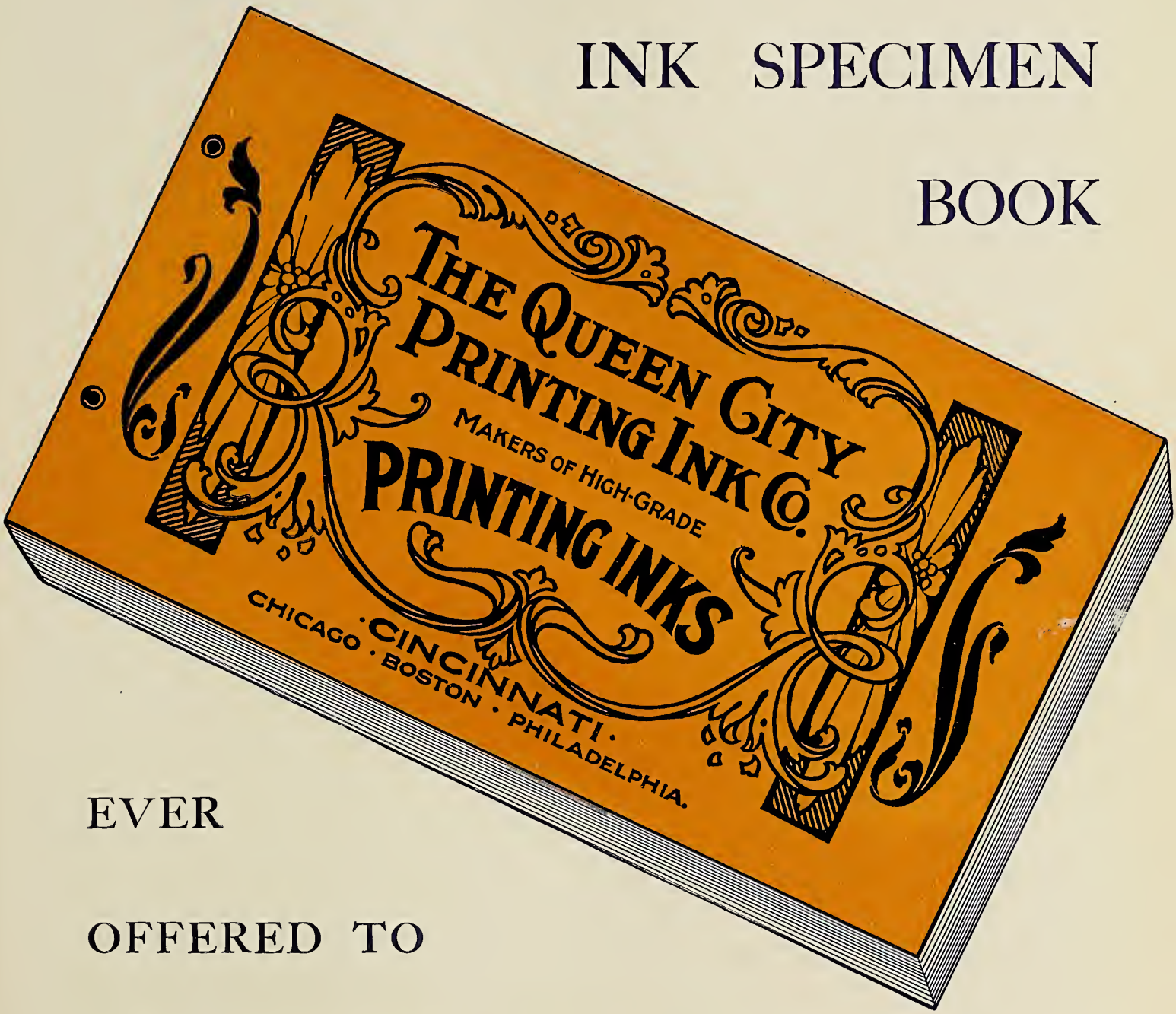
T. W. & C. B. SHERIDAN CO., Salisbury Square, LONDON, E. C.
SOLE AGENTS FOR CONTINENTAL EUROPE.

# YOURS FOR THE ASKING

## THE MOST USEFUL

## INK SPECIMEN

## BOOK




## EVER

## OFFERED TO

## THE PRINTING TRADE

## Shows Why The Queen City Ink Habit Pays




FOLDER RED, 1082.




PERSIAN ORANGE, 620.

# I AM THE PEERLESS BLACK IMP

THE PEERLESS CARBON BLACK COMPANY



I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I make the best black litho. and half-tone inks.
I mix in varnish, without thickening, make inks flow, and distribute and print perfectly.
I ask you to send for my book which tells what I am, who uses me, and why you should use me. To those who write, a sample package to try me will be sent.
I can be obtained from—

## BINNEY & SMITH CO.

Sole Selling and Contracting Agents
at any of their offices given below

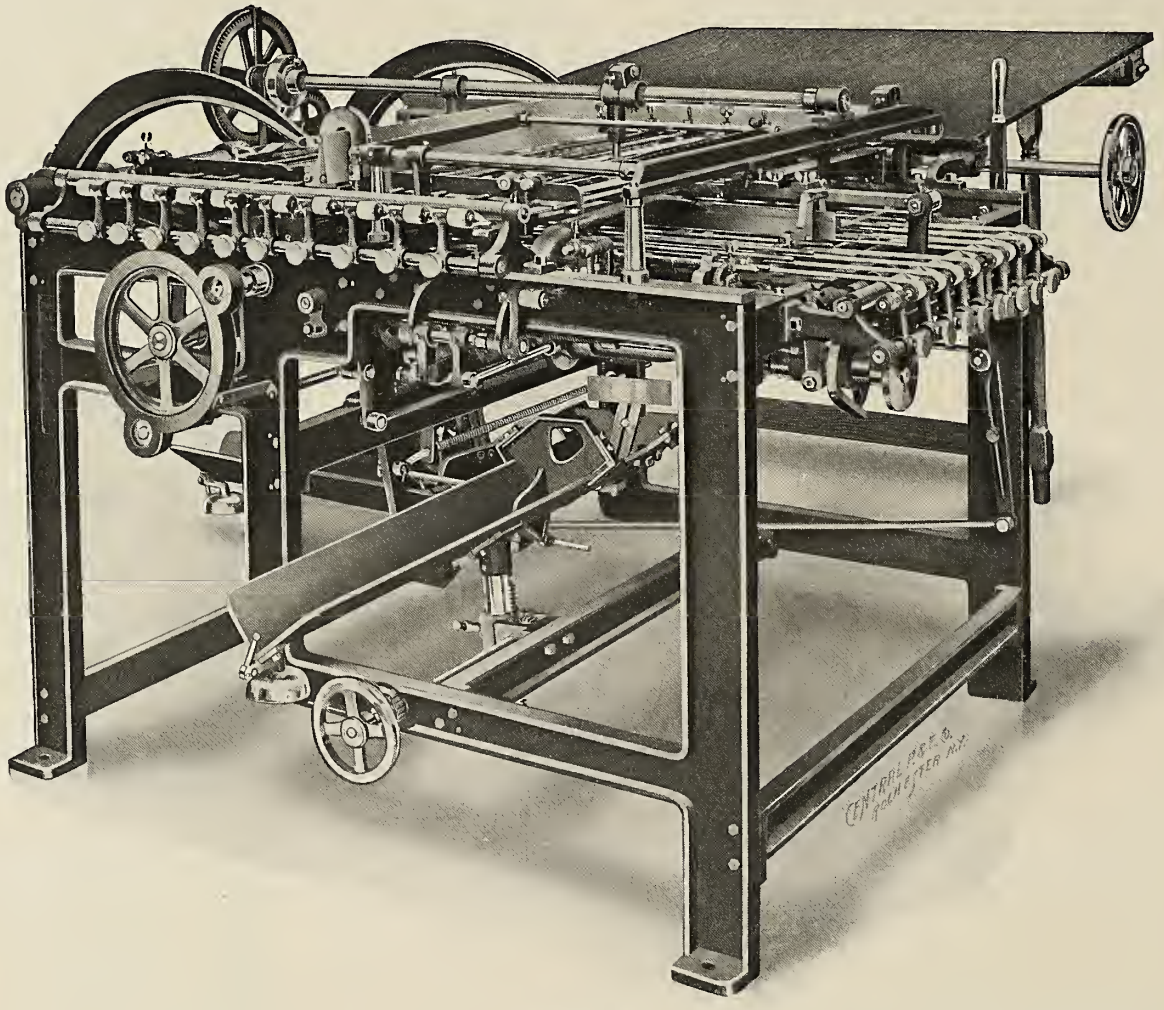
NEW YORK, 81-83 Fulton Street
LONDON, 63 Farringdon Street
PARIS, 15 Rue Elzevir
HAMBURG, 55-57 Neuerwall

# No. 133

# Catalogue and Book Folder

## *Another New One*

WRITE FOR DETAILS



Made by

## Brown Folding Machine Company

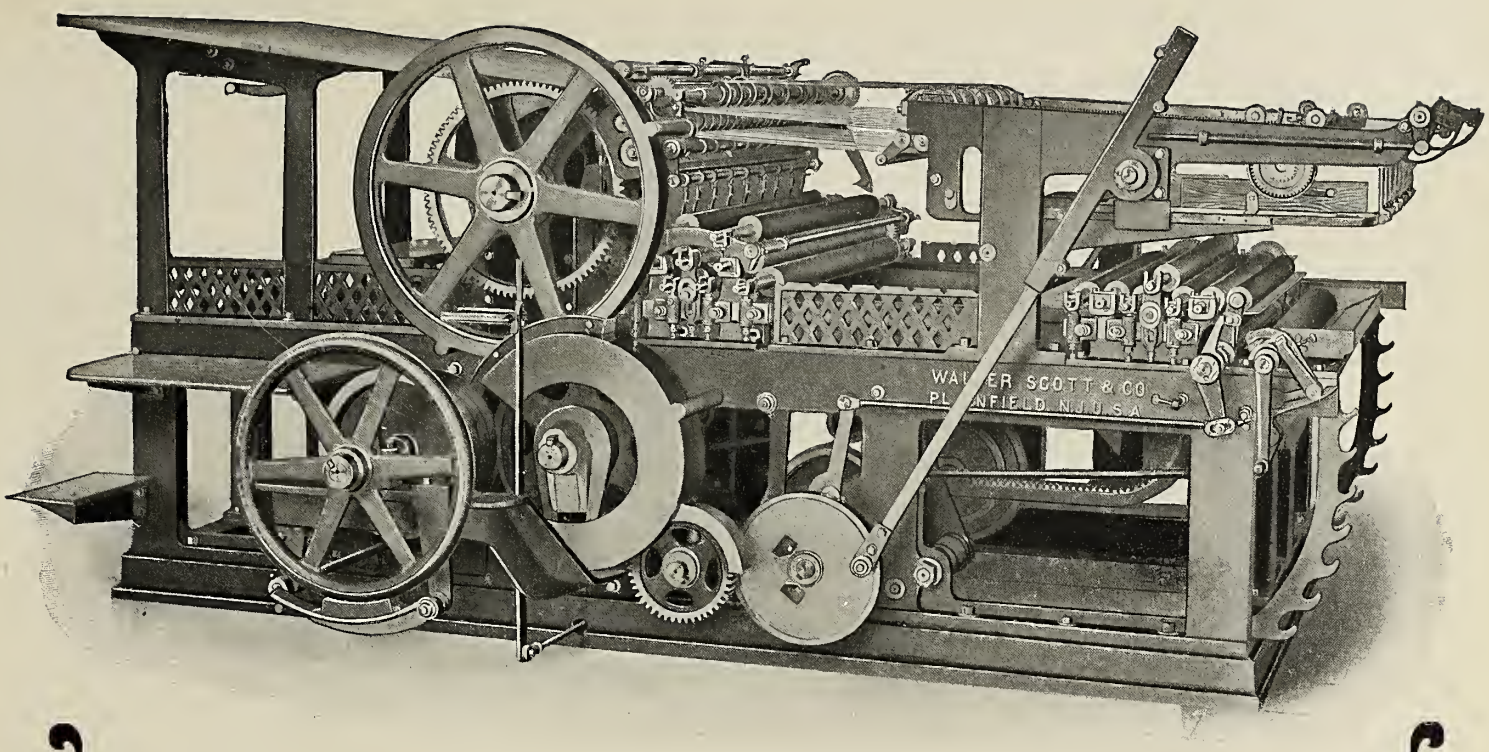
Erie, Pa., U. S. A.

Agencies

New York, . . . Thos. Crofts
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place




# START THIS YEAR WELL

BY INSTALLING SOME

## Scott Direct-Drive

LATEST IMPROVED

## Two-Revolution Presses

WHICH GIVE

AN UNYIELDING IMPRESSION

AND

REGISTER TO A HAIR

---

# DO IT THIS MONTH

NEW YORK OFFICE, . . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street

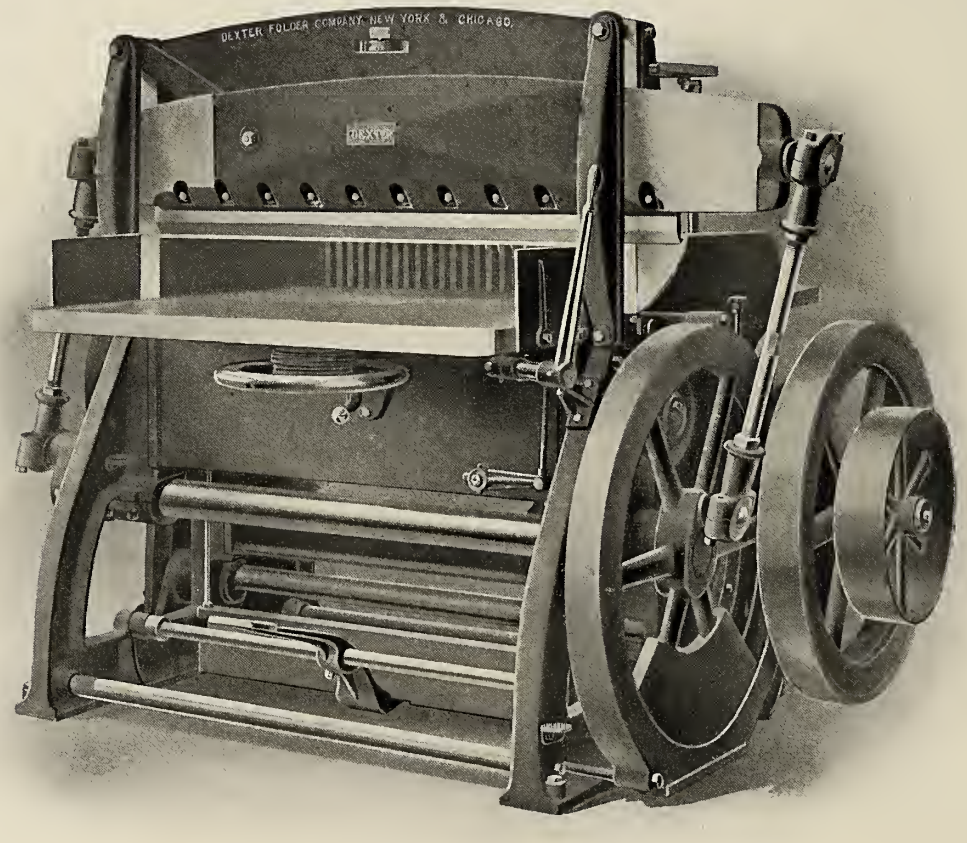
*Cable Address, WALTSCOTT, New York*

## Walter Scott & Co.

Plainfield, New Jersey, U. S. A.

# A few facts about

# *Cutting Machines—*




## THE DEXTER AUTOMATIC-CLAMP CUTTING MACHINE

Our Cutting Machines were placed on the market in June, 1905, after two years of careful preparation. Since this time over ninety machines have been sold, and in no instance has there been failure to give satisfaction. To establish such a record in so short a time must prove there is real genuine merit in our machine.

In simplicity, strength of knife or clamping power and quickness of action, we claim our machines to be in a class by themselves.

We invite at all times a most careful comparison with cutters of other makes.

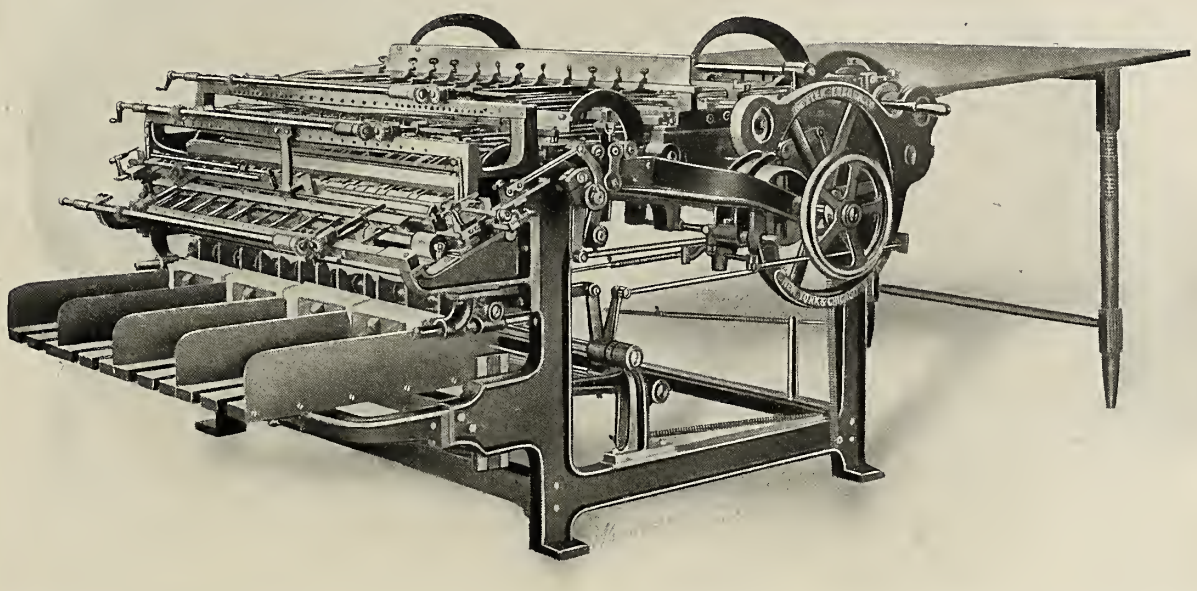
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# DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY — PEARL RIVER, NEW YORK

NEW YORK CHICAGO BOSTON SAN FRANCISCO

# Talking about *Parallel Folders—*



THE DEXTER SPECIAL THREE-FOLD PARALLEL FOLDER
For folding 8, 12 and 16 pages in gangs.

It is unnecessary to purchase an experiment just because you want a Parallel Folder. We have built them for years, but have not "talked them all the time" because of the large variety of machines we build. We recommend Parallel Machines when we feel the interests of the purchaser warrant it, otherwise we advise the use of one of the fifty or more excellent machines which we have perfected during our many years of experience.

*Folders for every class of work.*

S A L E S  A G E N T S

*Great Britain and Europe*
T.W. & C. B. Sheridan Co., London, Eng.
*Canada*, J. L. Morrison Co., Toronto
*Australia*, Alex. Cowan & Sons
Melbourne, Sydney, Adelaide
*South Africa*, John Dickinson & Co.
Cape Town, Johannesburg and Durban

## DEXTER FOLDER CO.

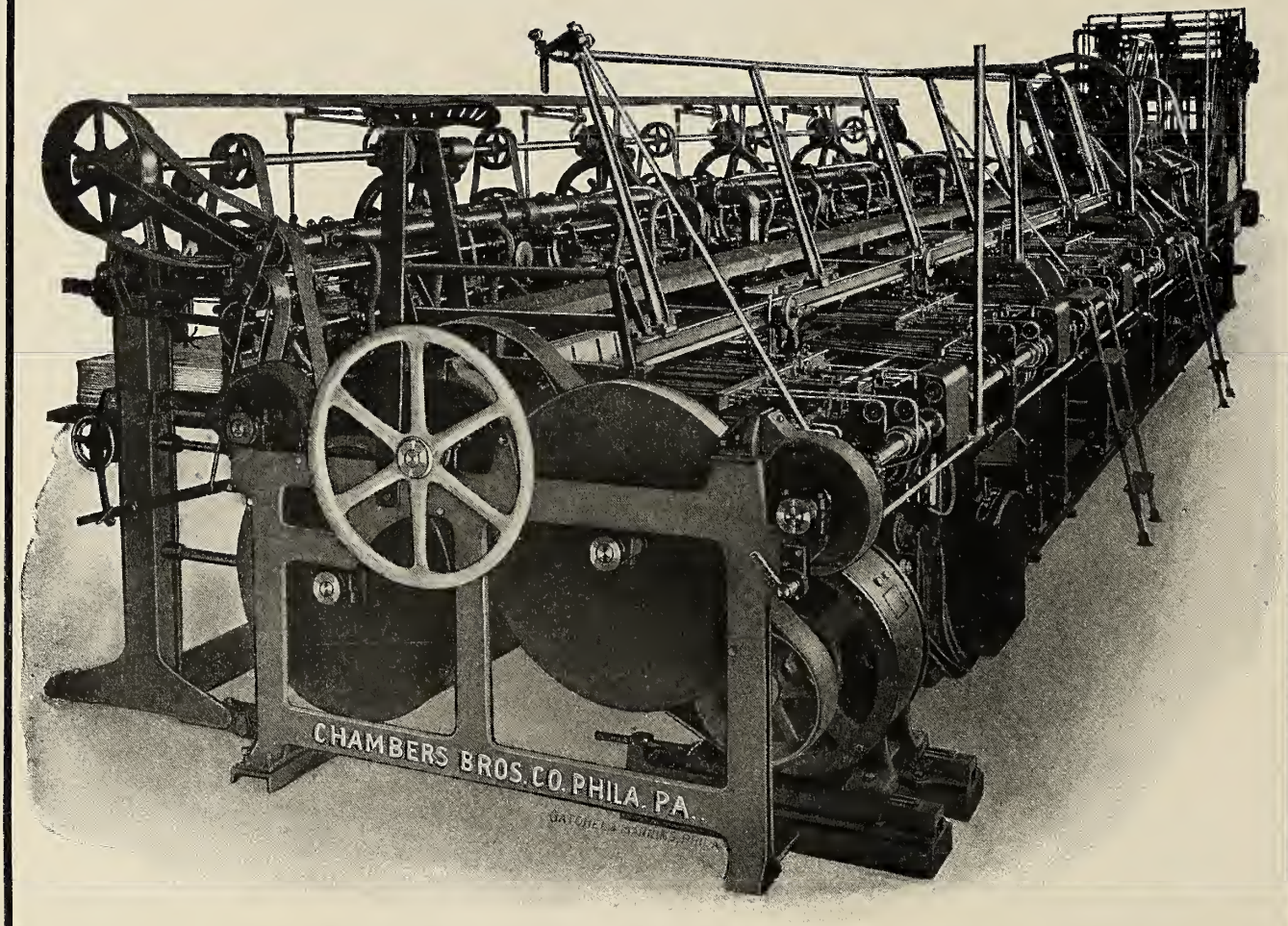
Main Office and Factory—PEARL RIVER, NEW YORK

NEW YORK BOSTON CHICAGO SAN FRANCISCO

*Southern Agents*—J. H. Schroeter & Bro., Atlanta, Ga.
*Southwestern Agent*—F. A. Venney, Dallas, Tex.

# The New Combination Machine

*From 16 to 96 pages* *From 16 to 96 pages*




EIGHT KING AUTOMATIC FEEDERS

supply the sheets for this Folding Machine. From one to five wire staples in each magazine. The most wonderful combination of sheet-feeding and folding mechanism ever produced.

## CHAMBERS BROTHERS COMPANY

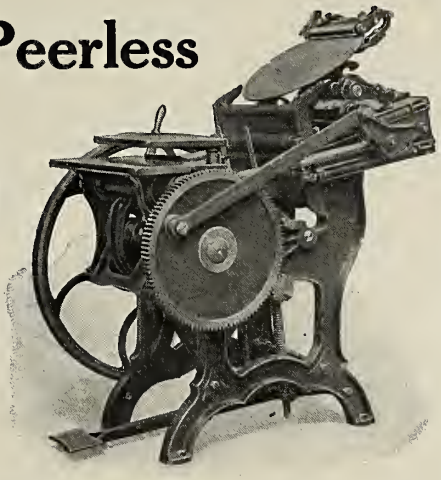
*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 West Jackson Boulevard

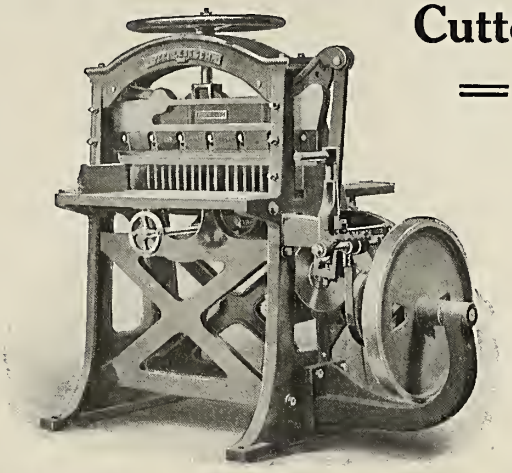
*Agent for Great Britain*, W. H. BEERS, 170 Edmund Street, Birmingham

# The Peerless Job Press



All movements positive.
No cam or cam-roller in the gear-wheel—the vital weakness of other presses.
No adjustments required.
All parts interchangeable.
Strain-bearing parts of steel—heavier than in other presses.
The Peerless outwears all others.
In use when others are on the scrap pile.
At it twenty-five years. Six sizes.
Send for booklet.

# The Peerless Gem Power Cutter



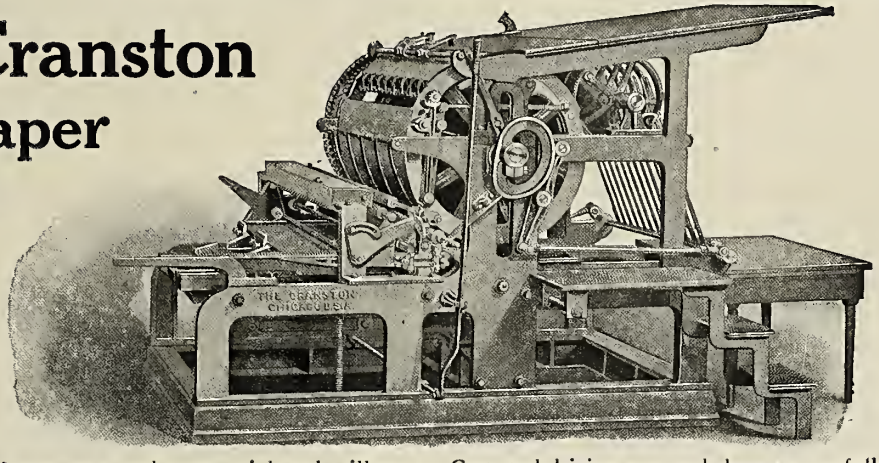
Best steel and cast iron, carefully machined and accurately assembled.
Reliable extra large wheel-clamp.
No troublesome gears and pinions—worm and worm-wheel.
The latest and best in gauges and rule. See them.
Peerless friction-clutch—in use fifteen years.
Automatic trip and brake.
Twenty cuts per minute—fast enough.
Cuts 32 inches square.
A high-grade cutter at an attractive price. At it twenty-five years.
8,000 Peerless machines in constant use. Send for booklet.

*For sale by the principal Dealers in the United States.*

**PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.**

Lieber's and A-B-C 5th Edition Codes

# The Cranston Newspaper Presses



For the general run of newspaper and commercial work will meet all demands, the two sizes taking a seven-column folio and a six-column quarto without crowding. The material used and its careful construction render it capable of the highest speed consistent with good printing.
Solid, box-frame castings give the needed resistance for heavy forms. The press has air-springs, with extra long cylinders and adjustable plungers, tapeless delivery—wheels adjustable to size of sheet; simplex slider motion—the best; brake, rack-guard, iron feeder's-stand, adjustable feed guides, large form rollers, deep fountain, register-rack and segment, and rack and cam distribution.
The gripper motion is smooth and noiseless.
The tracks have solid ends with oil reservoirs; the track-steels heavy and dovetailed into the casting. The track is supported and held firmly in place under the impression by two heavy girt studs, resting directly on the girt.
The heavily webbed bed has steel runners and is also supported under the impression by two adjustable truck rollers.
Cast-steel driving gear and shoes are carefully cut and accurately fitted.
Studs and thimbles throughout are steel, hardened where necessary.
The universal shafts are drop-forged steel.
A recent improvement makes it possible to easily and quickly remove or replace the form rollers.
The press is furnished with hard packing, wrenches, two sets of roller cores—one cast—and a complete countershaft.

## The Cranston *Improved* Newspaper Press

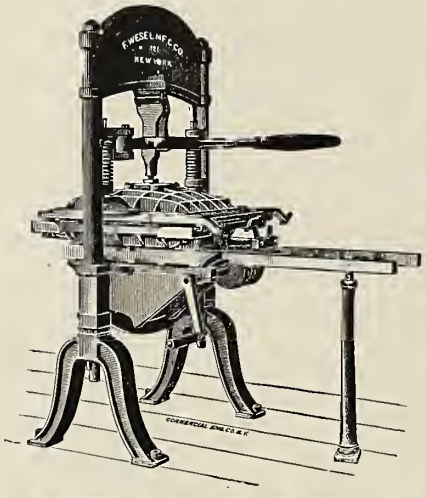
Has the features above mentioned, and in addition a long register rack and segment—and a back-up motion, so arranged that it can be operated by foot pedal when the belt is on the loose pulley, and the press backed up at quarter speed.
This back-up should not be confused with the old-style back-up formerly used.
The new motion is an excellent feature, universally approved.
The foregoing are but a few of the good points of these presses. We ask you to examine them and see for yourself.

*For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.*

**PEERLESS PRINTING PRESS CO., The Cranston Works, PALMYRA, N. Y., U. S. A.**

Lieber's and A-B-C 5th Edition Codes

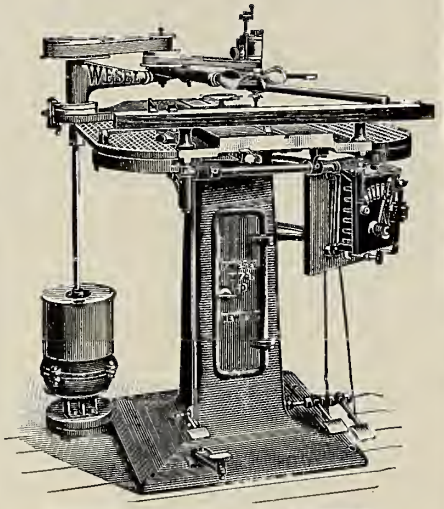
# On the Subject of Quality We Admit No Competition



WESEL EXTRA HEAVY PHOTO-ENGRAVERS' HAND PRESS

A cost of operation as low and a capacity as high as is shown by the Wesel Machines and Appliances for Photoengravers, Electrotypers, Stereotypers and Printers can not be obtained by the use of any other line of similar machinery.

No other manufacturer can show more than an apology to compete with our large line of perfected devices, all built under one management and constructed with such great care and skill.



WESEL RADIAL-ARM ROUTER WITH MOTOR

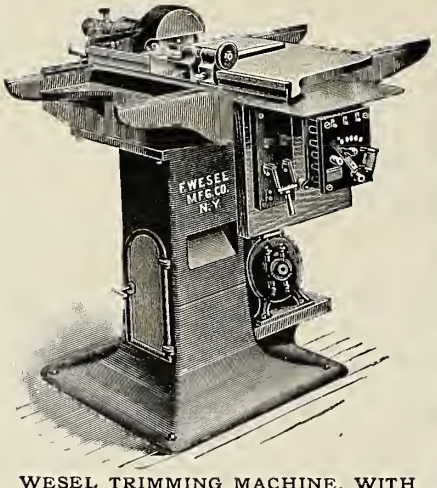
## FOR THE PRINTER

BRASS RULE
INTERLOCKING STEEL FURNITURE
CAST-IRON FURNITURE
IRON GROOVED BLOCKS AND REGISTER HOOKS
ELECTRIC-WELDED CHASES
GALLEYS
AUTOMATIC PROOF PRESSES
INDESTRUCTIBLE COMPOSING-ROOM FURNITURE
ALL MACHINES, TOOLS, SUPPLIES

WE ARE COMPLETE OUTFITTERS

1880 1906

## EVERYTHING FOR PHOTOENGRAVERS ELECTROTYPERS STEREOTYPERS AND PRINTERS



WESEL TRIMMING MACHINE, WITH MOTOR

The abstract definition of cheapness is that which costs the least to buy. The concrete word includes cost of operation, output, wear and repairs, and is the only right way to consider cheapness and economy as applied to the purchase of machinery for manufacturing purpose. In this case the motto of buying in the cheapest market does not apply. The machine which will yield the greatest amount of finished product for each dollar invested in time and fixed expenses would be *cheaper at twice the price* of the machine of lower capacity or inferior quality.

Wesel Machinery yields the maximum returns at the minimum expense.



WESEL SAW-TABLE FOR PHOTO-ENGRAVERS

# F. WESEL MANUFACTURING CO.

Main Office and Factory

70-80 Cranberry Street, Borough of Brooklyn, New York City

NEW YORK, 10 Spruce St. PHILADELPHIA, 124 S. Eighth St. CHICAGO, 150-152 Franklin St.


The Ault & Wiborg Co.
Manufacturers of
LITHOGRAPHING
& LETTER PRESS
Printing Inks.
Cincinnati New York Chicago St Louis Toronto London Buenos Aires City of Mexico

# PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. Write us for detailed information as to its cost, application, etc.

**NOTICE—Paraloid is Adapted for Flat Bed and Rotary Presses**

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO (Sole Licensees for America)

# NO-WASH-UP A Boon to Lithographers and Letterpress Printers

**For Either Cylinder or Job Presses**

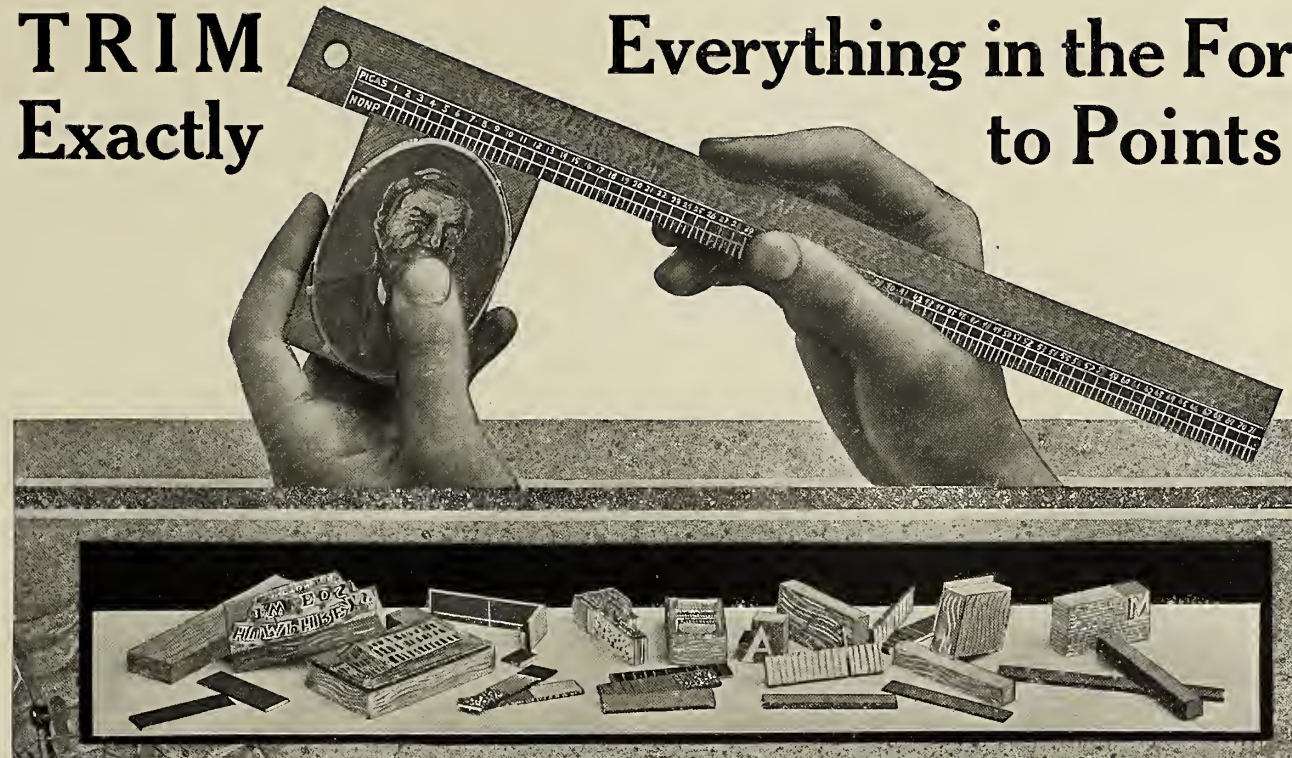
BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75 cent and $1.50 cans.

Manufactured Only by : : . The Ault & Wiborg Co. CINCINNATI, OHIO

# TRIM Exactly

# Everything in the Form to Points

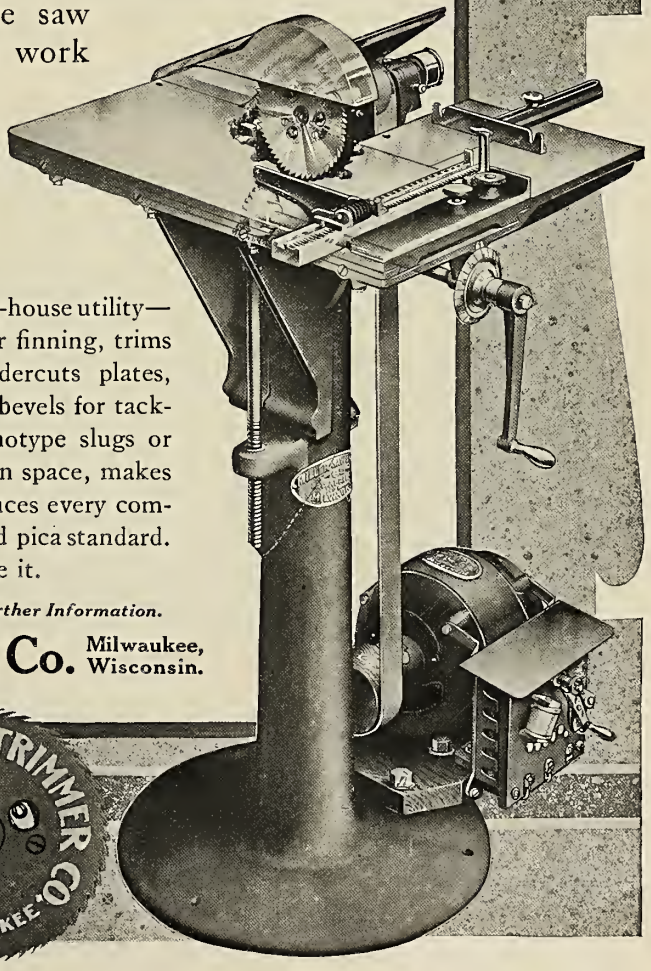




## The Miller Saw-Trimmer

A MACHINE which not only combines the functions of the ordinary separate saw and trimmer, doing the work of both at one operation, but which at the same time

***Reduces its entire Product to Point Measurement.***



It has an almost endless scope of printing-house utility—saws and trims slugs without burring or finning, trims cuts and makes outside mortises, undercuts plates, miters rule to any angle, makes plate bevels for tacking or patent register hooks, splits linotype slugs or trims off their ribs and shoulders to gain space, makes leads and quads from old slugs and reduces every component of the printers' form to point and pica standard. Any printer can understand and operate it.

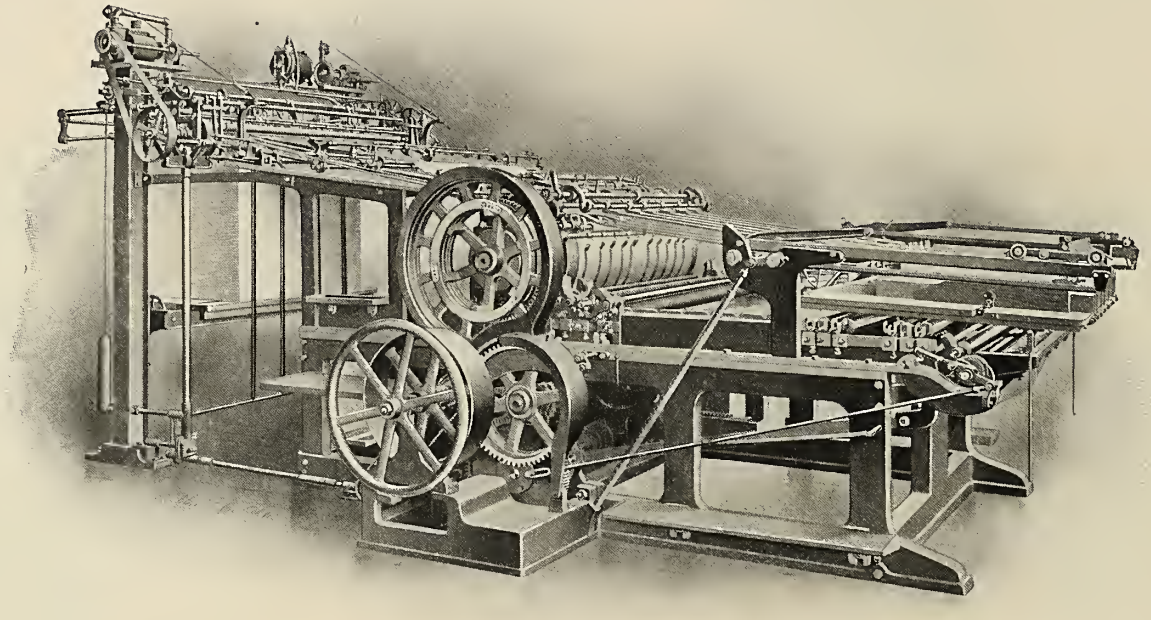
*Sold on Thirty Days' Trial. Write us for Further Information.*

**Miller Saw-Trimmer Co.** Milwaukee, Wisconsin.




THE HALL-TAYLOR CO., MILWAUKEE

# Fuller Folders *and* Feeders

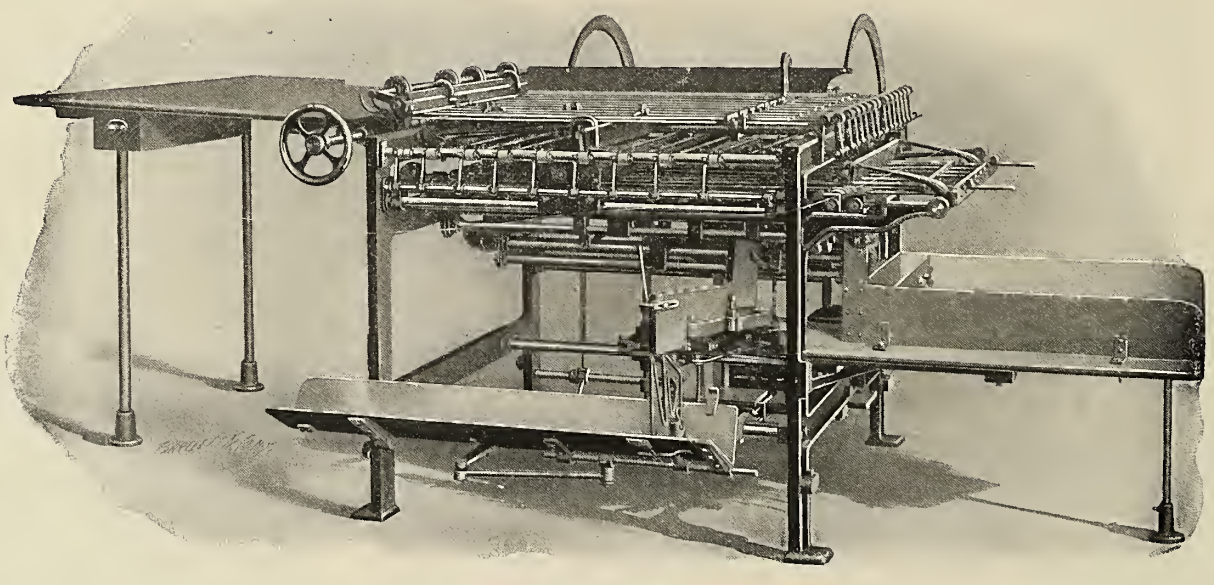


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

*THOUSANDS IN SUCCESSFUL OPERATION.*



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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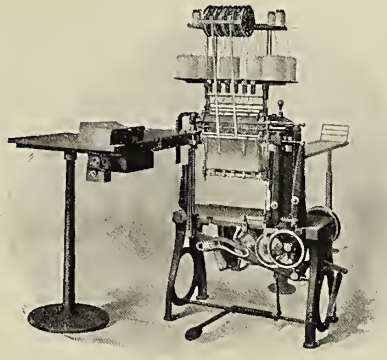
Fisher Building
CHICAGO

## E. C. FULLER COMPANY

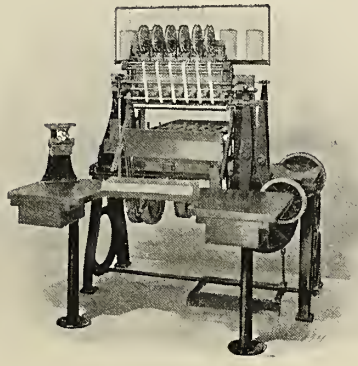
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

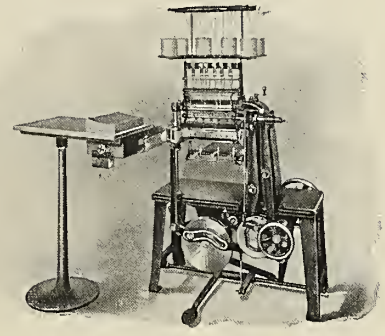
# Smyth Manufacturing Company's Specialties



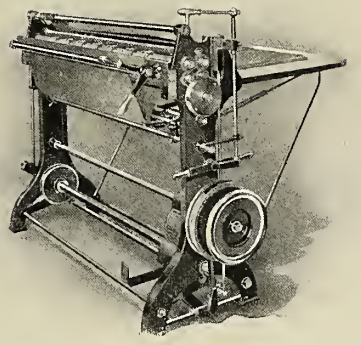
No. 3 Sewing Machine



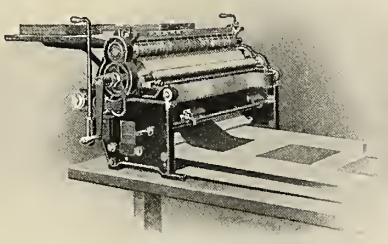
No. 4 Sewing Machine



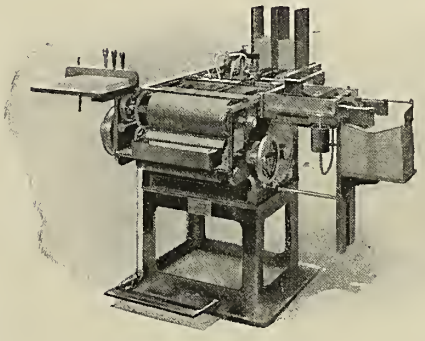
No. 7 Sewing Machine



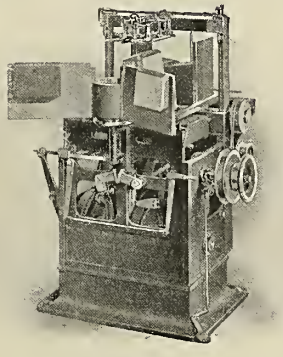
Cloth-cutting Machine



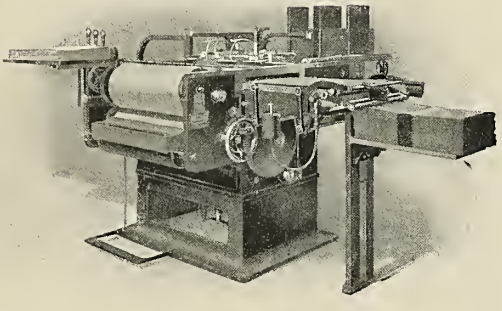
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

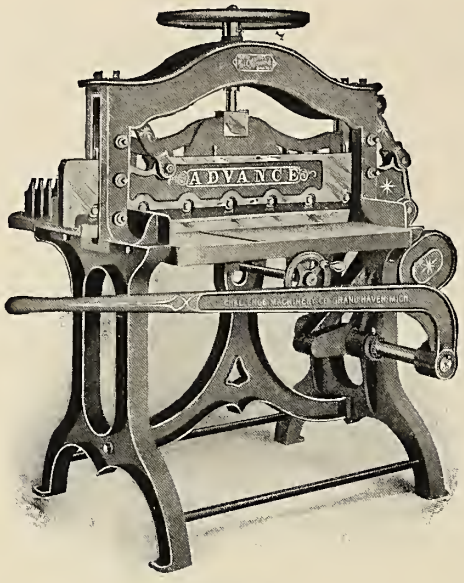
THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

**Write for descriptive catalogue**

## E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK




The
"Easy Cutter"

# The Advance
## Lever Paper Cutter

has fairly earned the title of "The Easy Cutter." The picture here given is a good one; let's take a look at it. Notice first the lever—out of the way when up—waist high when down—perfectly counterbalanced, reinforced at point of strain—secures compound leverage on the knife. Then the frame—there's a wide arch and concentrated strength above and a massive cross brace supporting the bed directly under the knife and clamp.

There's the set-screws in the upper side frames acting on the gibs which take up any wear in the knife-bar. Note the link hangers on knife-bar which give it a sliding motion, insuring a smooth, easy shear cut.

See the side gauges, both sides? They are on the back too.

There are a lot of good points you can't see in the cut. Our circulars tell of them also.

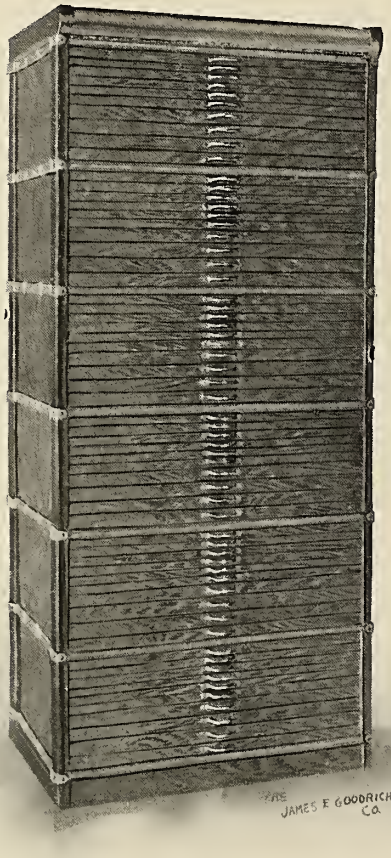
Better send to-day.

SOLD BY DEALERS EVERYWHERE

Manufactured by **The CHALLENGE—MACHINERY CO.**, Grand Haven, Mich., U.S.A.

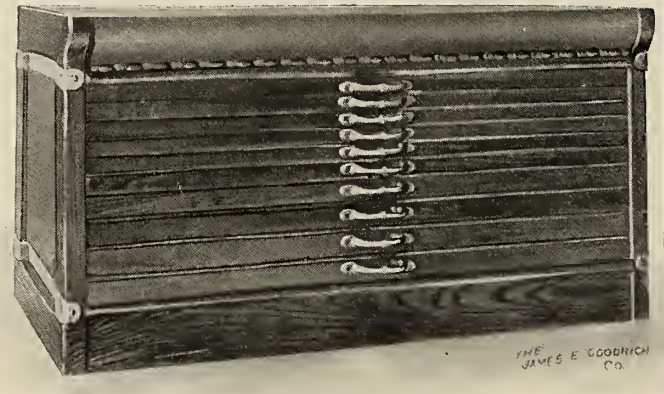
SALESROOM AND WAREHOUSE:
194-196 Fifth Ave., CHICAGO

# THE JAS. E. GOODRICH CO.




## These Cuts

show one Section with Cap and Base, of our Sectional Type Cabinet, also a stack of six sections with Cap and Base.




Only three firms in America make Sectional Type Cabinets. Two of these use the same patterns. **Our Cabinets are different.** Not only **different** but **better.** Why? Because the sections interlock both ways. The **ends** are built up of three thicknesses of wood with the grain crossed. Each Section interlocks with five lengthwise bars; others have only three.

Patent End Frames of the best modern construction with flat Steel Runs of polished steel.

Handsome oxidized copper trimmings. The handsomest Type or Electro Cabinets on the market. Built like a fine sectional bookcase. You can buy one or a few sections and then add as occasion demands.

Best of all, **our special price,** for a capacity of twenty-four cases or upward, is no more than for an ordinary Steel-Run Cabinet of equal capacity.

We guarantee our goods to give entire satisfaction or your money refunded. Let us place one of these Sectional Cabinets in your office subject to your approval. If you are not more than pleased, return it at our expense.

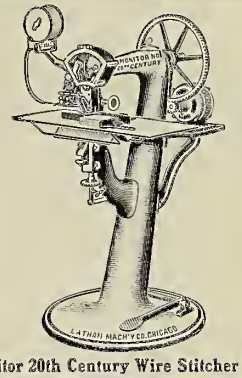
Write us for the lowest price ever made on any high-grade cabinet.

**The Jas. E. Goodrich Co.** GENEVA, OHIO U. S. A.

# 1907=Start '07 Right!=1907

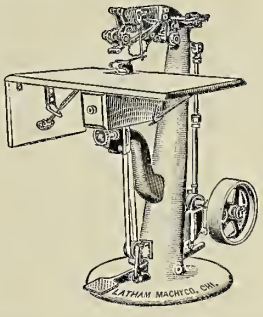
FROM the beginning of time SEVEN has been known as the COMPLETE NUMBER and stands for things PERFECT. "Now it's up to you." Start the perfect year right — cut down cost of production, increase profits, make work better.

The word M-O-N-I-T-O-R is a complete word which stands for COMPLETE MACHINERY and most PERFECT.



Monitor 20th Century Wire Stitcher No. 1
Capacity, 2 sheets to 7/8 inch. Combination Flat and Saddle-back Table.

7



Monitor Paging and Numbering Machine
For Power or for Foot.

## LATHAM MONITOR MACHINERY

contributes more to the profits and completeness of printers' and bookbinders' work than any machine made.

Wire Stitchers, Perforators, Punches, Paging and Numbering Machines, and general Bookbinders' Machinery.

More Monitor Wire Stitchers are made and sold in this country than the combined number of all other makes. Why? It must be good to be so popular.

"MADE IN CHICAGO" BY

**LATHAM MACHINERY CO.**
197-201 South Canal Street
CHICAGO

NEW YORK STORE, 8 Reade St. BOSTON STORE, 220 Devonshire St.

## Dinse, Page & Co.

Electrotypers
Nickeltypers and
Stereotypers

167 ADAMS STREET, CHICAGO
Telephones: Main 260; Auto 8279

## PRINTS BRIGHT GOLD

(SEE INSERT, APRIL, 1905)

## RIESSNER'S IMPERIAL GOLD INK

**Not made for anything but Plated and Coated Stock.**

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

| | | |
|---|---|---|
| Rich Gold, | $3.00 | per lb. |
| Pale Gold, | 3.00 | " |
| Copper, | 3.00 | " |
| Aluminum, | 4.00 | " |

Put up in ½ and 1 pound tin cans.

**T. RIESSNER**
57 Gold Street, NEW YORK

## DISINFECTED WIPING RAGS

*Mr. Printer:* Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES — THEY WILL INTEREST YOU

**A. H. BLOOM CO., Quincy, Illinois**

NON-OFFSETTING

# 40-Cent Black

IS MANUFACTURED BY

## F. E. OKIE COMPANY

PHILADELPHIA, PA.
U. S. A.

This is the most reliable ink on the market; more concentrated value to the square inch than any ink made. Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times

Brilliant Cover Reds *and* White that is White

Perfect-Working Job Inks
Dry Colors
Varnishes

Sole Agent for Great Britain and Ireland—W. H. BEERS, 170 Edmund Street, Birmingham, England

Questions for Printers.

No. 1.

Why do most Manufacturers of Printing Inks use only "Champion No. 1. Pure White coated paper, for their Specimen Books?

The Champion Coated Paper Co.

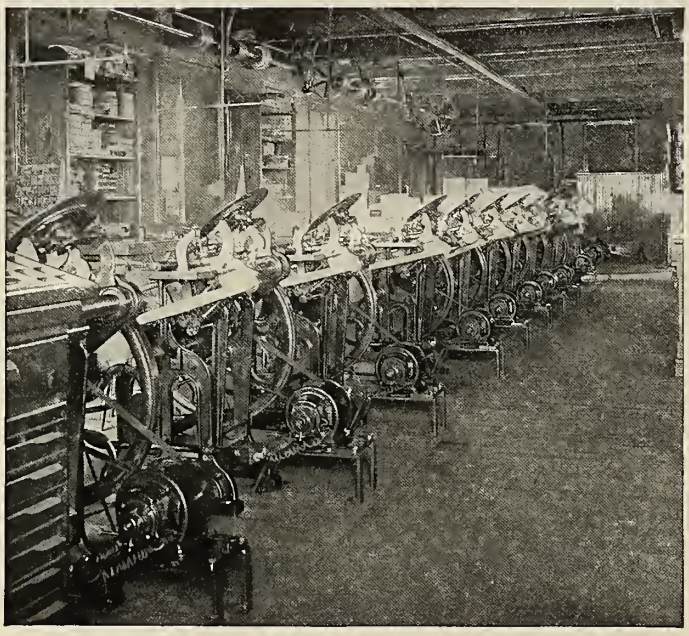
Hamilton, Ohio.

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Answer.

Because they can get the results desired only on this grade of paper.

# Westinghouse



Westinghouse Type R Motors driving a row of Job Presses.

## Motors
## For the Printer

Look at the illustration; note the absence of shafting, pulleys and belting. Your printing shop would look the same if your machines were direct-driven by Westinghouse Motors.

We make a special line of motors and controllers for operating presses and other machinery in print-shops.

**Westinghouse Electric & Mfg. Co.**

Address nearest District Office

| | | |
|---|---|---|
| Atlanta | Dallas | Philadelphia |
| Baltimore | Denver | Pittsburg |
| Boston | Detroit | St. Louis |
| Buffalo | Los Angeles | Salt Lake City |
| Chicago | Minneapolis | San Francisco |
| Cincinnati | New Orleans | Seattle |
| Cleveland | New York | Syracuse |

Mexico: G. & O. Braniff & Co., City of Mexico.
Canada: Canadian Westinghouse Co., Ltd., Hamilton, Ont.

# BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

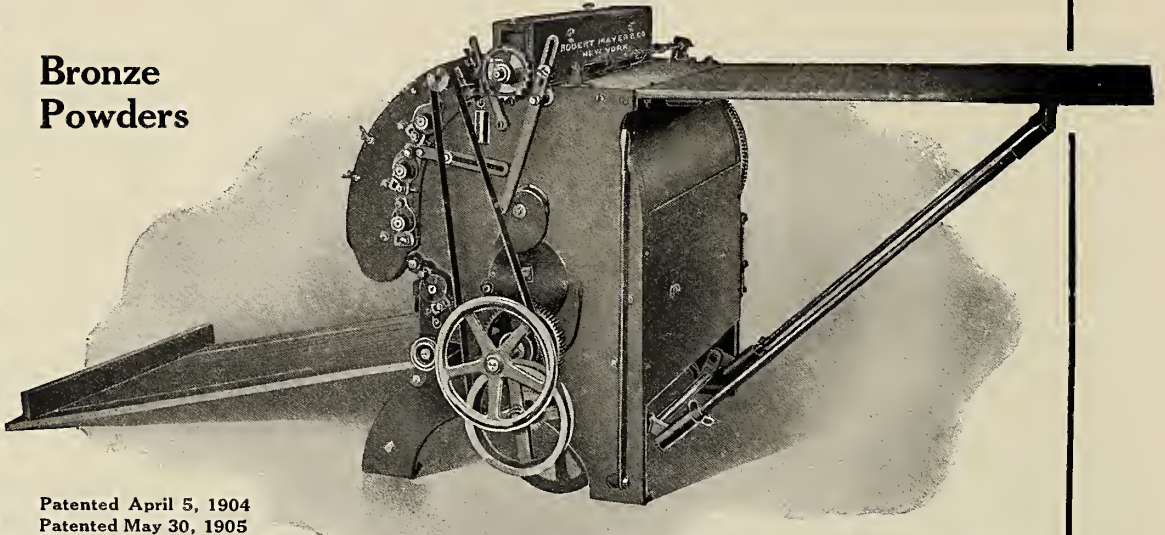
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

**Bronze Powders**



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

**We do Repairing**

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N.J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

# The Reliance Paper Cutter

BUILT BY

**PAUL SHNIEDEWEND & CO.**

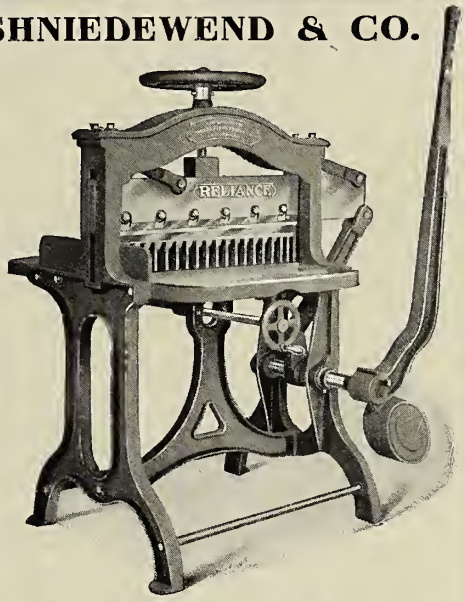
For Durability

**Has No Equal**

Simple in Construction.

No Adjustments.

Every Cutter fully guaranteed as represented.




*It will Outlast any other Cutter!*

| | |
|---|---|
| 16½-inch, | $ 50.00 |
| 23¼-inch, | 90.00 |
| 25½-inch, | 105.00 |
| 28½-inch, | 125.00 |

**FOR SALE BY ALL TYPE-FOUNDERS AND DEALERS**

# Still Selling Out!

**BARGAINS IN PRINTERS' MACHINERY**

I am NOT going out of this business however. I furnish the best at prices to suit, and can refer to all purchasers of my stock.

***Condition of my Stock after last month's sales:***

12 Cylinder Presses coming in.

**825** — Potter Drum, 27x35, 4 rollers, tapeless delivery.
**843** — 2-revolution Campbell, 37x52, 4 rollers, front delivery.
**845** — 2-revolution Cottrell, 43x56, 4 rollers, front delivery.
**856** — 2-revolution Campbell, 48x64, 4 rollers, front delivery.

**882** — 2-revolution Campbell, 41x56, 4 rollers, front delivery.
**883** — 2-revolution Huber, 46x60, 4 rollers, front delivery.

**886** — 28x41 Hoe Drum, 7-col. folio, tapeless.

**889** — 38x53 Campbell, 2-rev. Intermediate, 7 qto., front del.

6-col. Vaughn Ideal hand cylinder press, inking apparatus.
3 h. p. Norman gasoline engine.

My Guarantee is: Thoroughly rebuilt and to do the work now as when new in the hands of competent people.

**BRONSON'S PRINTERS MACHINERY**

H. BRONSON, Proprietor

**54 N. Clinton St., CHICAGO, ILL.**

Telephone, Main 224 — Four doors north of W. Lake St.




Our

## Lisbon Writings

(Superfine, Bond and Ledger)

## Caravel Superfine

## P. B. 671 Bond

and our

## Lisbon Printings

are used by leading business houses all over the world.

They are sold in mill lots, and shipped direct from the mill to the consumer.

Send us information as to your requirements, and we shall be happy to send you samples.

Our Printing and Writing Papers stand the strain of all reasonable requirements.

# PARSONS BROTHERS

*Paper Merchants and Exporters*

257 BROADWAY, . NEW YORK CITY

| | | |
|---|---|---|
| LONDON | CAPE TOWN | MEXICO CITY |
| SYDNEY | WELLINGTON | HAVANA |

# INK

## FOR EVERY PURPOSE

Letterpress Inks
Lithographic Inks
Copper Plate Inks
Steel Plate Inks
Proving Inks
Cover Inks
Chromatic Inks
Transfer Inks
Celluloid Inks
Etching Inks



Embossing Inks
English White Lake
Lacquers
Bronze Powders
Varnishes
Driers
Gloss Paste

And, in fact, any and every thing of the very best relating to the

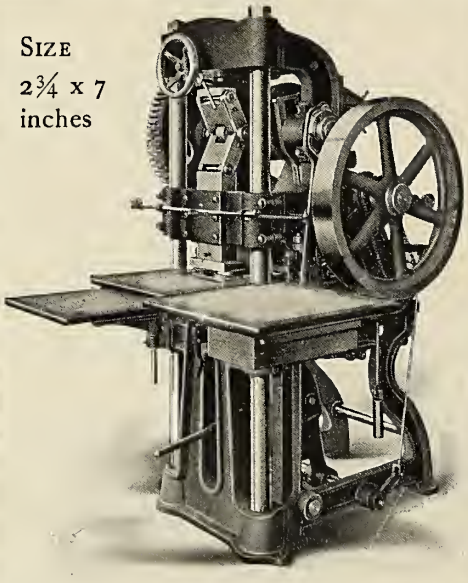
Art of Printing

## Buffalo Printing Ink Works

BUFFALO, NEW YORK

# The C. R. Carver Company's Automatic Power Stamping and Embossing Presses

SIZE
2¾ x 7
inches

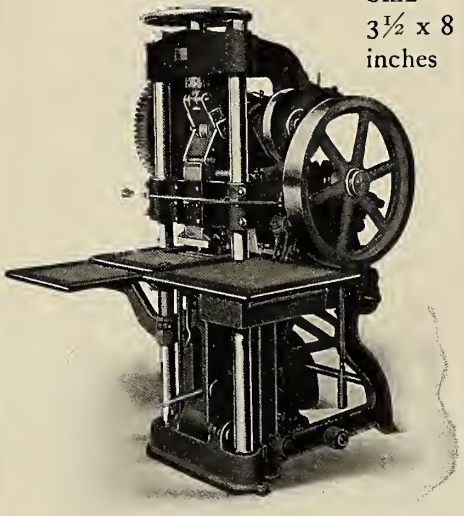


Our 2¾ x 7 inch press is a combination of the 3½ x 8 inch machine and the 4½ x 9 inch pattern advertised in the October issue.

SIMPLICITY
of Construction
ECONOMY
of Operation
SPEED
(limited only by the skill of the operator)
EXCELLENCE
of Work

make this size machine of superior value for work within its capacity.

SIZE
3½ x 8
inches



CANADIAN AGENTS
MILLER & RICHARD
7 Jordan Street
TORONTO . . . . CANADA

## C. R. CARVER COMPANY

N. E. Cor. Fifteenth and Lehigh Avenue
PHILADELPHIA, PA.

SOUTHWESTERN AGENTS
F. A. VENNEY & Co.
255 Main Street
DALLAS . . . . . TEXAS



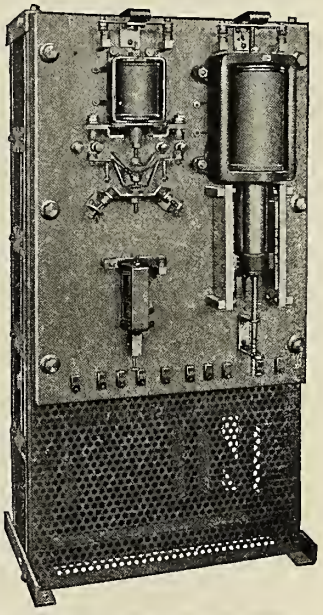

AN IDEAL EQUIPMENT FOR NEWSPAPER OFFICES

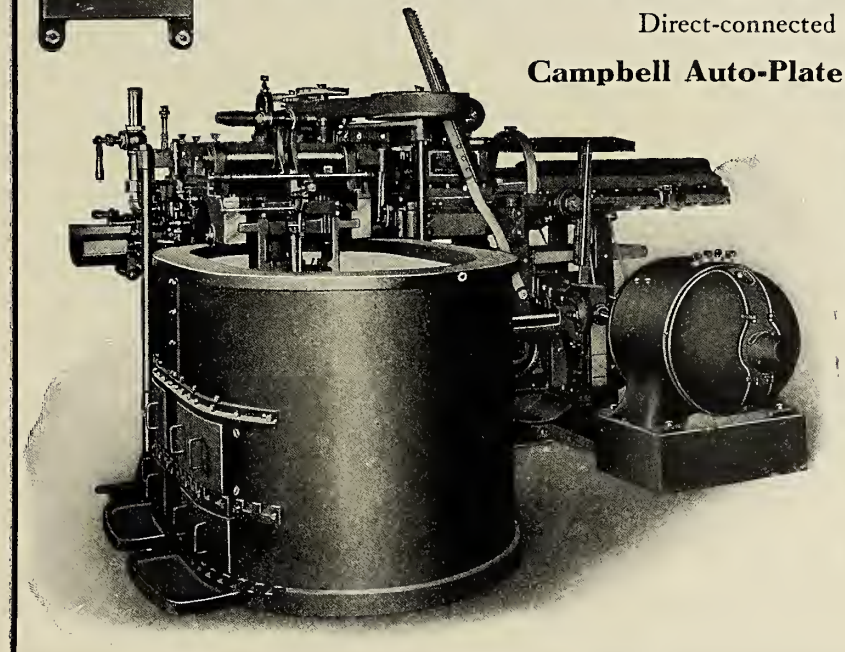
# Sprague Electric Type D Semi-Enclosed Motor

Direct-connected to

**Campbell Auto-Plate Machine**

With Kohler Brothers' Push-Button Controller.





## SPRAGUE
## ELECTRIC COMPANY

GENERAL OFFICES:
527 West 34th St., New York

BRANCH OFFICES IN PRINCIPAL CITIES

# The Carlton Rotary Perforating Machine

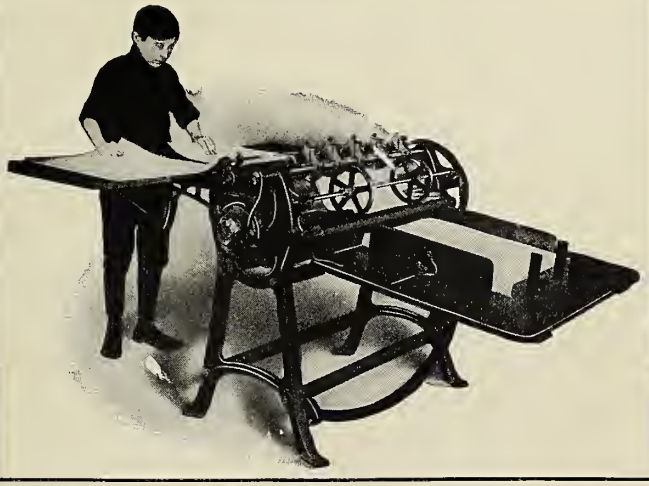
**Does everything any other Perforator will do,** and does it Quicker and Better.

Does many things no other Perforator can do. Is therefore in a class by itself.

**Machine's Speed** limited only by **Speed of Operator.** No Swelling or Pounding of Stock, making numbering and binding easier.

It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

***The only machine that can be equipped to Perforate, Cut, Trim and Score Paper all at One Operation.***



**Your Special Attention** is called to the fact that perforations can be made on the **Carlton Rotary Perforating Machine *before*** being printed, and printing successfully done thereafter.

**It makes the Neatest, Cleanest, Smoothest Perforation in the World. It will Pay for Itself in Time Saved.**

***No Tapes,***
***No Rubber Bands,***
***No Gears.***

**Standard Sizes**—30 ins. wide.

Special Sizes made to order.

FOR SALE BY PRINCIPAL DEALERS AND PRINTERS' SUPPLY HOUSES IN UNITED STATES AND CANADA.

**PARSONS BROTHERS, 257 Broadway, NEW YORK**

WITH FOLLOWING OFFICES

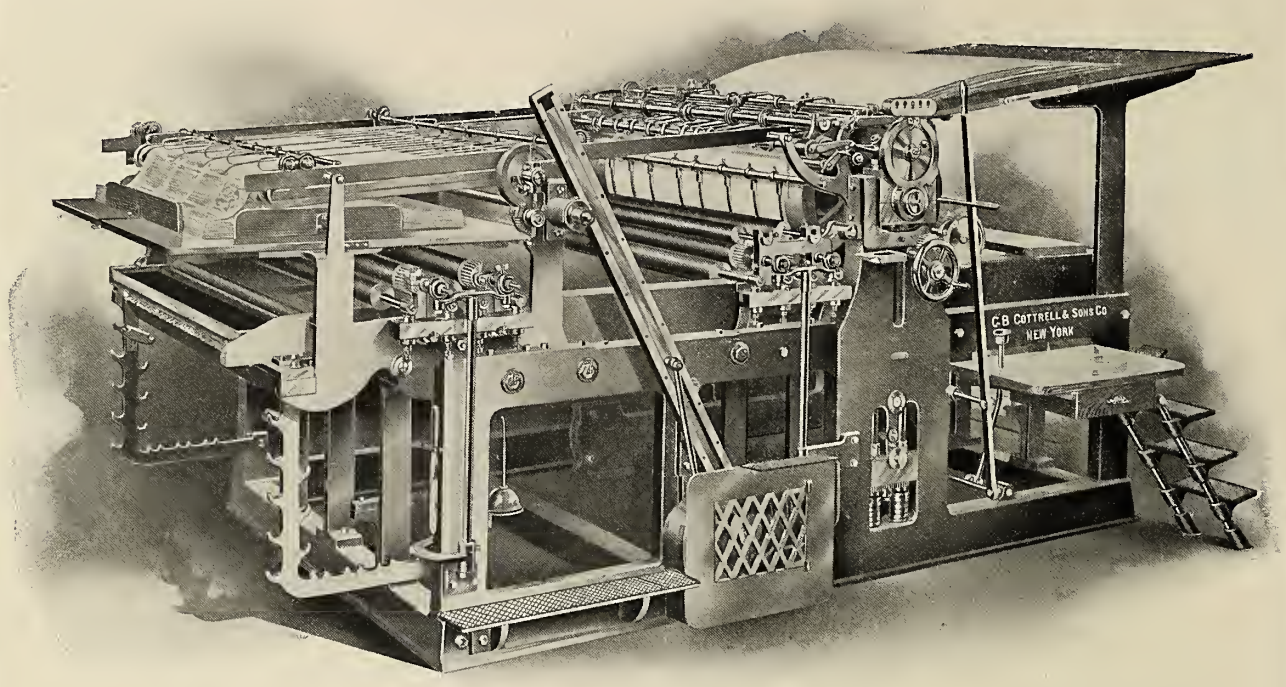
**London, Eng.—171 Queen Victoria St. Cape Town, S. Africa—19 St. George's House. Mexico City, Mex.—Calle del Puente Quebrado 17**
**Sydney, N. S.W.—Stock Exchange Bldg. Wellington, New Zealand—7 Grey St. Havana, Cuba—Calle Enna 2 and 4.**

***ARE OUR FOREIGN REPRESENTATIVES***

Let us send you our descriptive catalogue, showing character of work and fully explaining the Carlton. It's yours for the asking

**NATIONAL PERFORATING MACHINE CO., KANSAS CITY, MO., U. S. A.**

OWNERS AND MANUFACTURERS




# THE COTTRELL

## High-Speed Two-Revolution Press

**Is especially designed to print the most difficult photo-color productions and is the ideal machine for three and four color work**

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

## C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

41 Park Row NEW YORK, N. Y. | Works WESTERLY, R. I. | 279 Dearborn St. CHICAGO, ILL.

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
1a Revillagigedo No. 1
Mexico City

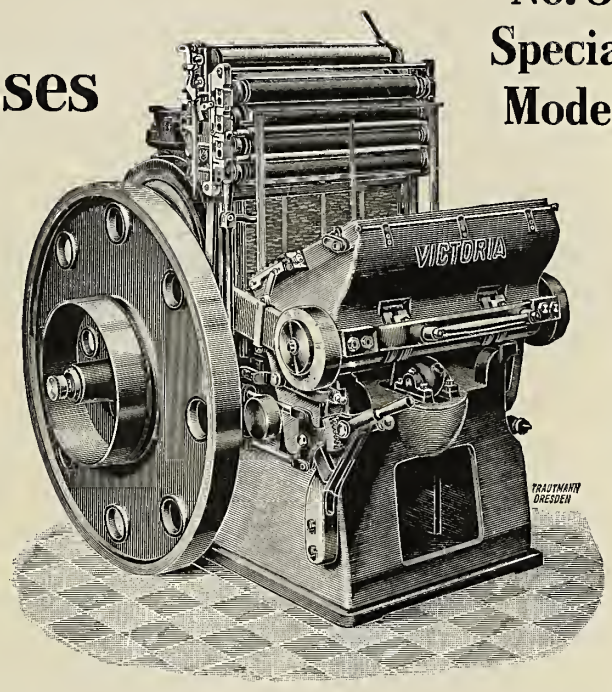
Representative in Cuba:
HOURCADE CREWS Y CA
Muralla 39, Havana

*"Investigate thoroughly and it will be a Cottrell."*

# "Victoria" Platen Printing Presses

ROCKSTROH & SCHNEIDER NACHF. A. G.
DRESDEN–HEIDENAU

**No. 5 Special Model**




**Patented Double Inking Gear**
**Automatic Safety Guard**
**Automatic Stop Motion**
**Carriage operated without Cam in Gear wheel**
**Roller Separating Mechanism**
**Cylinders and Fresh Ink Supply below the form**
**Adjustable Roller Bearers**
**Friction Clutch**
**Depressible Grippers**

*A Few Opinions from Users:*

The Victoria combines so many radical improvements that we hasten to bear our testimony in its favor and to congratulate you upon the introduction of a machine of such exceptional and such sterling worth. *** We are enabled to produce work at one rolling that has hitherto required expensive cylinder presses or double and even treble rollings by the best available platens. *** We predict that your efforts will soon be generally appreciated by the printing trade, to which we shall have much pleasure in com mending it.

EDWARD STERN & CO., Inc.
Edward Stern, Pres.

Your Victoria Press is a revelation to us. In strength, ink distribution and its many labor-saving devices, it is so far in advance of all platen presses that we are at a loss for any comparison.

QUAKER CITY CARD CO.

*** The double inking *is just what that name implies.* The absence of cam in gear wheel will be appreciated by those who have had their troubles with that device. *** It has so many other advantages that we should consider it comparatively cheap at double the price charged for any other machine of the Universal type.

THE MULFORD PRESS
A. Kohlenberg, Mgr.

We are glad to O. K. everything claimed for the Victoria Press. It is satisfactory in every respect.

KETTERLINUS LITHO. MFG CO.
J. B. THOMPSON

The Victoria is, in our judgment, worth two of any other platens.

INDEX PUBLISHING CO.

## ROBERT CODDINGTON
**38 Park Row, New York**

# For Fine Printing Trade

OUR SAMPLE-BOOK of weddings, visiting cards and all kinds of social forms is an "order clutcher" unequaled. This book shows several hundred styles, correct and up-to-date forms for every occasion. Selling prices are printed in the book; discount to the trade. We make a charge of five dollars for these (about half original cost), but rebate the charge after orders are placed with us to the amount of fifty dollars. Nothing like this has ever been put out before.

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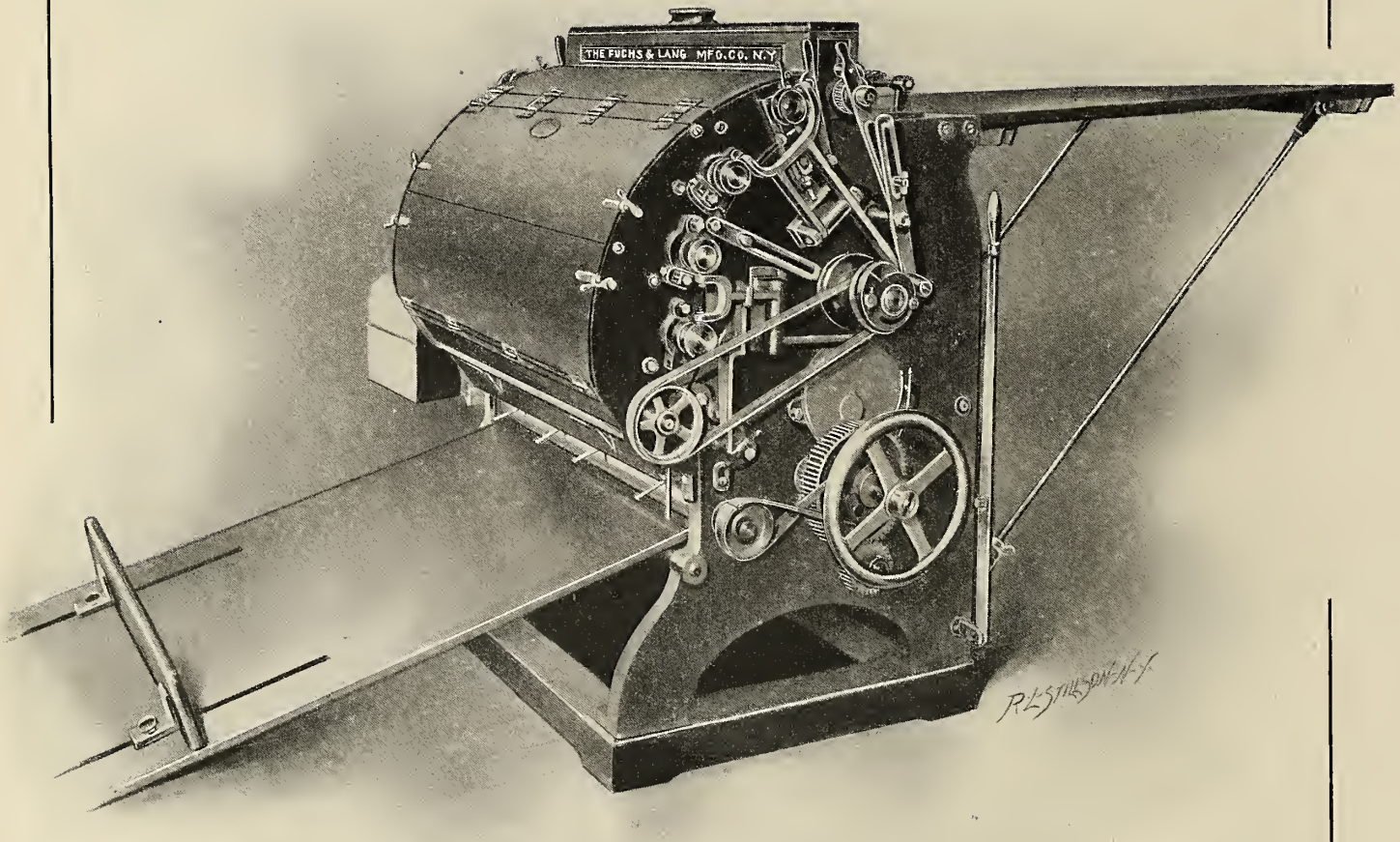
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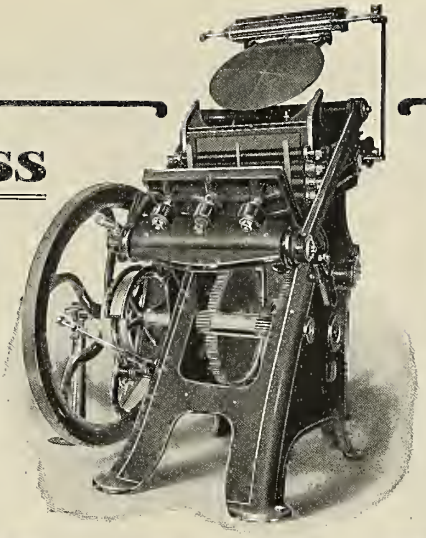



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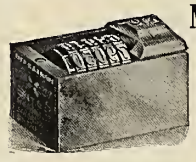
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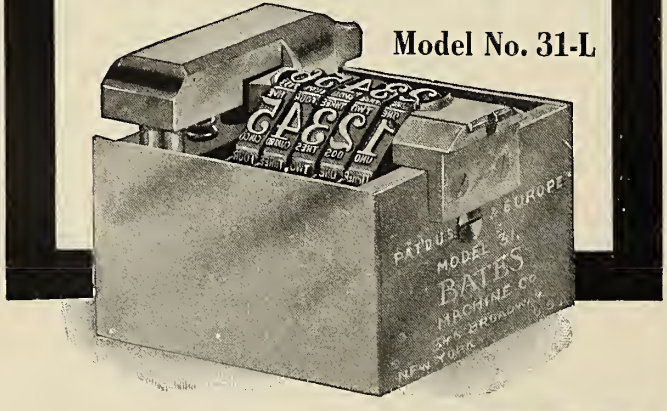
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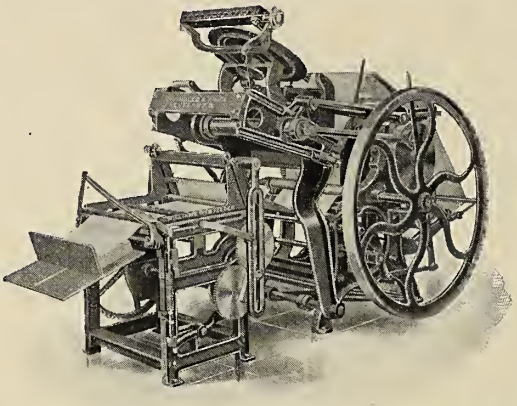



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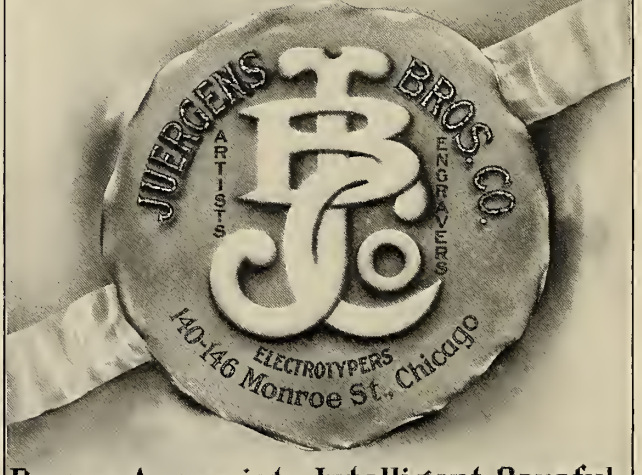


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ABOU BEN ADHEM (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight of his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold;
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" asked Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote, and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blest;
And, lo! Ben Adhem's name led all the rest.

*Leigh Hunt*

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The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVIII. No. 4. JANUARY, 1907 TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

## DISCURSIONS OF A RETIRED PRINTER.

NO. VII.— BY QUADRAT.

THE THREE GREAT REFORMS IN TYPEMAKING.— THE ORIGINATORS OF THE AMERICAN POINT, UNIT-SET, AND LINING SYSTEMS FOR TYPE.— A TYPEFOUNDER'S INVENTION WHICH OVERCAME A SERIOUS OBSTACLE TO THE SUCCESS OF THE LINOTYPE.— SIDELIGHTS ON THE INVENTION OF THE LINOTYPE.— A PRINTER WHO INVENTED THE PIANOLA.



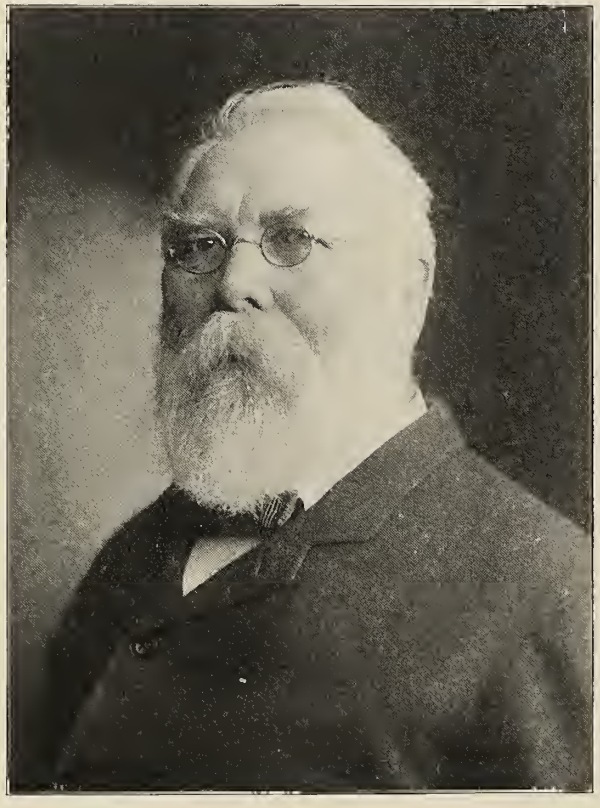
IN almost every instance the evils of human society are traceable to that unintelligent self-interest which ever overreaches itself by antagonizing possible emulators or competitors. Union and coöperation constitute the secure basis of society. These encourage harmony; and while, perhaps, it would not be safe to assert that whatever is harmonious is right, it is always true that whatever creates inharmonious and antagonistic conditions is wrong; and in the business world, as in the moral world, the retribution must be paid by either the innocent or the guilty, and that usuriously. A spirit of short-sighted antagonism among the letterfounders of Germany and Great Britain induced each of them to adopt a standard of type-bodies varying from that used by his competitors. These variations were expected to give each letterfounder a sort of monopoly of the trade of the printers who may have been its original customers, for a printer would be likely to submit to many inconveniences or exactions before facing the greater inconvenience of introducing confusion into his establishment in the shape of differing type standards. So long as there were no great differences between the type-faces of the competing letterfounders this policy of isolated action was effective, but as competition developed in type-designs the printer (then as now) would not be restrained by any mechanical disadvantages from purchasing those type-faces which his taste or fancy approved; and thus the object of the typefounders was frustrated, while, nevertheless, the printing community was subjected to constant losses, through time wasted, which very materially added to their costs of production. It is undoubtedly true that in a period equal to the average life of a job font the loss of a printer through extra justifications involved by the use of varying standards in one office would exceed many times the original cost of the fonts. American letterfounders imported this foolish, chaotic policy from Great Britain.

In England it was the theory that six picas should equal one standard inch, but beyond that there was no agreement even in theory; while in practice no two British typefounders have agreed in any size of type down to about five years ago, when several of them adopted the present American system of type-bodies. In America, as late as 1886, the same chaos plagued the innocent printer. In that year a careful comparison of the type-bodies of the six leading typefoundries with our present standard disclosed these variations: Pica (12 points), 12 to 12½ points; small pica (11 points), 10¼ to 11 points; long primer (10 points), 9⅝ to 9¾ points; bourgeois (9 points), 8 1-3 to 8½ points; brevier (8 points), 7⅜ to 8⅛ points; minion (7 points), 6¾ to 7¼ points. These discrepancies increased, of course, in the larger sizes. The printer who purchased an outfit from one typefoundry found that its spaces and quads would not justify with type from another foundry. If he purchased spaces and quads to match the type from the various founders, it was not long before his troubles were increased by the unavoidable mixing of these articles. If he contented himself with spaces and quads from one foundry his compositors were compelled to justify the type with them by means of paper and cardboard. The same disadvantages were experienced in using labor-saving materials, while

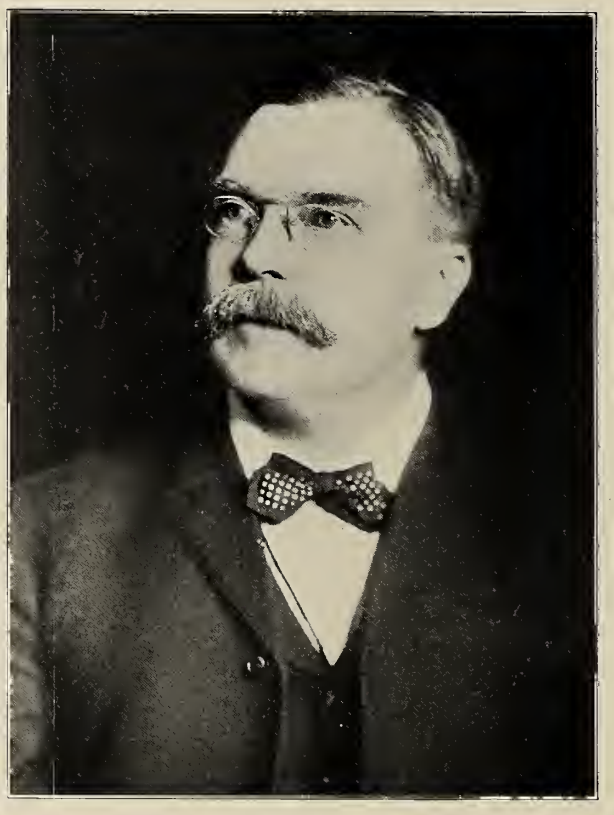
wood type, reglets, and wood furniture were all cut arbitrarily to a size equivalent to 12½ points, the largest pica then in use.

This state of affairs affords an excellent example of the power of national prejudice; for in France for more than one hundred and fifty years before America adopted a uniform system of type-bodies, French printers were profiting by that system. We owe to France our system of decimal currency, and have injured ourselves by not adopting its metric system of weights and measures. France is the home of scientific system. In modern times France led the way in the codification of national laws. It has given the world the system used in measuring electric force; and in 1737 a French typefounder, Pierre S. Fournier, devised the present system of type-bodies, dividing cicero (equivalent to the English pica) into twelve points, with other sizes proportionate. In 1789 another French typefounder, Francois Ambroise Didot, observing that Fournier's sizes at that time failed to agree, owing to carelessness in manufacture, with the French standard of lineal measurement, corrected the sizes; and again, in 1795, when France adopted the metric system of measurements, he changed the sizes to correspond. In 1878 the leading letter-founders of Germany adopted the French Didot system of bodies with a standard of their own, in which 133 nonpareils (6 points) equal thirty centimeters. In 1888 a few German typefounders adopted the American system and standard of type-bodies, in addition to their own national standard, using the former for type to be sold in the British and foreign markets. About five years ago the leading British typefounders also adopted the American system with reluctance and in self-defense; they are now casting type on both the new and their old bodies, and have also adopted the American lining system.

There exists a record which shows that Elihu White had prepared a plan for adopting the French system of type-bodies as early as 1814, but it was not put into effect. George Bruce devised a scientific geometrical system which was used in his typefoundry, but not otherwise accepted. The Chicago Type Foundry, owned by Marder, Luse & Co., was totally destroyed in the great Chicago fire of 1871. In rebuilding the plant, the adoption of the Didot system of type-bodies was discussed, but the exigencies of the situation decided the owners to resume with their old type-bodies. The foundry having been established originally by the New York Type Foundry (now Farmer's), its standards were the same, and its pica also was identical with that used by MacKellar, Smiths & Jordan, who at that time had a practical monopoly of the production of ornamental type-faces. John Marder, the managing partner, decided to adopt a system of



JOHN MARDER.
Who established the American system of point bodies.



LINN BOYD BENTON.
Who originated unit-width type.

point bodies conforming in principle with the French Didot system, and commenced work on it in 1877. In 1879 type cast on the new system was placed on sale. Marder, Luse & Co. in this reform acted entirely alone. Having decided to use a system of twelve points to one pica, they retained their original pica as a standard. It is unfortunate that they did not adopt the more correct and scientific standard of a pica, six of which equal one lineal inch; but apart from the economy of retaining their old pica as a standard, they took into consideration the fact that almost every American printing-office was depending largely upon MacKellar, Smiths & Jordan for ornamental faces, and consequently these faces, cast on nonpareil, pica and brevier bodies and multiples of them, exactly the same as in the Marder system, would give the users of the new system a larger range of selection than the Chicago Type Foundry could offer.

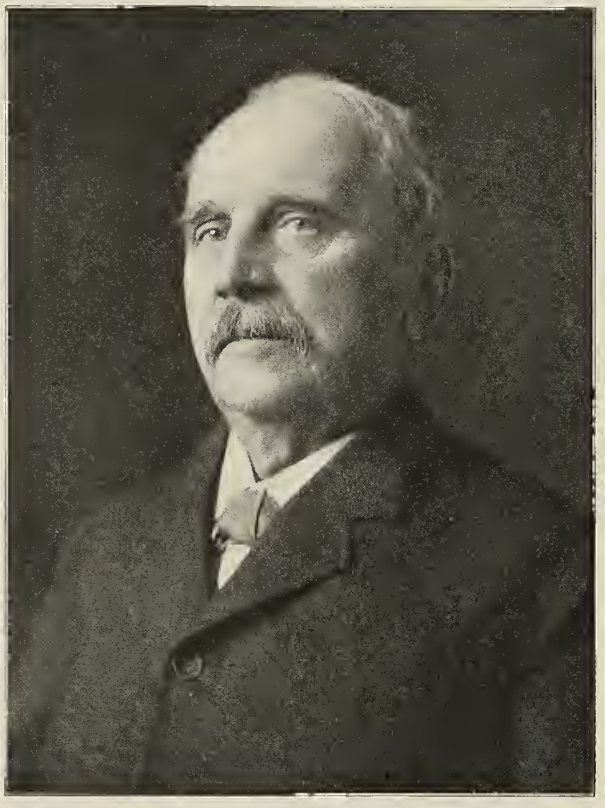
The pica or 12-point standard (*) of the American point system is .166044 inch, six 12-point bodies measuring .996264 inch, or less than four one-thousandths (.003736) under the theoretically correct standard of six 12-point bodies to one United States standard lineal inch. Didot's French point is .0376 centimeters, and the American point .0351 centimeters. The American standard height-to-paper is .918 inch. When the point system was formally adopted in America there existed variations in the height of type of over five one-thousandths of an inch from minimum to maximum. The agreement among the typefounders corrected this evil, not the least which had vexed the printers.

The British typefounders who adopted the American point system were furnished correct standards as above, made by the American Type Founders Company.

In the beginning of this reform the courage and public spirit of John Marder caused his firm a serious monetary loss. The printers required to be educated to the advantages of the new system; those who had outfits of the old bodies hesitated to introduce another body into their already



WILLIAM SCHRAUBSTADTER.
Who originated the lining system.



HENRY BARTH.
The inventor of the most successful automatic typecasting machine.

*NOTE.—This is the first time the actual American standard measurements of type have been publicly printed. Heretofore, all published authorities have stated the 12-point body to be .166 inch, and .996 inch to be the equivalent of the six 12-point bodies. In 1886, when the American Typefounders' Association formally adopted the point system, a steel standard furnished by MacKellar, Smiths & Jordan was accepted as official, in which eighty-three 12-point bodies equaled 35 centimeters, and fifteen heights-to-paper (type-heights) also equaled 35 centimeters. Careful measurements made necessary by the exigencies of the best typefoundries have demonstrated the inaccuracy of this standard. It is only approximately correct, and the term "approximate" as applied to type standards of body, width or line does not exist in the dictionary of Mr. L. B. Benton, whose investigations, tested by several other experts, have established the absolute standards. The non-technical reader will comprehend the meaning of .003736, the difference between six 12-point bodies and a United States lineal inch, when he learns that it is equivalent to the thickness of an ordinary thin sheet of writing paper. It would have saved the typefounders of America a great deal of trouble and expense if the United States inch had been made the standard, instead of our irregular standard.

too extensive collection; immediate inconvenience outweighed acknowledged future benefits; spaces and quads had to be put up with nearly all job fonts; and all competing typefounders ridiculed or opposed a principle the general adoption of which would involve them in great expense. The typefounders' leading opposing argument was the alleged impossibility of a number of typefounders to maintain uniform standards. Year by year, however, the status and business of Marder, Luse & Co. improved, and first their western competitors and then their eastern competitors were compelled to adopt the Marder system. In 1882, MacKellar, Smiths & Jordan partially adopted the system by adding to their old bodies new sizes — 3-line excelsior (9 points), 3-line nonpariel (18 points), and 5 and 7 line nonpariel (30 and 42 points); and after that year all their new job faces were cast on multiples of three or six points. This concession was a great aid to Marder, Luse & Co., although its object was to head off any radical change. In 1885 MacKellar, Smiths & Jordan reluctantly announced their adoption of the Marder system, without discarding their old system of bodies. Their *Typographic Advertiser* in that year, giving a half-hearted support to the great reform, urges that it is incomplete without a lining system. This is the earliest mention I find of a lining system, the second great reform in typemaking, introduced in 1894 by the Inland Type Foundry of St. Louis. Thus the *Typographic Advertiser*, 1885:

> Printers generally are apt to be deceived regarding the value of what is designated as the interchangeable (more correctly proportional) system of type-bodies. . . . The printer is led to a certain extent to believe that this interchangeable system will cause the faces of different sizes of type, when used in combination, to line without justification. This is not so. It is the great fallacy that hovers around the [Marder] system. . . . To make such a system perfect, every face should be so located on the various bodies as to leave the same amount of shoulder on each body, either at the top or at the bottom; then, by interchangeable system, the justification will not only be by a mathematical system, but the great desideratum will exist that the faces of any bodies that may be used together will line without additional justification.

In 1886, under the heading "An Imaginary Agitation," William B. MacKellar writes:

> The matter of the adoption of the uniform standard of type-bodies by the printers of this country appears to possess little of an interesting nature to them. Now that most of the typefounders have placed themselves in the position to furnish the new system of bodies to the printers, we may say very few, if any, avail themselves of the supposed privilege. The agitation evinced by the printers, as announced by some journals, proves to have been entirely imaginary, and seems to have been advanced largely as an advertising scheme. The sensible printer, especially where a large office may be concerned, is slow to inveigle himself into endless perplexity. Suffering present inconveniences it may be, from having the bodies of type of several foundries in his office, what amount of confusion will exist can be imagined upon the introduction of a new series of bodies which virtually double his troubles. . . . The entire expense [of the adoption of the new bodies,] without any apparent benefit therefrom, will be saddled upon the foundries where an entire or partial change is necessary. . . . In work requiring care and nice calculation it will be found inadvisable to unite the product of the different foundries. Granted that all the foundries adopt the new system of standards, will they strictly adhere to it? Under their old standards they do not. The most extreme vigilance is required by the experienced typefounder to prevent a deviation from an established standard of size; when this care is not exercised ruinous results follow.

Later on in the same year, these reluctant reformers, these conservative young heirs of the progressive MacKellar and elder Smiths, return to the subject. Conservatism when found in the young is ever the more blind and obstinate:

> . . . Steps were taken by this foundry to perfect a point system of bodies. This was accomplished, and it is the system that has been generally adopted throughout the country. From the tone of several trade journals that viewed the proposed radical changes from visionary or theoretical points only, the uninitiated may have been led to suppose that a crying demand would exist . . . for material to supply the long-felt want, based upon a standard of point measurements. Such has not proved to be the case. A calm so peaceful and conservative in character exists that nothing but the most casual notice of it is deigned by the printing craft regarding the merits or demerits of the new system now placed in practical shape and within easy grasp. . . . The entire series of faces shown in this number conform to both the old and the new system of bodies. . . . *We shall confine ourselves to furnishing customers with materials based upon our established system, unless otherwise ordered.*

These quotations accurately reveal the attitude of all the eastern typefounders ten years after Mr. Marder had started the reform. In the Johnson Type Foundry the adoption of the point system was the last act of Thomas MacKellar before he retired in 1885. The young heirs, MacKellar and Jordan, were opposed to the changes; but in 1887 light dawned upon them. In their *Typographic Advertiser* of that year we read: "The value of the point system is gradually dawning upon the minds of the intelligent printers, and it is meeting with general recognition and approval. *We unhesitatingly recommend its adoption.*" The vacillating policy of MacKellar, Smiths & Jordan from 1882 to 1887 in regard to this reform was the first of the causes which ultimately undermined their supremacy. In 1886 at a meeting of the Typefounders' Association at Saratoga, it was finally decided to adopt the Marder system. All the typefounders hastened to announce their adoption of the system, many individually claiming credit for enterprise; but, with that lack of generosity and candor which too often degrades the business world, not one of them acknowledged indebtedness to the efforts of the originator and sustainer of the reform which of all others in the

type business has been most valuable to printers. Printers, however, should remember that the point system was introduced entirely at the expense of the typefounders, who, in addition, sustained a tremendous loss in the gradual depreciation of value of large stocks of old body-types, much of which went direct from the shelves to the metal-pot. No increase in demand nor in price compensated the typefounders for this great expenditure and greater loss.

No history of the introduction of the point system can be complete without an acknowledgment of the active and effective work of THE INLAND PRINTER in educating the printers and supporting the efforts of John Marder.

John Marder, whose enterprise conferred on the printers of North America incalculable savings, was born March 5, 1835, in Greentown, Stark county, Ohio, of German parents, who arrived in this country in 1820. Until the age of sixteen he worked on his father's farm, attending the district school in the winter months. At sixteen he entered a printing-office in Akron, learning the business and adding to his education; at twenty-one he went to Davenport, Iowa, where he was employed for three years in the book store which was owned by his future partner, A. P. Luse, and afterward was a department of the business of which the printing firm of Egbert, Fidlar & Chambers is the successor. In 1860 John Marder went to Chicago, and became bookkeeper for the Chicago Type Foundry, which was then a branch of Charles T. White & Co.'s New York Type Foundry, now A. D. Farmer & Son Typefounding Company. Two years later this business was acquired by D. Scofield & Co., Mr. Marder being one of the partners. From that time to the present John Marder has been one of the most notable of American typefounders. At the present time he is the manager of the Chicago branch of the American Type Founders Company, to whom he sold his business in 1892, retaining a large interest. At the age of seventy-one he displays a vigor which might put much younger men on their mettle, the evidence of a well-spent life. He has three sons: John W. Marder, principal owner of the Peerless Printing Press Company of Palmyra, New York; Walter S. Marder, manager of the Jersey City manufacturing department of the American Type Founders Company, and Clarence C. Marder, manager of the manufacturing department of the Chicago branch of the same company. The Chicago Type Foundry was the first in Chicago. The first type cast in Chicago was a dress for the *Journal* of Springfield, Illinois, in 1855. Notwithstanding the serious loss resulting from the total loss of the foundry in the great fire of 1871, Mr. Marder extended credits to the burned-out printers to an amount exceeding $300,000 to replenish their offices, on the strength of former satisfactory connections, not one in ten having any basis for credit so far as money went after the fire; and it is to the credit of the printing fraternity that the loss on this credit was less than two per cent.

The point system of Didot and Marder related only to type-bodies. In 1883 Linn Boyd Benton, senior partner in the Northwestern Type Foundry, of Milwaukee, was granted a patent for type that was "point system both ways." This is the so-called "self-spacing" type, the first type made systematically to units of width (or set, as the typefounder calls it), accurate both widthwise and bodywise. Figures, points, and a few other characters and spaces and quads excepted, the widths of type were, up to that time, determined by the eye of the fitter solely with a view to securing proper distance between the characters. Mr. Benton is the originator of unit-width type, and the history of his invention and what grew out of it is one of the most interesting in the annals of typography. Mr. Benton started to invent an automatic justifying typesetting machine. For this machine he devised a system of casting body-types on eight different widths, instead of the more than one hundred widths found in an ordinary body-type font. When testing the first font of body-type made on this system the compositor discovered that there was a marked gain in the speed of hand composition. It is an authenticated fact that this gain was in many cases as much as twenty-five per cent on straight matter and much greater on tabular work. This discovery induced the inventor to suspend work on his typesetting machine, for the purpose of putting "self-spacing" type on the market. The term "self-spacing" is, of course, a misnomer; it originated in a very suggestive remark made by the compositor who was testing the first font that "the d — d thing spaced itself." To put this unit-width type on the market involved cutting thousands of steel punches, and a dearth of steel punch-cutters threatened to make this the task of years. In this dilemma Mr. Benton invented the wonderful or rather wonder-working engraving or punch-cutting machine which bears his name.

Metal-engraving machines had been made and used before 1885 in Germany, and William Schraubstadter made and used one in this country in 1881, but these all lacked precision and required to be supplanted by hand work. So far as perfectness is possible in a machine the Benton punch-cutter is perfect, completing the whole operation unaided and with greater delicacy, exactness and finish than is possible with human hands; and it has no rival. It has engraved the autograph

"Benton" lengthwise in a width of two points, the detail sharply visible under a microscope. Its range is limited only by the requirements of the typemaker. Quite unexpectedly the success of one of the most revolutionary and beneficial inventions in typography — the Mergenthaler Linotype machine — depended upon this punch-cutting machine. The principle of the Linotype machine had been perfected after tremendous effort by Otto Mergenthaler; the machine was in use; the capitalists behind the invention were promised big dividends; but a final and exasperating obstacle presented itself. With each machine hundreds of matrices are required. Every one of my readers has seen a Linotype matrix; on one edge of a thin piece of brass the matrix is made by driving into the brass a steel punch on which the character is engraved. For every character used on a Linotype machine a steel punch was required to be made with greater exactness as to the position of the character on the punch than a typefounder demanded. Men who could cut steel punches were scarce, their work slow. Punches soon wore out; they might last one hour or a year, as breakages were frequent. The Linotype company was paying as high as $8 per letter-punch. If, under the conditions then existing, it would have taken Benton five or six years to produce the punches for a few series of self-spacing type, what time would be required to make punches for Linotype matrices? A typefounder, after using a steel punch to make a matrix may not use it for years, while in the interval he is casting hundreds of pounds of letters from the matrix, but each Linotype machine is provided with sets of matrices, each driven by a steel punch which may be used five thousand times where a typefounder would use it once. The Linotype company was blocked. It would take years to train efficient cutters; their work would be slow and expensive; and, worse than all else, it is practically impossible to duplicate a steel punch accurately by hand, so that, as the matrices break, grave variations would occur, and the symmetry of the design be eventually lost. While Benton and his machine were still unknown to the managers of the Linotype company, his partner, R. V. Waldo, went to New York for the purpose of selling self-spacing type to the larger newspapers. Among others he visited the *Tribune*, the only office in which the Linotype was then in use, and that because Whitelaw Reid, its owner, was financially interested in the new machine. In those days there was little faith in the Linotype, especially among typefounders, and doubtless Mr. Waldo was astounded to find that the *Tribune* had no use for his type; nevertheless he persisted in unloading his story, and part of it related to the advantages it possesses for stereotyping from because it is made from punches cut on a machine! Splendid news, which straightway found its way to Messrs. Reid and Dodge, who more than its owners knew the value of such a machine. Philip Dodge was very soon in Milwaukee. Ultimately a very good bargain for the Linotype company was made, and they became the purchasers of a machine which vanquished their last great obstacle. Had Benton known of their dilemma he could have secured a comfortable fortune on the spot — instead of which he sold one machine at a fair profit. Many more machines were afterward required, not only by the Linotype company, but also by the Lanston Monotype and the Monoline manufacturers, in both America and Europe.

Thus an invention designed to aid the typefounder became the greatest ally of a machine which at that time was expected to destroy the typefounding industry. Gloomy, indeed, at one period, not so long ago, was the outlook of the typefounder; the Linotype appeared to be a monster of evil omen to the compositor and the typemaker. How mistaken we all were. The Linotype has expanded the printing trades in every direction. It has increased the work and the wages of compositors. By enabling publishers to print enlarged newspapers and journals, it has increased the demand for presses, paper, ink, men, and of type made by the typefounder. To the whole printing fraternity the invention of Otto Mergenthaler has proved a beneficence, and Linn Boyd Benton made that invention practicable. The most effective detail on the Linotype is the spacing device. Quite independently of Mergenthaler, and before him, Merritt Gally,* better known as the inventor of the Universal printing-press, invented a machine for assembling matrices and automatically spacing them by wedges, and casting lines from the matrices. His patents for this invention are dated July 16 and 23, 1872, and

* Note.— While Merritt Gally's name is before us it is interesting to note that he is the original inventor of the self-playing instruments, now so popular, known as the Pianola and Æolian organ. The first automatic musical instruments in America, other than the ordinary street organs, was a crude reed instrument operated by a wide belt of paper having slots therein corresponding to the wind openings to the reeds, through which the air of the bellows passed, producing the tones. Mr. Gally's inventions, dating from 1876, consist of a rolling and re-rolling apparatus and a set of pneumatic appliances acted upon by a succession of small, graded perforations in a long narrow sheet of paper, which passes over a tubed "tracker-range." The perforations in the paper control the pressure of air in a peculiarly sensitive pneumatic apparatus, embodying an entirely new philosophical principle, which enables the instrument not only to produce the music notes but to automatically render every gradation of tone as perfectly as an artist. His experiments resulted in the production of the Orchestrion and the Gally Automatic Piano, and his patents were later purchased by the Æolian Company. His devices are now used in the Pianola, the Æriol, the Angelus, the Apollo, the Chase & Baker, the Harmonist, the Simplex and Peerless piano players. The orchestrions of Welte & Sons, Freiburg, Germany, and of New York, the most celebrated constructors in the world, are now built on the Gally pneumatic system, under licenses issued by Mr. Gally. Among the notable printers who have benefited the world by their inventions Merritt Gally stands in the front rank.

were sold to the parties interested in the Linotype in 1884. I have been told on excellent authority that Mergenthaler's early idea was to make a line-casting machine to be sold for about $200, to be used by reporters, and in law offices, etc., much as we use typewriting machines to-day, delivering the lines to the printer instead of copy.

But to return to unit-width type. Benton established an arbitrary unit for each character in a font: thus lower-case "a" was always four units, and capital "A" five units. His unit is variable, but always a subdivision of a twelve-point em, for a condensed face the units in a twelve-point em are increased, and for a round face decreased; thus he made eight-point faces of nine, ten and eleven units to the twelve-point em, giving three widths of face without departing from the system of units. There are eight widths in each modern roman series and nine widths in the old-style roman series in every body-type font, which, including the italics and the spaces and quads, contain 232 characters or separate casts. The italic characters are put on the same widths as the corresponding roman characters. In order to get this equality of widths Mr. Benton abandoned the conventional italic in favor of a sloped roman face, which gives greater emphasis (the object of an italic), while losing nothing in beauty. I believe that in the other unit-width systems to be described below, it has been found practically impossible to put the roman and italic characters on equal widths. Benton's purpose was to aid the publishers of papers to reduce the cost of body-type composition by making justification simple and easy. He accomplished his purpose completely, but in use in general printing-offices where more than one series of body-type of a size are used certain drawbacks developed. Had the Linotype not entered the field of newspaper composition, we would have seen self-spacing type in general use, because of its undoubted time-saving quality. It is the fewness of widths in a font which makes it possible to justify and correct self-spacing type more rapidly than any other. It is excelled in this respect only by typewriter type which has one width for all characters and spaces. As you increase the number of widths you increase the number of manipulations in justifying, and therefore increase the time required to justify. It is easy for the compositor to memorize eight or nine invariable unit widths, and this aided the speed. The chief drawback to the general adoption of self-spacing type, outside of newspaper offices, is the differences in widths of the spaces and quads, when two or more series of one size of body-type are used in one plant. In practice it is impossible to keep the spaces separate, and when they are mixed the justifying economies are lost. In most of the existing series of modern roman self-spacing a distortion of certain characters is observable, due to making the design conform to the width of the body. This is most noticeable in the round character "e" which is three-unit, and the "o" which is four unit, thus giving the "o" an unfortunate prominence. In the italic and old style series these distortions disappear, and they are indeed beautiful. In the later modern roman series the cutting shows marked improvement, and had body-type not been practically banished from newspaper offices I believe that designs would have been produced and the arrangement of widths modified to overcome these defects. Self-spacing type was the commencement and a long step forward in a reform which is of great advantage to the printers.

The next development of the unit-width idea was Barnhart's point set, which was applied to two series of body-type. For some sizes the unit was one point; for others it was one-half a point. This effort, however, was not carried any further. In 1894 the Inland Type Foundry commenced business with all its type — body and job — cast to a system of units which is so satisfactory that it has since been adopted by all progressive American typefoundries and also by the leading British typefoundries. The unit is one-eighth of one point, which is used on very small and condensed faces, while as the bodies and expansion increase they are put on widths that are multiples of quarter-point, half-point, or one point. The number of widths used on body fonts varies from thirteen to twenty. This system, by its compromise between the speed advantage of a lesser number of widths and the requirements of the designer, and its use of justifiers interchangeable and applicable to all fonts, overcomes all the drawbacks of Benton's system. William Schraubstadter is entitled to the credit of perfecting this extension of the unit-width system.

Linn Boyd Benton, born May 13, 1844, in Little Falls, New York, was taken to La Crosse, Wisconsin, at an early age. His father, a lawyer by profession, was register of lands at La Crosse, previous to which he was one of the editors and founders of the *News* of Milwaukee, the leading Democratic organ. Young Benton learned the printing trade in La Crosse. He then entered the typefoundry of J. A. Noonan, in Milwaukee, as bookkeeper, advancing to the position of buyer for Noonan's wholesale paper warehouse. In 1873 Benton & Cramer purchased Noonan's typefoundry. Here Benton's great mechanical talent found a fertile field, and he advanced in all branches of typemaking until his inventions made him one of the most conspicuous personalities in that

art. In 1892, his foundry having been sold to the American Type Founders Company, he became a director of the latter concern, and its manager in New York. In 1895 he was made manager of its general manufacturing department, and commenced a long series of improvements in punch-cutting and matrix-making and fitting which have reduced these difficult processes to an exact science. His punch-cutter, originally designed for relief engraving, has been perfected to engrave in intaglio, cutting the matrix in the copper without any intervening processes, and capable of infinitesimal gradations in all directions. Mr. Benton is reserved and modest in disposition, and much loved by those he admits to an intimacy. His character is as high as his achievements have been great and helpful to the printing world. In his thought and the expression of his thought he is as accurate and precise as his own machines. He has one son, Morris, who is engaged in the same work as his father, and has already distinguished himself in it.

When in 1894 the Inland Type Foundry commenced business its product represented the highest degree of mechanical perfection attained to that time. Its type was on point bodies, unit-widths, and on a standard line. I have already given credit to William Schraubstadter for extending and perfecting the unit-width system, in which he divides honors with L. B. Benton, but to him alone belongs the credit of devising and introducing the lining system. Its merits are sufficiently proved by its adoption by all the American and leading British typefoundries. The printer who uses type conforming to these three reforms is to be envied — he works with type which is mechanically perfect.

William A. Schraubstadter, son of Carl Schraubstadter of the Central Type Foundry of St. Louis, was born in Brookline, Massachusetts, October 21, 1864. In 1875 he was taken to St. Louis. In 1881, after leaving school and traveling in Europe, he entered his father's foundry as an apprentice. In 1885 he was foreman of the machine, mold and casting departments, and became superintendent a few years later. Soon after the Central Type Foundry was sold to the American Type Founders Company in 1892, he resigned as Superintendent, and in January, 1894, started the Inland Type Foundry with his brothers, Carl and Oswald. It immediately took first-class rank, due to the mechanical perfection of its product.

In my December Discursion I said that "mechanically the world owes more to Western typefounders than to Eastern." The three great reforms were made in the West, which claims a further distinction on account of the success of Henry Barth in perfecting an automatic type-casting machine which delivers the type in lines ready for examination and paging. Four sizes are made, having a range from 5-point to 144-point bodies. This machine, first introduced in 1888, still remains foremost. It is used by the American Type Founders Company, but its leading features are to be found in the machines made by other concerns.

Henry Barth was born in Leipsic, Germany, November 27, 1823, and is now eighty-three years of age. His father was a wholesale grocer. Barth worked for a short time for the well-known firm of Schelter & Giesecke, typefounders of Leipsic, as a machinist. After that he was for a few years in the German navy. He arrived in Cincinnati in 1849, and after a few trips as engineer of an Ohio river steamboat he was employed by the Cincinnati Type Foundry, then the leading foundry west of Philadelphia. It manufactured hand presses and job presses, and in 1855 Mr. Barth constructed the first cylinder press made in the West. In 1861 he became president of the Cincinnati Type Foundry. In 1870 he introduced the double casting machine, famous in its day, having two molds, etc., on one base, and casting two types at one operation. He was the first to make a lead-shaving machine and to sell shaved leads. His machine was used by many typefounders until superseded by a later invention. Many of us remember the old cast leads, untrimmed and inaccurate. Barth abolished them. Nowadays leads and slugs are made in a machine which ejects the

NOTE.— Since the seventh discursion was written, the author has come across a table showing the actual variations in the old type-bodies, the measurements for which were taken by the author in 1885, just before the general adoption of the point system, from types furnished by the various typefoundries for the purpose. This table most effectively shows the younger printers under what evil conditions the former generation of printers did their work. Special attention is directed to the variations in height-to-paper, the consequences of which to the pressroom may better be imagined than described. Let us not forget that we owe the abolition of these evils to the initiative of the venerable John Marder, now in active business in Chicago.

| FOUNDRY. | Height. | Diamond. | Pearl. | Agate. | Nonpareil. | Minion. | Brevier. | Bourgeois. | Long Primer. | Small Pica. | Pica. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Boston Type Foundry | .9200 | ..... | .0700 | .0760 | .0833⅓ | .0955 | .1100 | .1166 | .1345 | .1520 | .1670 |
| Cincinnati Type Foundry | .9170 | .0625 | .0694½ | .0764 | .0833⅓ | .0972 | .1911 | .1250 | .1389 | .1528 | .1666⅔ |
| Marder, Luse & Co | .9180 | .0622¼ | .0691⅜ | .0760⅝ | .0830 | .0968¼ | .1106⅜ | .1245 | .1383¼ | .1521⅜ | .1660 |
| Johnson Type Foundry | .9180 | ..... | ..... | ..... | .0830 | ..... | ..... | ..... | ..... | ..... | .1660 |
| Farmer, Little & Co | .9180 | ..... | .0667 | ..... | .0830 | ..... | ..... | ..... | .1335 | ..... | .1660 |
| James Connor's Sons | .9180 | ..... | .0665 | ..... | .0840 | ..... | .1062 | ..... | .1330 | ..... | .1680 |
| Geo. Bruce's Son & Co | .9190 | .0595 | .0668 | .0750 | .0841 | .0944 | .1060 | .1190 | .1336 | .1500 | .1683 |
| Benton, Waldo & Co | .9200 | ..... | .0665 | .0725 | .0835 | .1010 | .1070 | .1170 | .1330 | .1450 | .1670 |
| Barnhart Bros. & Spindler | .9200 | ..... | .0664 | .0706 | .0838 | .0949 | .1065 | .1170 | .1330 | .1412 | .1679 |
| Phelps, Dalton & Co | .9200 | ..... | .0667 | ..... | .0824 | ..... | .1060 | ..... | .1332 | ..... | .1670 |

leads in endless ribbons, which, as they cool, pass through shaving knives to give them accurate body, after which they are chopped off into the lengths desired. Mr. Barth's good work is to be seen in many special machines for printing and finishing playing cards, and perhaps this is one of the reasons why Cincinnati is the chief world-center of the playing-card industry. During the civil war he devised apparatus for casting bullets, and he made that famous little army press which accompanied the headquarter staffs of many generals, and on which the first issues of many a prosperous Western paper of this day were printed. The last time I was in Cincinnati he had just completed a machine to print the United States flag by the million on paper and calico. Mr. Barth is a great machinist. He is a director of the American Type Founders Company and manager of its important Cincinnati manufacturing department. His son, Henry O. Barth, is his able assistant.

I said something about the decadence of the sons of our earlier typefounders. This does not apply to the Western typefounders. The sons of Marder, Benton, Barth, St. John and Carl Schraubstadter are worthy of their illustrious sires.

*(To be continued.)*

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Written for THE INLAND PRINTER.

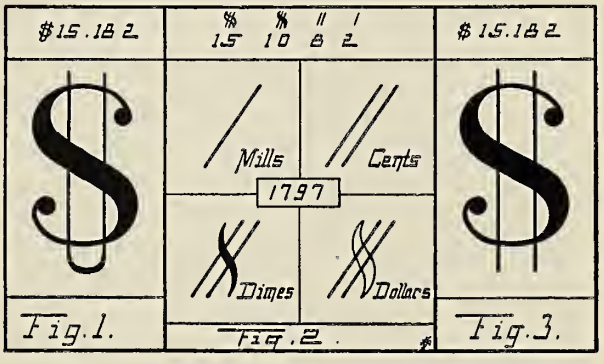
## OUR DECIMAL SYSTEM AND THE ORIGIN OF THE DOLLAR MARK.

BY S. N. A.

WHAT seems to be a most plausible explanation of the origin of our conventional symbol for the dollar has recently been advanced by E. L. Wilson in the *Business Man's Magazine.*

Mr. Wilson points out several erroneous conceptions of the *raison d'etre* of the symbol, as we know it with a letter S across one or two vertical bars. Among them is the error of supposing it to be an outgrowth of the superposition of the two initial letters of the United States, U. and S. It must be admitted that the harmony of such a combination to the existing form of the symbol is most striking indeed, as Fig. 1 of the diagrams will show. Another fallacious explanation, according to Mr. Wilson, is the supposition that it was the marking of the figure 8 over the vertical line to indicate that the unit or *one* piece was composed of 8 reals; such a unit was known as the "Spanish dollar" or *peso.* According to the Century Dictionary, it was also called the "pillar dollar" from the figure of the Pillars of Hercules that were stamped on its face.

Mr. Wilson presents his conclusions in a very clever manner and, as will be seen from Fig. 2, the evolution is most interesting. The signs used in a Federal Arithmetic of 1797 to represent mills, cents, dimes and dollars are shown in the diagram beside the conventional symbol of the present (Fig. 3). The mills were represented by a single diagonal vertical stroke leaning to the right, similar to the English usage in recording shillings and pence, as 3/2, meaning three shillings and two pence. For cents, two such strokes were prefixed to the number, or headed the column to which they belonged; for dimes, two similar strokes, with a curved stroke resembling a heavy-faced old-style letter "s" placed across them, but




inclining toward the left, were used; and the dollars were represented by two similar oblique lines and two lighter faced curved lines placed parallel and across the obliques, as shown in Fig. 2. Mr. Wilson states that the author of the arithmetic, after pointing out the advantages of the decimal system of money notation, prophesied that the time would come when the very obvious advantages of a decimal system would be adapted to weights and measures.

We read that "a prophet is not without honor save in his own country," and verify the scriptural saying by referring to the establishing of the *monetary* system on a decimal basis on July 7, 1787, ten years before the publication of the "Federal Arithmetic." Now, as to the author's prophesy and the honor question. The Metric System was adopted in France, applicable to all weights and measures, in 1799, two years after the prophesy, and as referred to by the Century Dictionary, "It is in use in most other civilized countries, except the English-speaking countries, and is now almost universally adopted for scientific measurements. Its use is permitted in Great Britain, and was legalized in the United States in 1866." So then, sixty-nine years after the prophesy and sixty-seven years after its adoption in France, its use was passively permitted; and it is only within the last year that definite steps have been taken looking toward its final adoption into the commercial life of the country.

Written for THE INLAND PRINTER.

## BENJAMIN FRANKLIN, PHILOSOPHER AND PRINTER.

BY FOSTER GILROY.



IN these latter days we like to talk knowingly of our versatility, well-rounded activities and strenuous endeavors, but it is an open question whether, relatively, we collectively accomplish more than did our great American investigator, printer, physicist and scientist, Benjamin Franklin, under adverse circumstances. His perceptive faculties were not limited in their scope to an existent environment or circumscribed by the horizon of his immediate domicile. He was alert and quick to take advantage of fortuitous or disadvantageous circumstances with equal discernment, so that there was developed in him a personality which made for sturdiness of character, and a perseverance which dominated the most unpromising problems and made their solution stepping-stones for the accomplishment of greater things.

It is not generally known that Benjamin Franklin was the founder of the oldest scientific society in America, and that his proposal to found such a society actually preceded the formation of the celebrated Society of Arts of London. In his autobiography he refers to his scientific proposal in the following language: "I had, on the whole, abundant reason to be satisfied with my being established in Pennsylvania. There were, however, some things that I regretted, there being no provision for defense, nor for the complete education of youth; no militia, nor any college. I, therefore, in 1743, drew up a proposal for establishing an academy; and at the same time, thinking the Reverend Richard Peters, who was out of employ, a fit person to superintend such an institution, I communicated the project to him, but he, having more profitable views in the service of the proprietors, which succeeded, declined the undertaking; and, not knowing another at that time suitable for such a trust, I let the scheme lie a while dormant. I succeeded better the next year, 1774, in proposing and establishing a Philosophical Society. The paper I wrote for that purpose will be found among my writings, if not lost with many others."

Out of this proposal grew the present American Philosophical Society of Philadelphia, which numbers among its members the foremost scientists of the world, but which claims 1743 as the year of its birth.






FRANKLIN BICENTENARY AT PHILADELPHIA.

The gold medal presented by Congress to the Republic of France. Secretary of State Elihu Root made the presentation speech on behalf of President Roosevelt, and the medal was received by the French Ambassador, M. Jusserand.

The paper that Franklin thought might have been lost has been preserved in the archives of the Society of Arts, London, and it is of great interest to note the fact that Benjamin Franklin was a corresponding member of this society, being elected in 1755, two years after it was founded.

The *Society of Arts Journal* of April 27, 1906, apropos of the two hundredth anniversary of Benjamin Franklin's birth, in 1706, and the public commemoration exercises held in Philadelphia, says that in the "List of Members," published in 1756, he is described as "Benjamin Franklin, Esq., Philadelphia, F. R. S." This election appears to have given the great man much pleasure, and he sent a letter on November 27, 1755, in acknowledgment of the honor:

Philada Nov. 27, 1755.

I have just received your very obliging Favour of the 13th September last; and as this Ship sails immediately have little more time than to thank



WREATH SENT BY PRESIDENT ROOSEVELT.

you cordially for eommunicating to me the Papers relating to your most laudable undertaking, and to assure you that I should esteem the being admitted into such a Society as a corresponding Member a very great Honour, which I should be glad I could in the least deserve, by promoting in any Degree so useful an Institution. But tho' you do not require your Correspondents to bear any Part of your Expence, you will I hope permit me to throw my Mite into your Fund, and accept of 20 guineas I purpose to send you shortly to be apply'd in Premiums for some Improvement in Britain, as a grateful, tho' small, Return for your most kind and generous Intentions of Encouraging Improvements in America. I flatter myself from that part of your Plan, that those jealousies of her Colonies, which were formerly entertained by the Mother Country, begin to subside. I once wrote a little Paper tending to show that such Jealousies with Regard to Manufactures were ill-founded. It was lately printed in Boston at the End of a Pamphlet which I take the liberty to send you. Never be discouraged by any Apprehension that Arts are come to such Perfection in England as to be incapable of farther Improvement. As yet, the quantity of Human Knowledge bears no Proportion to the Quantity of Human Ignorance. The Improvements made within these 2000 years, eonsiderable as they are, would have been much more so if the Ancients had possessed one or two. Arts now in common Use I mean those of Copper Plate = and Letter = Printing. Whatever is now exactly delineated and described by those, can scarcely (from the Multitude of Copies) be lost to Posterity. And the knowledge of small Matters being preserv'd gives the Hint, and is sometimes the Occasion of Great Discoveries, perhaps Ages after.

The French War, which came on in 1744, took off our Thoughts from the Prosecution of my Proposal for Promoting useful Knowledge in America; and I have ever since the Peace been so engag'd in other Schemes of various kinds and in publick affairs, as not to find Leisure to revive that useful and very practical Project. But if I live to see our present Disturbances over in this Part of the World, I shall apply myself to it with fresh Spirit, as besides the good that may be done, I hope to make myself thereby a more valuable Correspondent.

You will greatly oblige me by the Communication of the Inventions and Improvements you mention. And as it is a Maxim in Commerce, That there is no Trade without Returns, I shall be always endeavouring to ballance Aceounts with you, tho' probably never able to aceomplish it.

I am, Sir
Your most obedient
humble servant, B. FRANKLIN.

William Shipley, Esquire.

Phila June 15, 1756.

SIR,

The above is a Copy of my Letter sent you last year, to which having received no answer, I imagine it by some means miscarried. I shall write to my Friend and Correspondent Mr. Collinson to pay the 20 guineas therein mentioned to your Treasurer Mr. Goodchild.

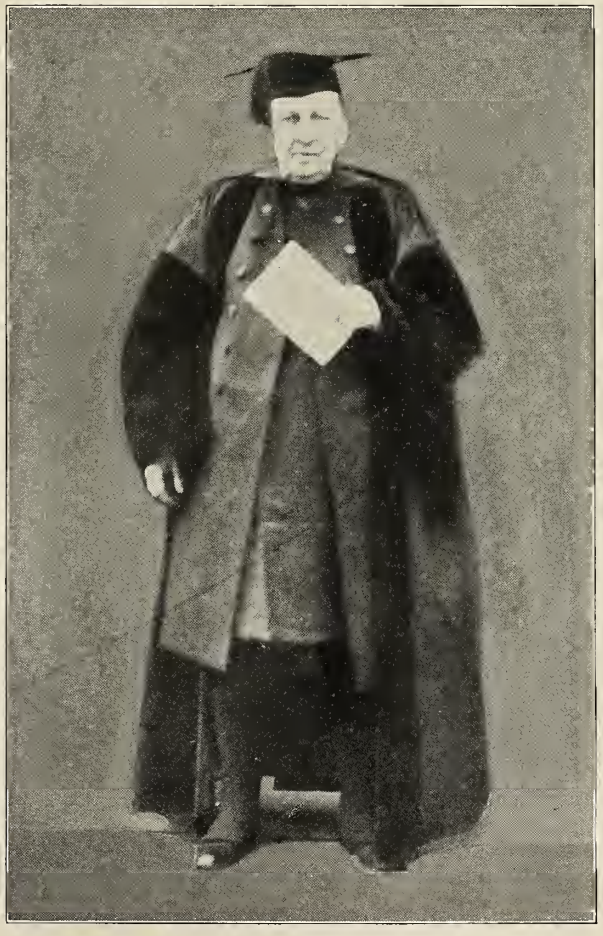
I am Sir
Your most hume Servt
B. FRANKLIN.

My Respectful Compliments
to the Members of your Society.

The original letter does not appear to have been received, but the renewed communication was read at a meeting held on August 18, 1756, and it was "Order'd that a letter be sent to Mr. Franklin to return him thanks for his letter and generous offer." Further, "That Mr. Franklin's letter be preserved in the Guard Book," where it is now to be found. In the following year Franklin was in England and present at the Society's meeting on September 7, 1757, when he "read an extract of a letter to him from Mr. John Hughes, merchant of Philadelphia, as follows: "Therewith put in your hands thirty-two dollars which I desire you'l present to the Society you mentioned to me some time ago, and be pleased to let them know I commit it to their direction to be laid out either for the good of Great Britain or America as they think proper"; which Donation was paid in by Mr. Franklin. "Order'd that the thanks of the Society be returned to Mr. Hughes for the above donation and also to Mr. Franklin for the trouble he had taken in this matter."

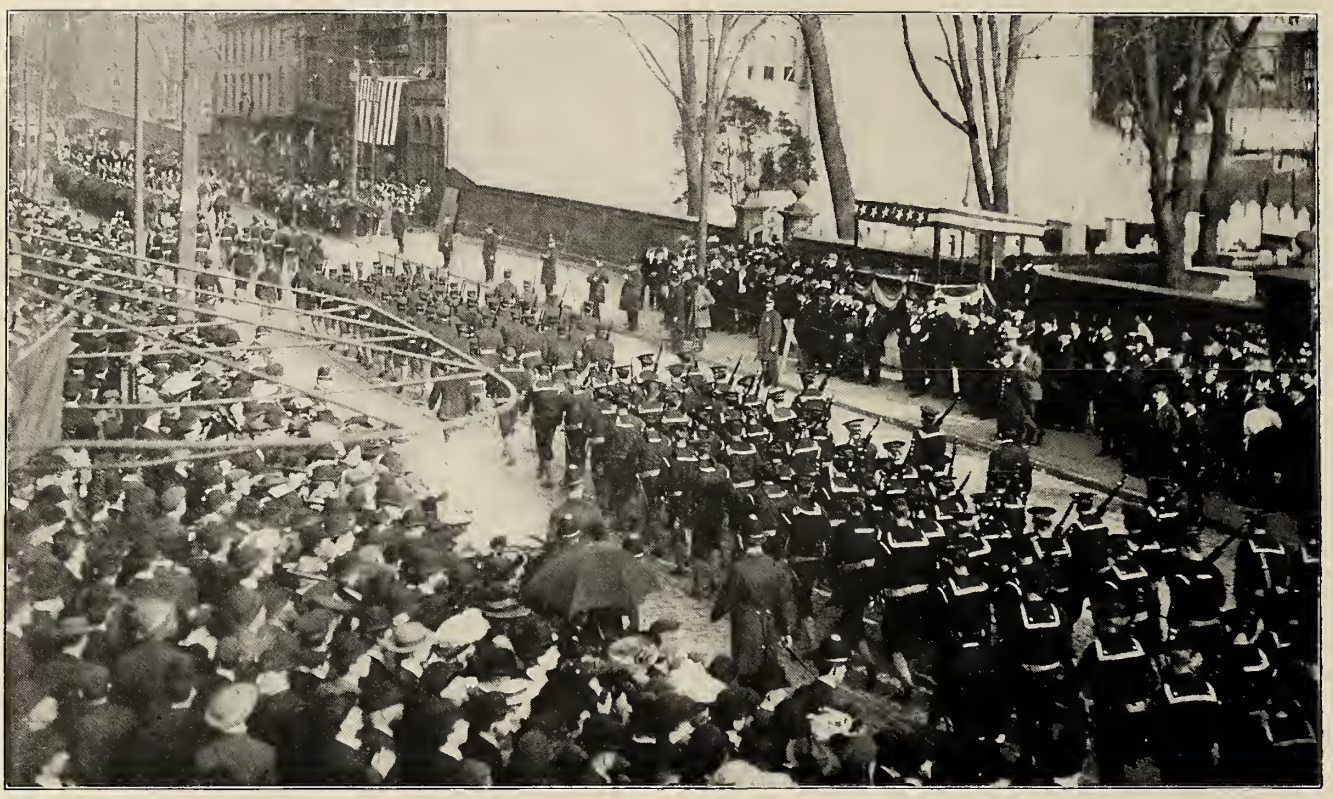
Franklin continued in constant communication with the Society, and in 1761 he was appointed Chairman of the Committee of British Colonies and Trade, being present at the meeting on December 9, when this was brought forward, and in the minutes we read that "Dr. Franklin being present was pleased to signify his acceptance of the office."

Franklin was in London from 1724 to 1726 as a struggling compositor in a famous printing house. When he returned in 1757 he was not "a poor printer's boy," but, as Mr. John Bigelow, his biographer, says, "a messenger to the most powerful sovereign in the world from the corporate body of some of his most loyal subjects." He was settled for some years in Craven street, not far from the Society's meeting-place.



BISHOP DOAN,

Of Albany, upon whom the University of Pennsylvania conferred an honorary degree in connection with the Franklin celebration.



Detachment of marines and sailors from the U. S. S. Pennsylvania, sent by the Government to participate in the Franklin celebration, marching past the graveyard. At the extreme left of the picture is seen the First Troop Philadelphia City Cavalry leading the parade.



Showing the arrival of the procession escorting delegates at Old Christ Churchyard, at Fifth and Arch streets, in the heart of the business section. The City Troop is just turning the corner. The grating where the policeman stands, at the left of the picture, is where Franklin is buried, and through this the crowds caught a glimpse of the ceremony.



REV. WM. P. PATERSON,
University of Edinburgh, Professor Theology (left).

PROFESSOR BENNETT,
Technical College, Glasgow (right).

On October 29, 1766, he wrote from Craven street to Dr. Templeman, the Secretary of the Society, the following letter: "I received with the enclos'd Letter an improv'd Compass for the Surveying of the Land sent me by Mr. Aaron Miller of New Jersey, with a request that I would lay it before the Society of Arts, which I will do whenever called upon for that purpose."

In consideration of the fact that the commemoration meeting just held in Philadelphia has been arranged by the American Philosophical Society, which was founded in 1743, it is interesting to note that in the Society's archives there is preserved in manuscript "A Proposal for Promoting Useful Knowledge among the British Plantations in America," dated Philadelphia, May 14, 1743. The last paragraph of the paper reads as follows: "Benjamin Franklin, the writer of this proposal, offers himself to serve the Society as their Secretary till they shall be provided with one more capable."

It will be seen that this paper is dated before the formation of the Society of Arts. It was, however, read at a meeting on June 18, 1755, and is referred to on the minutes. "A plan, drawn up by Mr. Benjamin Franklyn, of Pennsylvania, was read and judged to be an excellent design, if it can be put in practice, for the Improvement and Communication of Science amongst the British Colonies in America, and for carrying on literary correspondence in Europe, but this not being sent to the Society by Mr. Franklyn, nor coming within ye plan of this Society, no other notice could be taken of it than to order it be preserved."



PROFESSOR RUTHERFORD (LEFT) AND PROFESSOR BRANDL (RIGHT),
Representing German universities.

When the movement now on foot to erect a magnificent mausoleum to the memory of Benjamin Franklin shall have taken concrete form, and when the massive pile of stone shall have raised its head above the ground, there could not be graven upon it a more fitting inscription than

BENJAMIN FRANKLIN, MASTER PRINTER.

"Franklin, statesman, philosopher, philanthropist, scientist, but, more than all of these, Franklin, printer." Such was the sentiment voiced by a speaker at the Franklin bi-centenary, held for a week in Philadelphia last year. Perhaps in all the biographies that have been written of the greatest American of his time, there is not a single sentence that so aptly sums up his lifework as this. His services in behalf of science,



SIR GEORGE HOWARD DARWIN, F.R.S., son of the famous evolutionist, and MRS. DARWIN.

his diplomacy at the court of France, his benevolence, wide in its scope, are great in themselves, but out of his lifework there stands that great figure of Franklin, the printer. In it we see that typification of the man of whom Emerson wrote — "blessed in that he has found his work."

Thousands of men in Philadelphia love and revere the memory of Benjamin Franklin: it is they who are to-day talking of the great mausoleum that is to contain his remains. Few, comparatively, knew where he was buried until the pomp and ceremony of the bi-centenary awakened in the Quaker City an unusual interest in the great printer's life in that city. Until a few years ago, his grave was lost to sight in a corner of Christ Church burying-ground, hidden by a high brick wall. Then a section of the wall was removed and iron bars substituted. Hurrying



DELEGATES ENTERING CHURCHYARD.

business men — for the graveyard is in the center of a bustling wholesale district — saw the white slab, plainly marked:

BENJAMIN
AND
DEBORAH
FRANKLIN,
1790.

In April of 1906, beginning the seventeenth and lasting for a week, the plain grave of Benjamin Franklin was the center of one of the most unusual ceremonies in the history of an American municipality, a succession of observances in honor



COMMANDER WINSLOW,
The personal representative of the President, placing the Roosevelt wreath on Franklin's grave.

of the great printer that cost the city of Philadelphia more than $20,000, voted by the city councils, properly to observe the bi-centenary.

A myriad of red, white and blue lights was draped about the massive Philadelphia City Hall, and from each of the four main entrances to that building was hung a gigantic kite, with a key hanging from the guy ropes, emblematic of one of Franklin's greatest services to science. By night the kite and key blazed forth in incandescent lights.

Out of these ceremonies grew the desire to honor the memory of Franklin in some more substantial manner, and among members of the American Philosophical Society, which he founded two hundred years ago, and which stands to-day in the front rank of bodies of its kind, the mausoleum idea was freely discussed; and it is thought



CHARLES CUSTIS HARRISON,
Provost of the University of Pennsylvania, which Franklin founded, placing the wreath sent by the college on the grave.

active steps will soon be adopted to raise funds for the final resting-place of Franklin's remains.

A king, a secretary of state, and one of the wealthiest men in the world were selected by the University of Pennsylvania as candidates for degrees in the ceremonies which that institution held as part of the bi-centenary. Franklin virtually founded the University of Pennsylvania, when, as editor of the *Pennsylvania Gazette*, he printed his "plan for the higher education of the youth of the colony," and the university paid high tribute to his memory. King Edward, of Great Britain, was one of those to receive a degree; the French nation, through Ambassador Jusserand,



PROFESSOR OF THE BERLIN UNIVERSITY OF SCIENCE
Placing the wreath of that institution. Other delegates in background. Commander Winslow at left.

presented a magnificent gold medal commemorative of the event; Secretary of State Elihu Root was honored with a degree, as also was Andrew Carnegie, who, in turn, as Lord Rector of St. Andrew's, conferred a degree upon the president of Radcliffe College, the nearest living descendant of Franklin.

During the week's celebration meetings of unusual interest were held in various halls of the city. Representatives of practically every scientific institution in the world were in attendance, and papers were presented at some of the gatherings that have since become classic in the realms of scientific literature.

At the simple grave itself the ceremonies were most impressive. From President Roosevelt a gigantic wreath was received and laid on the plain white marble slab. Then, in turn, representatives



GRAND MASTER KENDRICK

Addressing the delegation of the Grand Lodge, F. & A. M., from a temporary stand built outside the churchyard after the ceremony. The auditors are standing around Franklin's grave.

of American and foreign universities, of the Governor of Pennsylvania, of the Masonic fraternity and of the various bodies with which Franklin was identified, laid their wreaths on the grave and spoke brief eulogies of the man whose bi-centenary they were called together to mark.

Outside the graveyard the flower of the State militia, together with a detachment of federal marines, present at the request of the President, stood with bared heads as the tributes were being spoken. Philadelphia had probably never witnessed so unique a celebration, and it is small wonder that the project to erect in that city an adequate monument to Franklin's memory promises to meet with the heartiest coöperation of the citizens.

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### ENGLISH AS IT IS UNDERSTOOD.

A foreigner who was making strenuous efforts to learn the English language had a memorandum book in which he wrote all the new words he chanced to hear and their definitions as he understood them. He heard an actor say: "Odd's bodkins! But you wot not what I proclaimed." He translated it thus: "Uneven needles! But you something about electricity not what I am yelling."— *The Reflector.*

Written for THE INLAND PRINTER.

### THE QUEST FOR PAPER STOCK.

BY W. B. P.

An advance in the price of paper is invariably accompanied by explanations that while the demand is increasing, available raw material is decreasing. Some are so impressed by this obvious fact that they are ready to prophesy direful things if some substitute is not found for the useful article that is among the chiefest of our necessities. And when a far-sighted publisher, like Harmsworth — we use his trade name in preference to his title — purchases control of the pulp wood of a great island like Newfoundland, so that he may be free from worry as to his paper supply, there appears to be some excuse for curiosity as to what the future has in store. But there is no need for jeremiads on a possible decline of the graphic arts or even forebodings that their progress may be retarded by lack of paper. This is a virile age, and the old "tag" about necessity being the mother of invention is discredited only in that the genius of the day frequently anticipates our requirements, so that if a substitute were needed, it would be on the market before the paper men had a thought of closing up their mills.

Those gentlemen, however, have no notion of allowing an opening for a new material to compete with their product. Paper is good enough for them, and the world over they are experimenting in laboratories and fields and forests in the quest for substances which they may turn into paper. In this country all sorts of strange and familiar grasses and woods are being developed and added to the long list of paper producers. While the new world has been exploring with courageous enthusiasm, Egypt was looking backward, and claims that by reviving an industry that has been dead for over a thousand years, she has something to meet the needs of the twentieth century. The Egyptians are known to have produced a very fair paper from papyrus, but modern efforts to convert the grasses of the Nile into modern paper have failed, and it came to be generally conceded we could do nothing with the grass which proved so useful to the Egyptians. It appears, however, that after the seventh century of the Christian era, the papyrus-growing industry declined, and the grass with which latter-day papermakers wrestled possessed none of the desired qualities of papyrus. Mr. Smedley Norton, author and explorer, realizing this, obtained genuine papyrus seed in remote parts of the Holy Land, and began its cultivation in the Nile valley. Several hundred acres are now under cultivation, and the *Printers' Register* is of the opinion that success has crowned

Mr. Norton's efforts. Samples of the plant have been worked up, and Dr. Querin Weirtz, analyst of the papermakers' association of Great Britain, pronounces the pulp admirable for making paper.

Egypt is a long way from America, but the revival of this ancient industry on a large scale would relieve the pressure on our papermaking resources, which would tend to relieve the strain that has worried some persons. We should not, however, be content with such an indirect benefit from Mr. Norton's apparent success. The variety of soil and range of climate permit of our farmers growing many crops that until a few years ago were thought to be indigenous to the Orient. If we can produce rice, oranges, raisins, tea and like crops in abundance, why not papyrus?

A gentleman connected with the enterprise was interviewed by one of the London papers, and from his outline of how they do it, it seems to us there is here an opening for a new industry:

"The papyrus plant grows in water, and ranges from seven to ten feet high," the gentleman is reported to have said. "Three crops can be gathered in the year — say, January, April and October — and all that the plant needs is irrigation now and then. This will be easy, as the land where the papyrus is growing is under the level of the Nile. It has to be plowed only once in five years, and that very deeply, so that, with cheap labor, the cost of production will not be great.

"We shall have seven or eight hundred acres under cultivation at first, and shall be able to send over about one hundred thousand tons of raw material in the first twelve months, commencing next spring. To start with, we shall have it made into pulp in British factories, but later we shall have our own mill on the spot, so that the cost of freight will be considerably lessened when we export the material from Egypt in the form of pulp. Experiments have proved that the yield of papyrus pulp, after bleaching, is much larger than that of esparto pulp, and it is exceedingly strong. In the old days the natives used to make suits of clothes and boats out of the paper made from papyrus. We shall make paper for newspapers and books, and also for wall decoration."

If, as is claimed, this concern can make a better quality of paper at a cheaper price than any yet made, the venture is worthy the consideration of capitalists and of our Government. The Department of Agriculture is justly proud of its achievements as an experimenter, and does this not present a golden opportunity? The uses to which the ancients put papyrus proves that the possibilities are limitless. There is no need for dreaming. We commend the suggestion to the Hon. Oscar S. Straus and to the Hon. James Wilson, Secretary of the Department of Agriculture.

Written for THE INLAND PRINTER.

## NON-INFLAMMABLE CELLULOID.

BY N. S. A.



IT has been the effort of inventors for a number of years past to produce celluloid which is not explosive or inflammable — something that at most will only carbonize and not burst into flame or trickle in a flow like melting sealing-wax, setting fire to any inflammable substance that may come in the way. Numbers of solutions have been offered, but so far none have come into practical use. It is quite an important point for the printing crafts to find it possible to secure in the not-distant future a non-inflammable material, in sheet form, as a substitute for celluloid in its present rapidly inflammable condition. This material is much used in novelty printing. Beautiful and lasting effects are easily secured if the precaution is taken to use a material incorporated with the printing-ink that is to some extent a solvent of the celluloid; this will cause the ink to become a part of the substance on which the impression is made, thus preventing rubbing or flaking off. Celluloid sheets used for printing purposes are usually highly glazed and, being non-porous, the surface will not absorb the ink the same as papers do. Very curiously, when celluloid sheets are cemented with an acetone-cellulose cement to another material, as for instance a block of wood, the high inflammability of the celluloid when unattached is, to a large extent, neutralized, undoubtedly due to the fact that, as only one side of the sheet is exposed to the air, not sufficient oxygen can reach the material to form rapid combustion, and the celluloid only chars, without bursting into flame; but as soon as the air reaches *both* sides of a sheet, it is a fairly good explosive, and the resulting flame does not wait on the order of its coming or going, but suddenly forms a pyrotechnical display that bodes ill for the security of other inflammable materials in the immediate vicinity.

A British inventor has recently patented in Italy a material that has all the properties of celluloid, except that of inflammability. It is said to be formed by mixing with the base material — cellulose or pyroxylin — when in a liquid state, glue, gum arabic and colza oil, and subsequently freeing it from sediment by various processes, and thereafter treating the clarified mass in the usual manner.

It has been suggested that tungstate of lead, incorporated in the cellulose, would materially lower its inflammability. Whatever is used to bring about this desirable result must not detract from the general physical characteristics of the material as now recognized in the arts.



"DON'T BE AFRAID."

Plates made by
The Maas Colortype Co.
Chicago, Ill.

The Inland Printer

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQuilkin, Editor.

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SUBSCRIPTION RATES.

**One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.**

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

Important. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Bebbs, 170 Edmund street, Birmingham, England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 8 rue Joseph Stevens, Bruxelles, Belgium.



## EDITORIAL NOTES.

IT is not always the man who rushes around the room making the greatest clatter who does the most work.

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The Inland Printer is now on sale on all elevated and subway news-stands in New York.

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In the instruction of apprentices the building of character is of as great, if not greater, importance than craftsmanship.

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When one gazes on cheap ink, on poor stock, from type antiquated as to face and old as to metal, he must be convinced that injudicious parsimony is the cause of many failures among printers.

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By overwhelmingly negativing the proposal to increase the officers' salaries, the members of the International Typographical Union probably convinced the aforesaid officials that they were right when they declared strikes unprofitable ventures.

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The inmates of an Austrian lunatic asylum are publishing a paper "written by the mad for the mad," which would not be such an inappropriate motto for the journals of defeated candidates on the day after the votes are counted. But perhaps only the insane are really candid.

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Mr. J. Pierpont Morgan has been buying original Caxtons and Schoeffers for sums that would have appeared fabulous to those worthies. It would delight thousands upon thousands of followers of the art to feast their eyes on these treasures, and we trust Mr. Morgan may consent to some plan whereby this natural and elevating desire may be gratified.

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The new London publishers' association has selected as active secretary one of the assistant secretaries of the union. This may be taken as an earnest of a desire for peace, or as an indication that the publishers intend carrying the war into the enemy's camp, according to the temperament of the critic and his estimate of the ex-walking delegate and now employers' representative.

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"Character as a citizen and efficiency as a craftsman" henceforth will be the qualifications necessary for membership in the London Society of Compositors. This announcement is made by T. E. Naylor, the new secretary of the organization, who adds: "We have begun to pay more attention to this than we have previously done, and decline to grant cards to those who can not

show a certain proficiency in the trade. . . . We *will* have efficient members." "The wonder is that this was not done long ago," comments the *Printing Machinery Record.*

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In the whirl of political and economic changes the employing printers of Moscow, Russia, have not forgotten a natural *bête noire* of their kind who is a true cosmopolitan. They have taken steps to stop the merry game of dead-beat and slow-paying customers. If the Russians succeed in "making good" on this proposition, they will be entitled to a place in the front rank as business printers.

The country printer has a better chance to develop himself in his trade, usually, than has the printer of the city. In the country office the printer has a chance at everything, and if he is ambitious and uses his head, the road to advancement is open. The country printer should study designing and lettering and apply this knowledge to his trade. Does any one challenge this statement?

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The graphic arts men of South Africa are unhappy. They secured a twenty-five per cent duty on printed matter, but it did not make the wheels go round perceptibly, and now we read that there are "bitter complaints" and a demand that the impost be doubled. Whether a tariff tax benefits the trade will always be a moot question, but we commend the experience of the South Africans to the serious consideration of those British printers who desire to erect a tariff wall. It would also be interesting to know to what extent the much-exploited "manufacturing clause" in the copyright law has benefited printers by giving them more work.

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The drummer is a necessity in the commercial world, but he can not accomplish everything, mainly because with all his push and enterprise he can not go everywhere. That expert in merchandising, *Printers' Ink*, shows why very clearly in the following paragraph: "The successful man, the man with money, is nearly always a busy man; too busy to grant a personal interview except on matters relating to his own business. But into his private office and his home, where the solicitor, the salesman and the promoter can not penetrate, the newspaper, the trade journal, and the magazine find their way." In other words, good advertising media never sleep.

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The writer of "Discursions of a Retired Printer," now appearing in this journal, is preparing an illustrated history of typography and typemaking in America. The assistance of all who take an interest in the sentimental and historical side of our art-craft is invited. This assistance can at present be given to the best advantage by sending to "Retired Printer," care Inland Printer Company, 110 Nassau street, New York city, lists and descriptions of all books, old specimen-books and catalogues, prints, pictures, curiosities, ancient tools and appliances, and historical and biographical data which may be in the possession of our readers. All pertinent suggestions will be gladly received.

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Business graft must cease, says the British Federation of Master Printers, in its notification to the trade that with the new year the acceptance or tendering of gifts or "considerations" in connection with a sale of goods constitutes a misdemeanor. The new act is evidently an honest effort to stamp out an evil practice, being very explicit in its definitions and providing for heavy fines and imprisonment. Though there may not be many arrests for violation of the law, its enactment will do much toward eliminating this species of business dishonesty, as the adoption of a measure of this kind is really tangible evidence of a quickening of the public conscience. Britain and Germany having set the example, we may reasonably expect American commercial bodies to ask legislative assistance in extirpating this species of graft.

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In the preparation of specimen books of papers, showing the various effects of designing, typography, presswork and colors, the several paper mills have shown wonderful ingenuity and taste. Among these sumptuous creations from the point of beauty and utility the recent productions of the Mittineague Paper Company are unusually notable. This company is offering three books at cost for the present, and The Inland Printer feels it is doing its subscribers a distinct service in recommending them to take advantage of the privilege. The books are valuable for reference and for inspiration. They are an acquisition to any collection, and assuredly can not long remain at the price set by the company. The price must certainly advance until the issue is exhausted, and then they will come within the "rare edition" class, and be held at fancy figures.

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"Far-off fields look green" is a well-worn adage that the country printer should carefully ponder. The attractions of the city are almost beyond the power of the average country printer to resist. He wants to come and do the big things that he sees described in the trade papers. He

wants to come and perfect himself. So he writes to get a job in the city. The candid truth is that the printing trade in the cities is perforce conducted on factory lines; notably so in the larger offices. The head jobber and his assistants have proved their worth, and all fine work goes to them. The foreman is not going to make experiments with new men. Such are put to doing routine work, catalogues, tariffs, and mechanical composition. The wages are larger than in the country, true enough, but considering the comfort of living, the lower cost, the healthfulness, and the social conditions, the country printer is to be envied by his city brother rather than the reverse.

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It is well to acquire the notebook habit. Americans have not yet acquired it. They feel that they can carry all they want to know in their heads. Some men carry their business office in their hats. But their business is usually very small, or confined to one item. The American printer visits a city to gather new ideas or some special facts regarding his trade. He ignores the notebook. Not so the Englishman, the German and, least of all, the Jap. These are equipped with notebooks. Every fact is jotted down, names, addresses, suggestions, etc. They are written up and enlarged on in a special book in the evening at the hotel or lodging place while everything is fresh in mind. An individual department of reference is speedily built up. In addition to creating steadiness and a purposeful character the inherent value of the habit and the records is enhanced by the peculiar pleasure that accompanies the conscious acquirement of useful and money-making knowledge.

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The improvement in appearance of the advertising columns of daily papers and popular magazines is a fair index of how job printing has advanced. While workmanship is responsible for much of the pleasing change, the variety of faces used and the frequent introduction of new ones have played no small part. This has had a great effect on purchasers of printing who do not advertise. Accustomed to seeing modern type in the daily papers and magazines, they want to see something even more up to date and more novel in their commercial work. To meet this demand, the job-printer must be as alert as the society dame to see that his "dress" is of a fashionable character. Taste in type-faces, as in everything else, is fickle, but that is an additional reason why it should be — must be — catered to if one would be a success. To do so may be expensive, but it is enterprise of the sort that draws trade. The consolation prize lies in the fact that great stocks of new material are not needed. With faces in such variety, a judicious selection — a touch here and there — will serve to give an old but serviceable dress a sufficiently fashionable air to please fastidious customers.

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"Blinders" are put on horses, mules and donkeys so that their range of vision will be confined to the business before them — or behind them — fully recognizing the bull. This is a comparison that we are about to apply to printing-office usages, but we desire to deprecate any idea that it is intended to join with that class which thinks it a point of merit to be incessantly snarling and jeering at the alleged stupidity of printers. Not at all. Custom is a hard thing to change. A man who has learned his trade in a certain way and has done good work is very chary of innovations. But to a certain extent he is wearing blinders. Blinders may be good for a horse and its congeners, but is a bad handicap to a man. Now for the direct application let us take instruction in job composition, or "decorative typography." How is the average youth taught to do jobwork? He is given reprint jobs to set until he absorbs the idea that a bill-head calls for such and such a style, a card for another, and so on. He simply follows what some one else has done before him, and the one before him follows some one else, and so the printer has been "milling" for years. With so few exceptions that they are almost nil, the printer has created no new styles of job composition. What has been accomplished has been the work of artists — men outside the printing-office. Then some sagacious printer has jumped the fence, and others in increasing numbers have followed. Looking at the proposition with an open mind, it is obvious that it can make no difference whether designs and ornamental letters are made with a pencil or a brush or with stencils or stampings on paper as with type — the same fundamental principles of design are the roots from which all must grow to an expressive individuality. In other words let the printer study the principles of design and apply those principles to his specific work and be sufficient to himself. The printer does not know his strength or his adaptability. Let him take his blinders off. If he learns to do hand-lettering also — a very easy and a very pleasing diversion — he will develop a power for self-improvement that it is hard to overestimate. The tendency is for the larger offices to have an artist to lay out the work, and the printer follows orders. The printer should be sufficient to himself. We hear much of "artist printers," but artist abominations would be nearer the truth. Let the printer take the blinders off and exercise his undoubted ability to truly rank as an "artist."

### ORIGINALITY IN TYPEFOUNDING.

THE author of "Discursions of a Retired Printer" invites additions, emendations and criticisms of his presentation of facts. In this he has shown wisdom. Conscious or unconscious preferences have always been the foes of historic accuracy, and if the great historians of nations and of peoples had been able to submit their work in progress, as the "Retired Printer" is doing, the value of the completed works would have been incalculably increased. "Prove all things, hold fast by that which is true" is the effort evidently of the "Retired Printer." There are some retiring printers who, judging by their occasional criticisms of the products of the typefounders, pressbuilders and paperdealers, would usurp the attributes of Omnipotence and do things that these people who have been striving for years toward perfecting what is perfectible, could not approach. Let this be as it may, the "Retired Printer" speaks of originality in typefounding. We would modestly inquire: to what test shall we resort to decide a question of originality? Let us take the products of one of the foundries, Barnhart Brothers & Spindler, which the "Retired Printer" thinks showed no originality. When a man makes a thing that he esteems to be different and better for its purpose than some other things, and desires to sell this fruit of his brain and enterprise, the Government gives opportunity and protects him in his rights if the creation proves to be, in the judgment of the trained Government experts, "original" — patentable. The courts will sustain these decisions except in the face of absolute proof of error. "Litigated" patents are invulnerable. The firm referred to has made, patented and litigated typefounding machines. If these machines were not valuable and novel there would have been no need to litigate them. But, having been invented, made, patented and litigated, there is a reasonable assumption of "originality." So far as type-faces are concerned the same holds true, with the exception perhaps of litigation. It may well be understood that the mental attitude of the firm in cases where their faces have been imitated has been that of one who should say, "It is easier to do something newer still than to contest for that which we have used and which we have already widely distributed." Barnhart Brothers & Spindler have patented scores of popular type-faces. If a patent is not granted for originality, what then is a patent granted for? When one becomes dogmatic in matters of taste he is on dangerous ground — for he is on debatable ground. Space does not permit of listing the faces of type on which Barnhart Brothers & Spindler have received patent protection. In another section of this journal they will be found listed.

So it will be seen as before stated that in the process of sifting the statements and rumors and getting the facts the "Retired Printer" will realize his ambition, and THE INLAND PRINTER itself has pleasure in lending what aid it can in that direction.

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### IN UNION IS THERE STRENGTH?

THE INLAND PRINTER has many times urged that a union membership should give some guarantee of efficiency. Many unionists maintain that it does, while others, more frank, admit the desirability of such a standard, but concede that their organizations have not endeavored to establish it, mainly because it is impossible to do so. Other unionists there are who blandly assert that competency is not within the province of union inquiry — that all who can work at the trade are of necessity fish for the union net, and employers, being judges of efficiency, can engage those who are pleasing to them. With the exception of the first-mentioned contingent — who are merely bluffing and deceive only themselves — there is much to be said on behalf of the position taken by these unionists.

It may be that the unions do not select apprentices and are in self-protection compelled to control as many as possible of the craftsmen which fate or the employers bring into the competitive zone. But is this absolute indifference necessary or beneficial to the craft? Does it strengthen or weaken the organization? At this distance it appears British printing-trade unions have made a greater pretense to make membership a credential of some degree of competency than have their American fellows. Some of those who delight to preach at the latter have told them to copy after John Bull in this respect, and they would find their pathway much freer from obstacles. The apprenticeship system has not gone by the board so thoroughly with them as with us, which may be responsible for a greater proportion of capable workmen. Doubtless the unions have done what they could to keep alive a sentiment favorable to maintaining an apprenticeship system, but they have not made competency a test of membership. At least the largest of all local unions — the London Society of Compositors — has not. This body of twelve or thirteen thousand men — the exact figures are not at hand — after years of indifference has decided on a change of front. And it is all the more significant that this determination should be come to after the society has been confronted by trade and financial difficulties which compelled the membership to take stock of its assets. According to the chief officer, Secretary Naylor,

the inefficient craftsman is decidedly detrimental to the prestige of the society, and it is announced that hereafter the incompetent will not be admitted. He says: "The society has begun to pay more attention to competency than it has previously done, and now declines to grant cards to those who can not show a certain proficiency at the trade. It will have efficient members." Mr. Naylor opines that persistence in this policy will result in practically every printing-office relying upon the society for its labor supply, whereas now many large firms hold aloof.

That so large and old an organization as Mr. Naylor's finds it desirable — perhaps necessary — to right-about face on this important question should hearten those American unionists who have contended for adherence to the straight and narrow path of trade efficiency. They have also powerful arguments right at home. The eight-hour strike demonstrated in a remarkable way how the inefficient may become a burden to so strongly intrenched a body as the International Typographical Union. It is an open secret that much of the vast sum paid in strike benefits went to incompetent members, who were put on the roll because they were unemployed, and who remained as beneficiaries in some localities long after the strikers of average proficiency had secured employment. These unfortunates — victims of a helter-skelter custom, and as much sinned against as sinning — probably are responsible for one-third of the cost of the strike, and its managers would perhaps credit them with more than that proportion of the work that fell on their shoulders. If in normal times, and in all its activities the typographical union's deficients are anything like the load they are in a strike, then the organization is paying a great price for mere numbers and the privilege of keeping supposedly effective (?) ammunition from the enemy. As the old law of cause and effect is ever active, what is true of the big typographical union is true of other labor organizations. Apart from any idealistic notion of improving the status of the craft, the unions have an abundance of material reasons for questioning the wisdom of the open-door policy that generally prevails.

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### WHAT ARE YOUR TROUBLES?

WE are all interdependent. That is, Simpson may have had an experience in his printing-office with a certain kind of work, and having found a way out of his difficulty, has made a record of the circumstance and filed it away for reference — that is, if Simpson is a systematic man. If not systematic he probably has not forgotten, but just used the tablets of his memory. Jones may be struggling through or just anticipating the experience that Simpson had. But Jones may have something filed away that would benefit Simpson just as much as Simpson could benefit him at this juncture. It would be good business if Simpson and Jones could get together once in a while. Probably half the continent divides them, however. So far as the troubles in printing are concerned, there are a host of Simpsons and as many prototypes of Jones, and then one can imagine all the vexing problems that these Simpsons and Joneses know about and want to tell of if they can get a fair trade for their knowledge in something that they need to know and have not the time to work out.

THE INLAND PRINTER, like other high-grade technical papers, is made up of these "trades." But it would like to still further emphasize the idea.

Have you had trouble with your presswork? or in your composing-room? or your bindery? What was the trouble and how did you overcome it, if you did overcome it? Write and tell us about it. Perhaps some one knows a better or a simpler way. Perhaps your experience will be a help to some one that will give a word of help in return to you or some one else.

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### POSTAL RATES ON PRINTED MATTER.

NOW that Congress is about to claim the center of the stage, it behooves every good citizen to keep his eye on the capitol. It may be, as some wiseacres predict, that little of great importance will be enacted at this session, but nevertheless the foundation will be laid for much future law-building. Especially is this true of postal regulations, in which followers of the graphic art are vitally interested. At its last session Congress authorized the appointment of a commission to inquire into the vexed question of second-class mail matter, which may be briefly said to include newspapers and periodicals. The commission has been hearing evidence, and the briefs submitted to it indicate the possibility of its recommendations covering a wide field, which may finally lead to opening up the whole subject of the rates to be charged on printed matter. There are those who desire a reduction in the letter rate and the cost thereof placed on printed matter, but just which class shall be so burdened most of these gentlemen have no particular care. Then there are the publishers of the great dailies who are positive the Government makes money out of them, but feel that magazines are unprofitable, and think it just to charge a weekly postage on circulation within the country of publication as well as to limit the scope of clubbing and premium schemes.

This and much more that is very comfortable to the metropolitan newspaper-makers, but makes hard sledding for the publisher who is sweating blood to keep his subscription list at anywhere from one thousand to ten thousand, as the case may be. These in turn freely admit that "abuses" have arisen, but do not believe "legitimate" publishers are responsible for them. It is some wicked fellows who do not print "legitimate" papers who are the cause of postal woes, and they should be made to pay the damages. And so the merry game goes on.

At this writing it looks as though if any change is made it will bear with a heavy hand on publications which are not exactly magazines or newspapers, but which enjoy the second-class privileges, and are made in commercial establishments. It is palpable that a heavier postage rate — not to say an excessive one — would compel a reduction in size or quality or number of issues in the case of many, and suspension in the case of others in this class. In their field, these publications are every whit as efficient as the great and little purveyors of news, and are as deserving of considerate treatment at the hands of the Government. But they are not so situated that they can so effectively make their merits known or their influence felt. They do not represent in themselves "business interests" or great property rights; they do not directly employ legions of workmen or own immense plants. But through employing printers and lithographers, these ugly ducklings give work to many printers, electrotypers, binders and so forth and so on, to say nothing of keeping the wheels of many machines a-turning. In a most substantial way they represent business interests, and the employment of labor and capital — the tangible evidences of which are to be found in the plants of contractors who do the work.

The postal questions now raised are complex and difficult of solution, and it is not easy to get at the truth, but each may feel perfectly safe in following the lead of the New York Board of Trade, which, on April 13, adopted the following self-explanatory preamble and resolution:

WHEREAS, Books, periodicals, newspapers and *other printed matter* disseminate and preserve useful information, advance civilization, and increase and facilitate business, it is wise to provide for their distribution at as low a rate as can be afforded, and as attempts to classify and discriminate have a tendency to repress or injure useful enterprises,

*Resolved*, That in the opinion of this board the postage on all classes of printed matter should be uniform.

The Board of Trade takes a broad view of the question, and the trade could not ask for more. Though we have organizations and to spare, they do not seem to be prepared to effectively protect the interests of the craft in this matter. In the absence of a properly organized defensive campaign, it falls on individuals to do battle for their interests. The suggestion we make may be trite, but by it much may be accomplished. It is the time-worn suggestion that every craftsman inform his representative and senators that he is deeply interested, and would like to be kept posted as to what the Postal Commission and Congress is doing or going to do with the rates for second-class matter. They should be told emphatically that the trade is opposed to any change which will even tend to increase the cost of sending printed matter through the mails. So far as we have seen, it has not been proved that — making due allowance for work done for the Government — the Postoffice Department has a deficit; or, if one there be, that printed matter is responsible for it. Until the latter is proved beyond all doubt, there is no valid reason why rates should be raised. The suggestion is of course not born of a suspicion that any official or other body would take undue advantage of any branch of the business. It is the knowledge that more harm is begot of ignorance than through malice that we urge the craft to see that Congress does not commit an injustice unwittingly. Eternal vigilance is the price of things other than liberty, among them the avoidance of mischievous, hurtful and unnecessary legislation.

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### THE POUND RATE ON SECOND-CLASS MATTER IS GIVEN TO THE PUBLIC.

It is a mistake to regard publishers as the beneficiaries of the pound rate of postage. It was a costly innovation for them. In the early days the postage was paid by the subscriber to the local postmaster. When the low pound rate came in, the publishers being required to prepay the postage, they did not add it to their subscription price, but paid it out of their own pockets. To many this was an added expense of thousands of dollars a year; to all, it was a considerable expense. When the rate was reduced from 2 cents a pound to 1, the publisher gave the subscriber the benefit of the reduction in postage and continued to give him both this benefit and that of the fall in price of white paper in the form of lower subscription prices. It was not philanthropy. It was the effect of competition. Daily newspapers went down from 5 cents a copy to 3, 2 and 1; weeklies from $3 to $4 a year to $1, and often to 50, 25 or even 10 cents; monthlies from $4 to $3, $2 or $1, and many good ones to 50, 25 and some to 10 cents. The benefit has all accrued to the public.—*John J. Hamilton.*

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### THE KIND DESIRED.

A well-known Washington architect who has just returned from Boston, says *Harper's Weekly*, is chortling over a good joke on that correct and literary city. He says that in the reading-room of one of the most exclusive clubs in the Hub there is a sign that reads:

ONLY LOW CONVERSATION PERMITTED HERE.

Written for THE INLAND PRINTER.

## PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XI.— BY N. S. AMSTUTZ.*



THE presentation of enlarged negative tone values, in the December number will no doubt give food for much consideration. It is not intended to open any controversial points, hence the reference to "normal" screen distance is not made with the intention of establishing a dogma to which all shall make obeisance. This would be absurd, and is quite unnecessary. If one has *normal* copy, the photographic steps need not be specially forced in the high lights or shadows, but when dots will not start in the shadows, they must be given a "boost" through a white paper "flash" exposure, and when the reflected light coming from a high-light portion of the subject is of insufficient intensity to carry the dot-formation to the proper point, without overdoing the shadows and middle tones, recourse must be had to a large stop.

### RELATION OF SEPARATE EXPOSURES TO WHOLE.

The total exposure given for Figs. 58 to 61 inclusive was 9.75 minutes. One minute was given to the shadows — about one-tenth of the whole time; seven minutes to the middle tones — about seven-tenths; one and three-quarter minutes for the high lights — about one-sixth. The proportionate exposures, exactly stated, relative to the whole, were, for the smallest 1/8 inch diameter stop, which was used for the shadows, .0975; for the middle-sized 5-16 inch diameter stop, .718, and for the 9-16 inch diameter high-light stop, .1795; the first working out at nine and three-quarters per cent; the second to seventy-one and eight-tenths per cent; and the last to seventeen and ninety-five hundredths per cent. In round figures they would stand ten per cent of the total time given to the shadows, seventy-two per cent to the straight exposure, and eighteen per cent to the high lights.

It is really not proper to charge the ten per cent exposure to the shadows, as this time only had to do with the white paper flash, the seventy-two per cent time causing these "flash dots" to grow in seven minutes to the size shown in the enlargements of Figs. 58, 59, 60 and 61 as Figs. 71, 72 and 73 of the December number. The operator who simply slavishly follows by rote any tabulated or other data, where there are so many variable factors, will never develop into a resourceful craftsman.

TABLE No. X.— Showing a suggested form of Operator's Record.
(The 24th consecutive table of this half-tone series.)

| Date. | Order No. | KIND OF SUBJECT. | DIMENSIONS. | | CALCULATIONS. | | | | ACTUAL STOPS USED. | | | | | | | | REMARKS. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Original Size. | Reproduced Size. | c : a :: b : d = = = = Separation. | Screen Open'g. | Extension. | Aperture. | Shadow. Size. | Shadow. Exp. | Straight. Size. | Straight. Exp. | High. Size. | High. Exp. | Special. Size. | Special. Exp. | |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |
| ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... |

$c = a \times b \div d$ $a = c \times d \div b$ $b = c \times d \div a$ $d = a \times b \div c$

### OPERATOR'S RECORD.

The keeping of exposure records, as suggested in this article (Table No. X, the 24th of this series), is recommended, and for the further reason that there are many varying conditions which can not easily be anticipated in tables, descriptions of methods or instructions for operation. If a given set of conditions are fulfilled, the results will be more uniform in comparison among themselves than if the conditions had not been duplicated, but the work will not likely bear the stamp of individuality that it will when an operator's discerning judgment is added to the hints disclosed in the compilation of any data bearing on special tests or ordinary routine operations.

### UNAVOIDABLE SMALL DIMENSIONS—A COMPARISON.

A word as to the necessity for recognizing the dimensional minutiæ which are found in half-

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

tone practice, not by way of justifying their use, because processing can not be carried on without dealing with them, whether recognized or not, but to point out the incongruity of admitting a small unit into regular daily use in one field of the graphic arts — the point system in type composition — and not pay any attention to the more vital aspect of small dimensions in half-toning.

TABLE No. Y.— Showing the decimal equivalents for common fractions varying by sixty-fourths of an inch, with areas and the sides of equivalent squares (25th of this series).

| Halves. | 4ths. | 8ths. | 16ths. | 32ds. | 64ths. | Dec. Equivalents. | Areas. | Sides of Equiv. Squares. |
|---|---|---|---|---|---|---|---|---|
| ..... | ..... | ..... | ..... | ..... | 1 | .015625 | .00018 | .0133 |
| ..... | ..... | ..... | ..... | 1 | 2 | .03125 | .00076 | .0276 |
| ..... | ..... | ..... | ..... | ..... | 3 | .046875 | .00172 | .0415 |
| ..... | ..... | ..... | 1 | 2 | **4** | **.0625** | **.00303** | **.0551** |
| ..... | ..... | ..... | ..... | ..... | 5 | .078125 | .00479 | .0692 |
| ..... | ..... | ..... | ..... | 3 | 6 | .09375 | .0069 | .0831 |
| ..... | ..... | ..... | ..... | ..... | 7 | .109375 | .0094 | .097 |
| ..... | ..... | 1 | 2 | 4 | **8** | **.125** | **.0122** | **.1111** |
| ..... | ..... | ..... | ..... | ..... | 9 | .140625 | .0155 | .1245 |
| ..... | ..... | ..... | ..... | 5 | 10 | .15625 | .0192 | .1385 |
| ..... | ..... | ..... | ..... | ..... | 11 | .171875 | .0232 | .1525 |
| ..... | ..... | ..... | 3 | 6 | **12** | **.1875** | **.0276** | **.1661** |
| ..... | ..... | ..... | ..... | ..... | 13 | .203125 | .0324 | .18 |
| ..... | ..... | ..... | ..... | 7 | 14 | .21875 | .0376 | .194 |
| ..... | ..... | ..... | ..... | ..... | 15 | .234375 | .0432 | .2079 |
| ..... | 1 | 2 | 4 | 8 | **16** | **.25** | **.049** | **.2212** |
| ..... | ..... | ..... | ..... | ..... | 17 | .265625 | .0554 | .2352 |
| ..... | ..... | ..... | ..... | 9 | 18 | .28125 | .0621 | .2482 |
| ..... | ..... | ..... | ..... | ..... | 19 | .296875 | .069 | .2627 |
| ..... | ..... | ..... | 5 | 10 | **20** | **.3125** | **.0767** | **.277** |
| ..... | ..... | ..... | ..... | ..... | 21 | .328125 | .0845 | .2907 |
| ..... | ..... | ..... | ..... | 11 | 22 | .34375 | .0927 | .3042 |
| ..... | ..... | ..... | ..... | ..... | 23 | .359375 | .1013 | .3172 |
| ..... | ..... | 3 | 6 | 12 | **24** | **.375** | **.1104** | **.332** |
| ..... | ..... | ..... | ..... | ..... | 25 | .390625 | .1198 | .346 |
| ..... | ..... | ..... | ..... | 13 | 26 | .40625 | .1296 | .36 |
| ..... | ..... | ..... | ..... | ..... | 27 | .421875 | .1398 | .3735 |
| ..... | ..... | ..... | 7 | 14 | **28** | **.4375** | **.1503** | **.3875** |
| ..... | ..... | ..... | ..... | ..... | 29 | .453125 | .1614 | .4025 |
| ..... | ..... | ..... | ..... | 15 | 30 | .46875 | .1723 | .415 |
| ..... | ..... | ..... | ..... | ..... | 31 | .484375 | .1841 | .428 |
| 1 | 2 | 4 | 8 | 16 | **32** | **.5** | **.1963** | **.446** |
| ..... | ..... | ..... | ..... | ..... | 33 | .515625 | .2080 | .456 |
| ..... | ..... | ..... | ..... | 17 | 34 | .53125 | .2215 | .4709 |
| ..... | ..... | ..... | ..... | ..... | 35 | .546875 | .235 | .485 |
| ..... | ..... | ..... | 9 | 18 | **36** | **.5625** | **.2485** | **.4987** |
| ..... | ..... | ..... | ..... | ..... | 37 | .578125 | .2625 | .5122 |
| ..... | ..... | ..... | ..... | 19 | 38 | .59375 | .2767 | .5262 |
| ..... | ..... | ..... | ..... | ..... | 39 | .609375 | .2925 | .5412 |
| ..... | ..... | 5 | 10 | 20 | **40** | **.625** | **.3068** | **.554** |
| ..... | ..... | ..... | ..... | ..... | 41 | .640625 | .3220 | .5675 |
| ..... | ..... | ..... | ..... | 21 | 42 | .65625 | .0385 | .582 |
| ..... | ..... | ..... | ..... | ..... | 43 | .671875 | .3521 | .592 |
| ..... | ..... | ..... | 11 | 22 | **44** | **.6875** | **.3712** | **.6092** |
| ..... | ..... | ..... | ..... | ..... | 45 | .703125 | .3880 | .6232 |
| ..... | ..... | ..... | ..... | 23 | 46 | .71875 | .4060 | .6375 |
| ..... | ..... | ..... | ..... | ..... | 47 | .734375 | .4250 | .652 |
| ..... | 3 | 6 | 12 | 24 | **48** | **.75** | **.4417** | **.6645** |
| ..... | ..... | ..... | ..... | ..... | 49 | .765625 | .4611 | .6795 |
| ..... | ..... | ..... | ..... | 25 | 50 | .78125 | .4812 | .694 |
| ..... | ..... | ..... | ..... | ..... | 51 | .796875 | .4995 | .7065 |
| ..... | ..... | ..... | 13 | 26 | **52** | **.8125** | **.5184** | **.72** |
| ..... | ..... | ..... | ..... | ..... | 53 | .828125 | .5399 | .7325 |
| ..... | ..... | ..... | ..... | 27 | 54 | .84375 | .5596 | .748 |
| ..... | ..... | ..... | ..... | ..... | 55 | .859375 | .5812 | .7625 |
| ..... | ..... | 7 | 14 | 28 | **56** | **.875** | **.6013** | **.776** |
| ..... | ..... | ..... | ..... | ..... | 57 | .890625 | .6223 | .7885 |
| ..... | ..... | ..... | ..... | 29 | 58 | .90625 | .6475 | .8025 |
| ..... | ..... | ..... | ..... | ..... | 59 | .921875 | .6666 | .8165 |
| ..... | ..... | ..... | 15 | 30 | **60** | **.9375** | **.6902** | **.832** |
| ..... | ..... | ..... | ..... | ..... | 61 | .953125 | .7150 | .846 |
| ..... | ..... | ..... | ..... | 31 | 62 | .96875 | .74 | .8601 |
| ..... | ..... | ..... | ..... | ..... | 63 | .984375 | .7645 | .8742 |
| 2 | 4 | 8 | 16 | 32 | **64** | **1.** | **.7854** | **.8875** |

Every printer or compositor knows the effect that but a thousandth of an inch added to each letter of a line has in causing its extension. Suppose there were fifty letters and spaces in a normal line, which was three and five-sixteenths inches long and but the one ten-thousandth of an inch was added to each letter and space, the whole addition to the line would be five-thousandths of an inch or one-half of a hundredth of an inch. In a line of double this length, letters and spaces, it would be extended one-hundredth of an inch. If the addition to each letter and space was ten times larger, or one-thousandth of an inch, then the line of fifty characters would lengthen out to five one-hundredths of an inch, or more than one thirty-second of an inch. In compositors' parlance, such a case would be stated slightly different — in the vernacular, of parts of picas — the fundamental principle, however, remaining the same, in which, unless an accumulating error is eliminated, the wrong effect will go on increasing as many times as the smallest error is used; hence the greatest accuracy is no larger than the smallest error, which must be recognized.

### TOO TECHNICAL.

Of course, it may be said again, that the matter is too deep, that the practical man can not understand it, but the author begs to ask who devised the screen and who set its dimensional limits to such a minutiæ that from the center of one line to another of a 150-line screen is but 6.6 thousandths of an inch and a 200-line screen but 5 thousandths of an inch, while a 400-line screen, which is not the curiosity any longer that it was some time ago, has but 2½ thousandths of an inch between centers of lines, and with a ratio of 1 : 1 the screen opening is but 1¼ thousandths of an inch.

The sooner processworkers get away from the implied "blacksmithing atmosphere" and come to realize that there is much more to be found out about the work which they follow daily than many of the best workers and investigators now know, they will rise to the occasion and do some digging, for, manifestly, the results of these researches can not be poured into even receptive minds without an active willingness. A greater perfection of the art will surely follow a greater familiarity with the fundamental details, and in consequence there will be fewer negatives to make over and a less number of etchings to remake, and, all in all, the craftsman will find he is in possession of definite data. How many operators keep a daily record book, showing the date, character of copy, reduction, camera extension, screen, screen distance, stop sizes and exposures for each, and a

column for remarks? The number is small indeed, yet how valuable would such a record become to the person making it; he would, in short, by this very process become scientific, because to be so is simply to be orderly, and to note and *classify* observations.

DAILY RECORD BOOKS.

A suggested form of record columns is given in Table No. X (the 24th of this series). The keeping of such a daily record would, in a short time, give the worker data not in possession of any one else and enable him to check up the coördination between the calculated conditions and those under which his exposures were made. The calculated dimensions would place the operator in possession of such data as would enable him to speedily determine whether to work above or below the theoretical requirements. If there were no variable factors in the "copy" as to contrasts of light and shade and toning color, and the diffraction and irradiation effects were always the same, the necessity for modifying the calculated dimensions would not exist; hence the necessity for the "man behind the gun" to know from noted observations how to manipulate his mechanism to suit the variable conditions which are found in ordinary practice. In short, the calculations will place him at once in possession of the probable middle ground, so that he will have about the same "elbow room" on either side of this median position, instead of having it all on one side and none on the other.

DIAGRAMS — MATHEMATICS.

In order that practical workers may be able to see, in the shape of diagrams, the conditions under which the test exposures, Figs. 58 to 64 inclusive, were made, drawings have been produced so as to show the screen distances to scale, each drawing carrying its own scale so as to be reproduced on the zinc etching. These are shown alongside the calculated conditions, so that it will be easy to study them by comparison. It should be stated that all the diagrams are drawn on planes parallel to the screen lines.

Fig. 80 shows a large number of screen-line shadows and the interrelated conditions of screen distance, lens aperture, camera extension, screen pitch, screen opening, etc. The letters c:a::b:d are also shown in this form, and in their proper places attached to the dimensions to which they apply. Processworkers should not allow the presence of these symbols to cause them to have all sorts of visions of algebra, calculus and higher mathematics. The person who does not daily refer to figures in making calculations is wholly excusable if he "shies" a bit on mathematics. To allay any fears that may have cropped up, or which now are just forming, it is apropos to say that these cabalistic symbols are simply used as a basis of short-hand, "a lazy man's expedient," in order to save writing. "c" stands arbitrarily for the two words "screen distance." Now it saves much time to be able to condense fourteen letters into one, thus the operator will gradually come to think of screen distance and the letter "c" as meaning the same thing, no more and no less; likewise, "a" stands for two other words, "screen

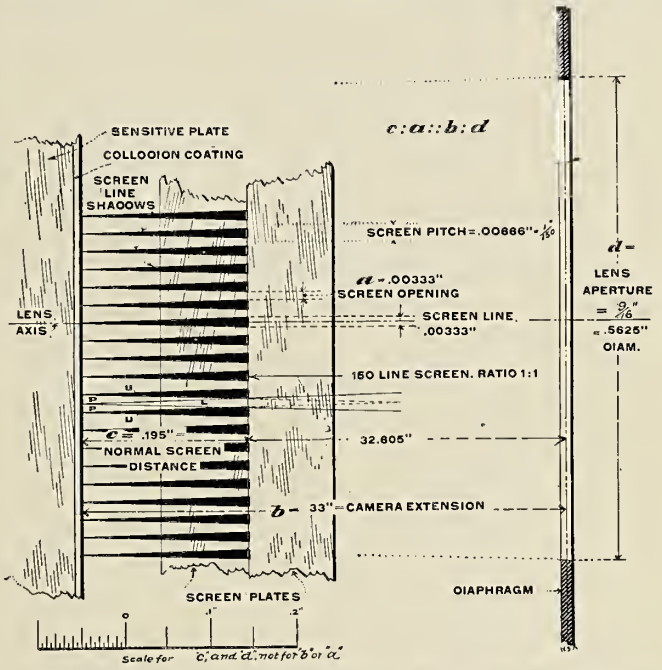



FIG. 80.— Shows the dimensions of aperture and screen distance to the same scale. The screen opening is shown about double the size required by the scale for "c" and "b."

opening"; "b" similarly is a substitute for "camera extension" and "d" takes the place of "lens aperture."

With this explanation it is thought the "bogey" man will have taken his departure. One word more as to the meaning of the single and double colons in the proportion c:a::b:d. Translated into ordinary vernacular, this aggregation of signs simply means that the screen distance (c) *is to* (:) the screen opening (a) *as* (::) the camera extension (b) *is to* (:) the lens aperture (d); or, putting into practice the short-hand characters, one says that the colon stands for "is to" and the double colon for "as" and for "=," while the single colon also stands for "divided by" and the usual fraction line "———". To summarize, c:a is the same as to write c ÷ a or $\frac{c}{a}$. In the carrying out of calculations of screen distances, the lens aperture is usually given in fractional parts of an inch, as 1-8, 1-4, 5-16, 1-2, etc., it will be found easier to the person unaccustomed to the pointing of decimal places in division to use the following method:

Suppose c was *unknown*, a was .00333 inch for

a 150-line screen (see Table No. W, page 225) or 1-150 inch, b was 19 inches and d was ½ inch. Again bringing in a symbol, this time to save rewriting the word "unknown," one uses $x$ (suppress algebraic visions). Common usage has established the use of the last letters of the alphabet as substitutes for *unknown* quantities or values, and the letters occurring in the beginning of the alphabet to represent known quantities, for the sake of brevity and ease of manipulation. The actual working out of this problem proceeds as follows, by writing $x : a :: b : d$ or $x : .00333'' :: 19'' : ½''$. It is seen here that the first term ($x$ standing for the unknown "c") is missing, hence the two middle terms (a and b) are multiplied together and the product is divided by the last term (d), which, shortened, means $x = a \times b \div d$, or that when expressed $c = \frac{ab}{d}$ it means the same thing, the fraction line in the last case being substituted for ÷ and the omission of the sign x from between a and b is also a tribute to shortness, ab meaning the same as when the sign x is used. As soon as numerals are employed, the sign x must always be used.

Proceeding with the calculation, one writes .00333" x 19" = .06327, pointing off as many decimal places in the product as are found in *both* the multiplier and multiplicand; obviously where none are found in one factor, the total number in the other factor determines the places to point off. If five are found, commence at the right-hand end of the product and count leftward, adding ciphers if necessary to secure the required number of five places, after which prefix the decimal point or period. The product .06327 is to be divided by d or ½ inch; this is simply effected by writing $.06327 \div ½ = .06327 \times \frac{2}{1}$, which process involves the inverting of the divisor and changing its function into one of multiplication instead of division from which is found .12654 inch, the value of "x" or "c" or the "screen distance." This is practically .125 inch, which is the decimal equivalent of ⅛ inch.

### COMPARISON OF ROUND AND SQUARE STOPS.

For convenience, a table, No. Y, is given, which shows the decimal equivalents of common fractions in sixty-fourths of an inch their area, and sides of equivalent area squares. These are carried out to six places of decimals in order to show the limit to which they naturally run. In ordinary eye measurements two places are ample; for average micrometric measurements, three and four places; in microscopic work, five and six places are used. In calculations wherein the thing calculated about is of such a delicacy as to require five decimal places, it would obviously bring in appreciable errors to only calculate to three or four places. The processman can see from the results shown in Figs. 58 to 61 inclusive that it will not be necessary for him to "split hairs" as to six decimal places, and one is reminded by the halves, quarters, eighths, sixteenths, etc., of the vagaries of the English system of measures when compared with the easy and logical metric system, with only tenths, hundredths or thousandths to deal with. The table will enable one to quickly see the decimal equivalent of any stop size which may be selected. For convenience in comparing exposures, the areas are given and the sides of equivalent square stops. From these, if one wishes to know the stop size which will require double the exposure of another one, it is only necessary to *divide the area* of the one selected by two, and follow along the area column until the *nearest* value corresponding to the quotient is found, when to the left will be seen the nearest round stop diameter and to the right the nearest square stop. Suppose a seven-minute exposure was given with a 5-16 stop and the size of opening was desired which should require double the exposure; dividing .0767, the area of 5-16 diameter, by two, one gets .0383, which is approximated by .0376 in the area column, and is found to be 7-32 inch diameter, or .194 inch x .194 inch square stop. Now to see what common fraction comes nearest to this square stop size, look for a number in the column of decimal equivalents that comes nearest to .194 and .1875 will be found, and this is seen to be 3-16 inch, so that a square opening 3-16 x 3-16 inch will approximate one-half the area of a 5-16 inch round aperture. If the exposure was to be only one-half as long, then *multiply the given stop area* by two; thus in the case of the 5-16 inch round opening, the area, as stated, is .0767, which, multiplied by two, gives .1434 square inch, and the nearest area to this is found to be .1398, corresponding to a 27-64 inch diameter stop or a .3735 x .3735 square stop, which approximates a ⅜ x ⅜ inch square opening.

On the other hand, suppose one wishes to know how much more exposure a certain stop requires than another, selecting a ½ inch round stop and a ¾ inch round aperture, how much longer must the exposure be with the smaller stop? the area of the ¾ inch is found to be .4417 and of the ½ inch .1963 square inch. It is seen that by dividing .4417 by .1963 the quotient comes to 2.25, which indicates that the exposure must be 2.25 times greater, or if the largest stop required 10 minutes, the smaller one would have to have 22.5 minutes.

In referring to the table, it may at first be perplexing as to what is the *nearest* value to a certain one found by calculation. Suppose the area .1434

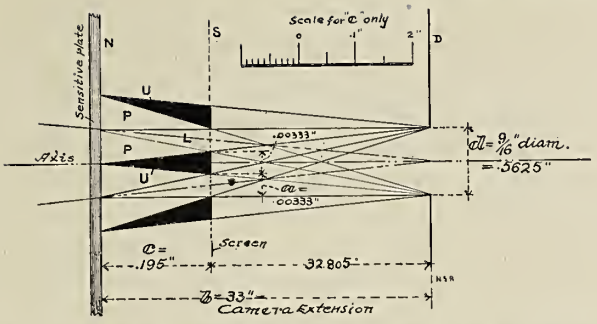



Fig. 81.— Shows a condensed diagram having the same data disclosed as Fig. 80, with but three shadow cones. It shows the theoretical data applicable to the high-light exposures of Figs. 58, 59, 60, 61 and 64. The actual conditions are shown in Fig. 82.

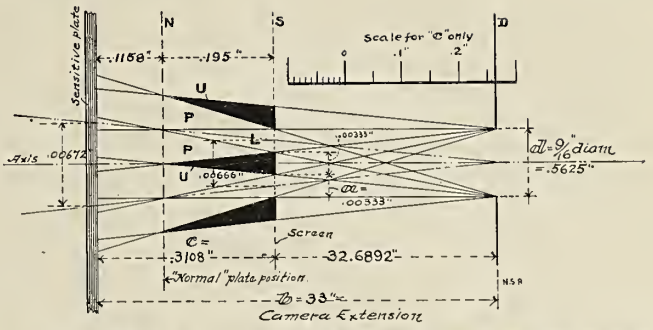



Fig. 82.— Shows in contrast to Fig. 81 the actual conditions existing for the high-light exposures of Figs. 58, 59, 60, 61 and 64. It shows how the plate and screen stood at about 1.6 times the normal screen distance. The exposure given was 1.75 minutes.

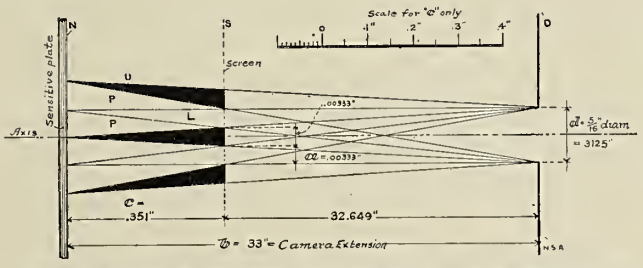



Fig. 83.— Shows the calculated data, applicable to the straight or middle-tone exposures of Figs. 58, 59, 60, 61 and 63. The actual conditions are shown in Fig. 84.

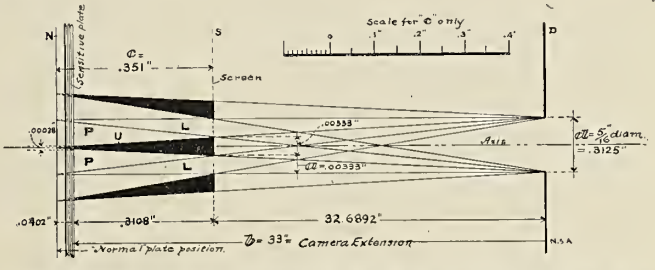



Fig. 84.— Shows in comparison with Fig. 83 the actual conditions under which Figs. 58, 59, 60, 61 and 63 were made, with exposures of 7 minutes in each case for the middle tones with the medium size of stop. The "normal" screen distance of Fig. 83 was 1.13 times larger than that used.

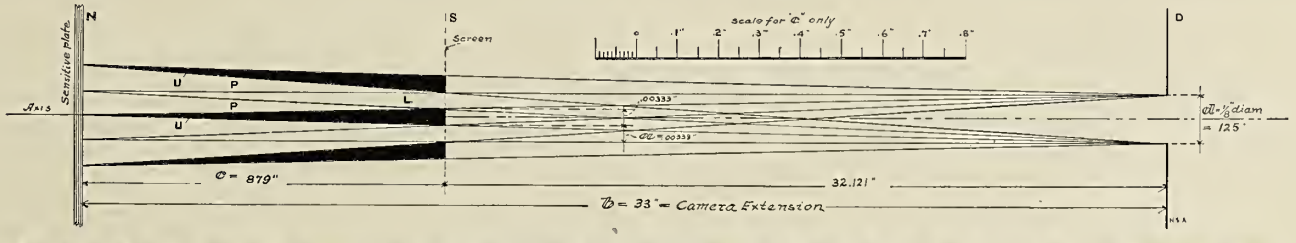



Fig. 85.— Shows the estimated dimensions for the shadow, white paper flash, exposures of Figs. 58, 59, 60, 61 and 62. The conditions under which these figures were reproduced are shown in Fig. 86.

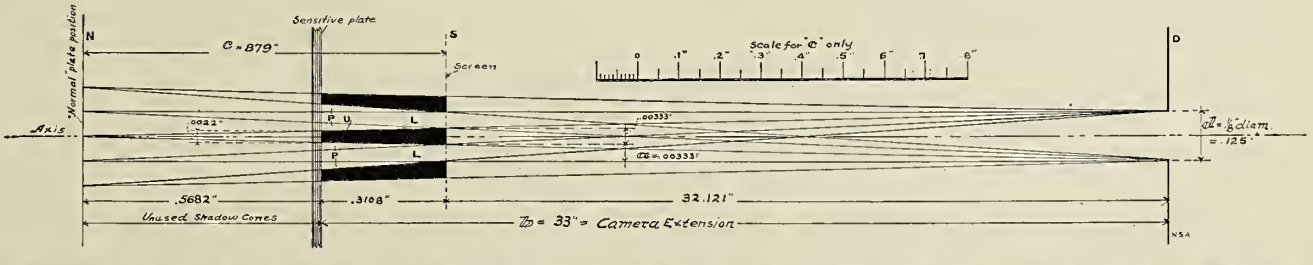



Fig. 86.— Shows in contrast to Fig. 85 the actual dimensions of camera adjustments which prevailed during the 1 minute exposures of Figs. 58, 59, 60, 61 and 62 for the shadow, white paper flash. The normal screen distance of Fig. 85 is about 2.8 times greater than that actually used.

is to be approximated and the *nearest* value found; one looks for the nearest number which is larger, .1503, and subtracts .1434 from it, having a remainder of .0069. Then the number next smaller, .1398, is subtracted from .1434, which will leave .0036. Whichever number leaves the smallest remainder is the one *nearest* to .1434. In this case .1398 is; hence it is selected.

### DIAGRAMS DESCRIBED IN DETAIL.

Fig. 81 is a condensed diagram of Fig. 80, showing only three shadow cones, as against twenty shown in the former figure. It is also drawn to the same scale as Fig. 82, so as to make a comparative study more satisfactory. Fig. 82 shows the actual conditions under which a one-and-three-quarter minute exposure produced the results shown in Figs. 71-64 H, 72-64 M and 73-64 S, as well as this part of the triple exposures for Figs. 58, 59, 60 and 61. In these figures D is the diaphragm, S the screen and N the normal screen position, while L, P and U are, respectively, highest luminosity, penumbra and umbra. These designations also apply to Figs. 83, 84, 85 and 86,

as previously stated. In the exposure with the 9-16 inch stop for the high lights, the screen distance was about 1.6 times the normal.

Fig. 83 shows the calculated data for the straight or middle-tone exposure, while Fig. 84, drawn to the same scale, shows the actual conditions existing under which Figs. 71-63 H, 72-63 M and 73-63 S were made, and this part of the triple exposure of Figs. 58, 59, 60 and 61. In the case of Fig. 84, the normal screen distance was 1.13 times greater than the actual, and an umbra shadow of .00028″ width was formed, in which no gradation was present, and an area of maximum luminosity of the same dimension was formed, not having any gradation.

Fig. 85 shows the estimated data for the dimensional characteristics of shadow (white paper flashes with ⅛ inch stop and one minute time) exposures, and Fig. 86 shows the actual dimensions which prevailed. These disclose the fact that normal screen distance was about 2.8 times larger than that used, in consequence of which a shadow cone width of .0022 inch was formed at the active surface of the sensitive plate and a similar width of maximum illumination, leaving only .00666″ less .0044″ = .0022 inch of graded shadow, out of a possible .00666 inch at normal screen distance. The results under these conditions are found in Fig. 62 and 71-62 " S," as well as the composite effect of this part of the triple exposures of Figs. 58, 59, 60 and 61.

### SLAVISH COPYING A HINDRANCE.

By way of corroboration of the statements made at the beginning of this article, it is apropos to quote Mr. Gamble, who, as one of the originators of the Penrose patent system of stops and tables, speaks from extended experience. In the July *Process Work*, among other things, he says, using the caption of " Half-tone Stops and Screen Distances ":

" Under the above title a new edition of one of the most popular of the Penrose Pocket Books has just been issued. The experienced operator may be disposed to think that such a work is not for him, but rather for the beginner in half-tone negative-making. He has, however, only to dip into this little book to see that there is much in it that is most valuable. It will refresh his memory and suggest new ideas. It will make him reflect that there can be a system in working the half-tone screen which, if adopted, will enable better and more uniform work to be done. He will miss less exposures and produce negatives which are not simply half-tone dots, but negatives which are richer in tone, detail and gradation. There is no need to follow the system slavishly; it need not supersede the results of experience. If the operator thinks it better to set his screen distance a little nearer, or use a smaller stop for the process he is using, or to suit the character of the copy, he can do so, but the main point is that if he starts from a correct basis by first consulting the tables in this booklet, it will tell him what is the largest stop he can use and what is the screen distance to suit this stop, and also suit the extension of the camera. The tables apply to square stops generally, but if he prefers to use a round stop, a new table has been added to enable him to find the best size. If he is in doubt about the exposure, there is a table to help him by showing how much the exposure varies when changing from one stop to another or by altering the extension of the camera."

From the foregoing it will be seen that it is conceded to be the best policy to allow some leeway, so that the individuality of the operator will be developed to the utmost. The principle is illustrated by the schoolboy who learns to do stated problems by rule only, without absorbing the fundamental basis upon which the rule is built. Any rule is simply a concise statement of the ground principles in an orderly manner. If any one learns to do problems only by rule and set conditions, he will be slow to advance to an independent status, because he seldom sees the basis, but almost invariably the rule only, which is not the foundation but only the framework; hence, when conditions arise which do not exactly fit the worked-out example and the rule applicable thereto, he is at once " at sea," and worse than a rudderless ship. So, then, the great point is to dig deep and learn fundamental principles, so as to be in a position entirely free to utilize a discerning judgment, which will grow in clearness the more it is intelligently exercised.

### GRADATION AT LESS THAN NORMAL SCREEN DISTANCE.

In the references to Fig. 79 of the December issue, no mention has been made of the variation in gradation of the shadows of the screen lines when the screen distance is less than normal, except in an indirect way in the description of Figs. 85 and 86, wherein the sensitive plate position is less than one-half of the normal distance and the remaining portion of graded shadow between a uniform area of illumination .0022 inch wide and a similar width of uniform shadow shows a grouping of assumed beams of light, on a plane at about the third series of interferences from the normal screen distance toward the screen opening, reading from the shadow in the direction of the light, which is as follows: (from line 5 U toward line 5 P) 0, 1, 1, 1, 2, 2, 2, 2, 3, 3, to 3 at line 5 P, showing a variation of about

one-half of the whole gradation found on the normal line H. The gradation which does, however, exist is within a much smaller distance, so that the gradient of change is steeper than that found on N.

ENGRAVING WITHOUT SIDE ACID ACTION.

In connection with subsequent enlargements of engraving conditions produced by the acid in etching from the negatives, shown in the last issue, there will be illustrated micrograms, which disclose what would have been the tone values of some of the engravings from these negatives if no effect of side acid action existed. This is an intensely practical demonstration of the necessity and scope of application of the law of compensation.

DISCREPANCIES?

Some seeming discrepancies in the use of symbols have been brought to the author's attention, and explanation is made as follows:

The Penrose Pocket Books give other letters than those used herein to indicate the different camera dimensions, but the formula is the same. In order, however, to dispel any idea of there being a vital difference, the Penrose symbols are given and their interchangeability with those used in THE INLAND PRINTER will be obvious by comparison with the basis of Table V (22d of this series) on page 222 of the November issue.

The modified symbols are as follows: For the screen opening, a and s are interchangeable; for the screen distance c and $x$ represent the same things; for the camera extension b and e are synonymous, and for the lens aperture d represents both systems of nomenclature. The second letters are those used in the Penrose literature and the first ones conform to THE INLAND PRINTER usage. In the one case, where the screen distance is desired, the formula reads $d : a :: b : c$, or $a \times b \div d = c$; and in the other, $d : s :: e : x$, or $s \times c \div d = x$. The reader need have no fear about the matter whatever, as these letters are but *nicknames* of the long-spelled-out ones mentioned above.

ERRATUM.

The reference to the position of lines 1, 2 and 3 of Fig. 76 on page 380 of the December INLAND PRINTER as being one and one-quarter, one and one-half and two times the "normal" screen distance is an error; it should read 2.2 for line 1, 3.7 for line 2 and 5.6 for line 3.

*(To be continued.)*

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THE office-boy had pied the first page by dropping the form down two flights of stairs. "I wish," murmured the gentle editor, "that you had broken the news more gently." —*Judge.*

Written for THE INLAND PRINTER.

## BUYING ELECTROTYPES.

BY GEORGE SHERMAN.



OF course you buy electros; but, are you sure you know just when to buy them and how to buy, with full assurance that you are effecting a material saving in the cost of production? It is quite a simple matter to estimate how many impressions saved will pay for electrotypes of small forms of commercial work. A mere glance at the electrotype scale on your desk will tell you whether it is economical to print from type or whether it will be profitable to order electros and produce the work two or more on. In bookwork we are confronted with the real problem of cost and composition for electrotypes. Experienced buyers of electrotypes are not always the most successful buyers. Some of the largest printers and publishers have the electrotype habit, which is costing them hundreds of dollars monthly, simply because they have adopted a rule that no work, whether the run be large or small, shall be printed from type. The advisability of electrotyping bookwork for the purpose of printing and binding two or more on is usually surrounded with considerable uncertainty. It requires a careful and tedious estimate of costs in all departments to fix the line that separates profitable and unprofitable electrotyping. There is a wide diversity of opinion on this point. While one man would order electrotypes of a specified sixteen-page form to reduce presswork and binding in an edition of ten thousand, another would fix the dividing line between printing from type only, and printing from type in conjunction with electros at twenty-five thousand. Where is the dividing line? It is profitable to know this and satisfying to know you are right. The accompanying table of comparative costs as related to electrotypes is of interest in this connection. It is the result of a careful estimate, and all items entering into the problem have been considered. These figures are based upon the cost of mounted electrotypes. When unmounted electros are ordered it will be necessary to deduct twenty per cent from the figures appearing under the column "Actual Cost of Electros." According to the table, the actual cost of electrotypes for a sixteen-page form (pages 5 by 8 inches) would be $16.49. The total saving in all departments, by using electros in conjunction with type, to complete an edition of ten thousand, would amount to $14.07. This means an actual loss of $2.42 as shown by deducting the amount saved in printing and binding from the cost of electrotypes. How do we arrive at these figures? All the items appearing

under pressroom and bindery costs are clear enough. But there are several other things included which are too frequently overlooked. One of these is "lock-up for foundry"; another "additional cost of imposing two-on." Here are two items that amount to $3.05 in the total cost of sixteen 5 by 8-inch electros. Don't overlook these when you make comparative estimates.

"Estimated saving in wear on type." This item adds prestige to the electro. By running type and electros we reduce ten thousand impressions to five thousand, which means a saving of $1.06 in wear on type, in a form consisting of 5 by 8-inch pages. This would amount to $5.30 for a fifty thousand run — not an insignificant item.

Most printers who order electrotypes for the sole purpose of reducing wear on the materials of the composing-room would be unable to state the exact profits derived from the plan, if asked to express the result in figures. How, then, is it possible to conclude that the amount saved in wear on type will more than repay the cost of electros?

If this item is really an important factor we must establish some means of estimating the actual depreciation of type which has been subjected to a stated number of impressions. Then we will have a certain way of knowing whether it is profitable or unprofitable to print from electros for the mere purpose of saving the wear on type. The figures in the table are derived from such an estimate. In a sixteen-page form of 5 by 8-inch pages, edition of fifty thousand, printed from type and electros, the amount saved in wear on type is $5.30. These figures are based upon the comparative life of type. It is admitted by well-known authorities that type has outlived its usefulness after three hundred thousand impressions. It is even impractical to attempt to produce a sharp impression on hard papers with type that has been subjected to two hundred thousand impressions. With three hundred thousand

TABLE OF COMPARATIVE COSTS AS RELATED TO ELECTROTYPES.

| Size of Page, Inches. | Cost of 16 Electros as per Scale. | Electros and Items Included. | | | | Impressions Saved by Using One Set of Electros. | Saving in Cost of Presswork at $1.75 per M. | Estimated Saving in Wear on Type. | Value of Folding Saved at 30 Cents per M. | Value of Inserting Saved at 10 Cents per M. | Value of Creasing Saved at 15 Cents per M. | Saving on Account of Stapling Two-on, at 10 Cents per M. | Saving on Account of Trimming Two-on at 20 Cents per M. | Total Amount Saved in all Departments by Use of Type and One Set of Electros. | In Favor of Electros. | Against Electros. | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Actual Cost of Electros with 40% Discount. | Lock-up for Foundry.* | Extra Cost of Imposing Two-on.* | Total Cost of Electros, including Lock-up. | | | | | | | | | | | | |
| 2 x3 | $ 7.52 | $ 4.50 | $0.50 | $0.85 | $ 5.85 | 2,500 | †$3.75 | $0.08 | $0.75 | $0.25 | $0.37 | $0.25 | $0.50 | $ 6.25 | $ 0.40 | ..... | Edition of 5,000 |
| 2½x4 | 9.12 | 5.47 | .85 | .85 | 7.17 | 2,500 | † 3.75 | .13 | .75 | .25 | .37 | .25 | .50 | 6.30 | ..... | $ 0.87 | |
| 3 x5 | 11.36 | 6.82 | 1.00 | .85 | 8.67 | 2,500 | 4.38 | .20 | .75 | .25 | .37 | .25 | .50 | 6.70 | ..... | 1.97 | |
| 4 x7 | 17.28 | 10.37 | 1.25 | 1.30 | 12.92 | 2,500 | 4.38 | .37 | .75 | .25 | .37 | .25 | .50 | 6.87 | ..... | 6.05 | |
| 5 x8 | 22.40 | 13.44 | 1.75 | 1.30 | 16.49 | 2,500 | 4.38 | .53 | .75 | .25 | .37 | .25 | .50 | 7.03 | ..... | 9.46 | |
| 6 x9 | 28.64 | 17.18 | 2.25 | 1.30 | 20.73 | 2,500 | 4.38 | .72 | .75 | .25 | .37 | .25 | .50 | 7.21 | ..... | 13.52 | |
| 2 x3 | 7.52 | 4.50 | .50 | .85 | 5.85 | 5,000 | † 7.50 | .16 | 1.50 | .50 | .75 | .50 | 1.00 | 11.91 | 6.06 | ..... | Edition of 10,000 |
| 2½x4 | 9.12 | 5.47 | .85 | .85 | 7.17 | 5,000 | † 7.50 | .26 | 1.50 | .50 | .75 | .50 | 1.00 | 12.01 | 4.84 | ..... | |
| 3 x5 | 11.36 | 6.82 | 1.00 | .85 | 8.67 | 5,000 | 8.76 | .40 | 1.50 | .50 | .75 | .50 | 1.00 | 13.41 | 4.74 | ..... | |
| 4 x7 | 17.28 | 10.37 | 1.25 | 1.30 | 12.92 | 5,000 | 8.76 | .74 | 1.50 | .50 | .75 | .50 | 1.00 | 13.75 | .83 | ..... | |
| 5 x8 | 22.40 | 13.44 | 1.75 | 1.30 | 16.49 | 5,000 | 8.76 | 1.06 | 1.50 | .50 | .75 | .50 | 1.00 | 14.07 | ..... | 2.42 | |
| 6 x9 | 28.64 | 17.18 | 2.25 | 1.30 | 20.73 | 5,000 | 8.76 | 1.44 | 1.50 | .50 | .75 | .50 | 1.00 | 14.45 | ..... | 6.28 | |
| 2 x3 | 7.52 | 4.50 | .50 | .85 | 5.85 | 7,500 | †11.25 | .24 | 2.25 | .75 | 1.13 | .75 | 1.50 | 17.87 | 12.02 | ..... | Edition of 15,000 |
| 2½x4 | 9.12 | 5.47 | .85 | .85 | 7.17 | 7,500 | †11.25 | .39 | 2.25 | .75 | 1.13 | .75 | 1.50 | 18.02 | 10.85 | ..... | |
| 3 x5 | 11.36 | 6.82 | 1.00 | .85 | 8.67 | 7,500 | 13.14 | .60 | 2.25 | .75 | 1.13 | .75 | 1.50 | 20.12 | 11.45 | ..... | |
| 4 x7 | 17.28 | 10.37 | 1.25 | 1.30 | 12.92 | 7,500 | 13.14 | 1.11 | 2.25 | .75 | 1.13 | .75 | 1.50 | 20.63 | 7.71 | ..... | |
| 5 x8 | 22.40 | 13.44 | 1.75 | 1.30 | 16.49 | 7,500 | 13.14 | 1.59 | 2.25 | .75 | 1.13 | .75 | 1.50 | 21.11 | 4.62 | ..... | |
| 6 x9 | 28.64 | 17.18 | 2.25 | 1.30 | 20.73 | 7,500 | 13.14 | 2.16 | 2.25 | .75 | 1.13 | .75 | 1.50 | 21.68 | .95 | ..... | |
| 2 x3 | 7.52 | 4.50 | .50 | .85 | 5.85 | 12,500 | †18.75 | .40 | 3.75 | 1.25 | 1.87 | 1.25 | 1.50 | 28.77 | 22.92 | ..... | Edition of 25,000 |
| 2½x4 | 9.12 | 5.47 | .85 | .85 | 7.17 | 12,500 | †18.75 | .65 | 3.75 | 1.25 | 1.87 | 1.25 | 1.50 | 29.02 | 21.85 | ..... | |
| 3 x5 | 11.36 | 6.82 | 1.00 | .85 | 8.67 | 12,500 | 21.90 | 1.00 | 3.75 | 1.25 | 1.87 | 1.25 | 1.50 | 32.32 | 23.65 | ..... | |
| 4 x7 | 17.28 | 10.37 | 1.25 | 1.30 | 12.92 | 12,500 | 21.90 | 1.85 | 3.75 | 1.25 | 1.87 | 1.25 | 1.50 | 33.17 | 20.15 | ..... | |
| 5 x8 | 22.40 | 13.44 | 1.75 | 1.30 | 16.49 | 12,500 | 21.90 | 2.65 | 3.75 | 1.25 | 1.87 | 1.25 | 1.50 | 33.97 | 17.88 | ..... | |
| 6 x9 | 28.64 | 17.18 | 2.25 | 1.30 | 20.73 | 12,500 | 21.90 | 3.60 | 3.75 | 1.25 | 1.87 | 1.25 | 1.50 | 34.92 | 14.19 | ..... | |
| 2 x3 | 7.52 | 4.50 | .50 | .85 | 5.85 | 25,000 | †37.50 | .80 | 7.50 | 2.50 | 3.75 | 2.50 | 5.00 | 59.55 | 53.70 | ..... | Edition of 50,000 |
| 2½x4 | 9.12 | 5.47 | .85 | .85 | 7.17 | 25,000 | †37.50 | 1.30 | 7.50 | 2.50 | 3.75 | 2.50 | 5.00 | 60.05 | 52.88 | ..... | |
| 3 x5 | 11.36 | 6.82 | 1.00 | .85 | 8.67 | 25,000 | 43.80 | 2.00 | 7.50 | 2.50 | 3.75 | 2.50 | 5.00 | 67.05 | 58.38 | ..... | |
| 4 x7 | 17.28 | 10.37 | 1.25 | 1.30 | 12.92 | 25,000 | 43.80 | 3.70 | 7.50 | 2.50 | 3.75 | 2.50 | 5.00 | 68.75 | 55.83 | ..... | |
| 5 x8 | 22.40 | 13.44 | 1.75 | 1.30 | 16.49 | 25,000 | 43.80 | 5.30 | 7.50 | 2.50 | 3.75 | 2.50 | 5.00 | 70.35 | 53.86 | ..... | |
| 6 x9 | 28.64 | 17.18 | 2.25 | 1.30 | 20.73 | 25,000 | 43.80 | 7.20 | 7.50 | 2.50 | 3.75 | 2.50 | 5.00 | 72.25 | 51.52 | ..... | |

*Based on Chicago time-charge of 85 cents an hour.

†Figures for forms made up of 2 by 3 and 2½ by 4 inch pages are based on a rate of $1.50 per thousand impressions; remainder of forms, each of which requires a full sheet of book paper of a commercial size, are figured at $1.75 per thousand impressions.

impressions as a basis it is not a difficult matter to estimate the actual cost of wear on type in various editions. Sixteen 5 by 8-inch pages contain 640 square inches of metal, including type, leads, slugs and rules. Reckoning the weight of type at one pound for every four square inches this form must contain approximately 160 pounds of metal. The average cost of this material is about 40 cents a pound, which means that the form contains type, leads, slugs and rules to the amount of $64. In the fifty thousand edition we have saved twenty-five thousand impressions by the use of electros in conjunction with type. In other words we have prolonged the life of the type by one-twelfth. In effect this amounts to $5.30, as shown. All of the figures under this heading are the result of similar estimates.

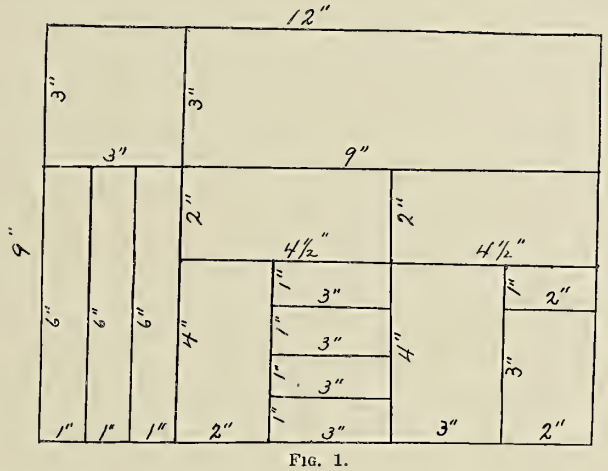



Fig. 1.

It is interesting to note that the actual amount saved in all departments by printing a fifteen thousand edition of 6 by 9-inch pages two-on is $21.68, and the total cost of one set of mounted electros is $20.73, or 95 cents in favor of electrotyping. It is obvious that this is too small a margin of profit to establish a dividing line, as the delays consequent upon electrotyping often are a considerable factor. In large forms it is usually inadvisable to order electrotypes when the comparative estimates show less than $10 in favor of printing two or more on. This places the dividing line for most book forms somewhere between a fifteen thousand and a twenty thousand edition.

Stock electrotypes which are stored for use in future editions are among the most valuable assets of a printing-house. This table does not apply to electrotypes of this class. When electros are ordered in anticipation of a second edition the investment is of a speculative character, and there are no means of reckoning the pecuniary profits in such a transaction.

The regular quantity discount, which applies when two or more plates of a single form are ordered, has not been included in the table. Quantity discounts now in force are as follows: On duplicates from a single form or cuts, except book plates, ten or more, five per cent; twenty-five or more, ten per cent; fifty or more, fifteen per cent; one hundred or more, twenty per cent.

Every printer whose monthly electrotype bill amounts to $100 or more should be equipped with a saw with motor attached. This will effect a saving of from twenty to thirty per cent in the cost of miscellaneous work. Small work should be grouped in forms of the largest possible area. An apprentice should be trained to do all the sawing, mounting and outside mortising. The saving on a number of small jobs, all grouped into a single form, is an important item, when compared with the cost of individual plates.

The cost of individual electrotypes for the fifteen small jobs diagrammed in Fig. 1, is $4.78, after deducting the usual discount. Grouped into a single form and ordered as one plate, unmounted, the cost of these same electros would be $1.65, or $3.18 less than the individual plates. The mounting and sawing of this plate, if done by an experienced apprentice, should not exceed 75 cents, which would amount to a net saving of $2.38 on 108 square inches of electrotypes.

The cost of setting solid matter to fill a difficult mortise when compared with the cost of producing the same result by patching will reveal another profitable field for the electro.

### COULDN'T LEARN ART IN THE GARDEN.

A curious case was heard at Darlington on the 11th ultimo, in which Mr. J. G. Chipchase, printer, summoned Wilfrid Abbey, an apprentice, for breach of indenture, and claimed £5 as damages. Mr. Chipchase said that an indenture for four years' apprenticeship was signed on July 22, 1904. On several occasions the lad had stayed away, and in June last he refused to remove some rubbish from the printing works which had been tipped on a neighbor's land, and went home. Since then he had not been to work, and the lad's father had offered him £10 to break the agreement. The real trouble, complainant declared, was because the lad could earn 18 shillings a week as a laborer. The lad told a different story. He said he had been compelled to do housework, and had cleaned boots, knives, and windows. When his master was laying out the garden at his new house he was employed for a fortnight in digging soil. He worked at this from 8 in the morning until 4:30 in the afternoon. After tea he went to the printing-office and worked until 9 without being paid overtime. He only got 10 shillings as a Christmas box. He was also employed for six weeks with another apprentice in laying out the garden, working at the printing-office at night, again without overtime. Mr. Chipchase ordered him to get soil from the adjoining grounds, but the caretaker objected, and he refused. His master thereupon called him a "lazy pig," and told him to "take himself off." For the youth it was submitted that it was the master who had broken the covenant through setting the boy to do "navvy work." The bench came to the conclusion that it would be to the interests of the apprentice if the indentures were rescinded. This would be done, and the claim for damages would be dismissed, each side to pay their own costs.—*Printer's Register.*

Written for The Inland Printer.

## METHODS IN PROOFREADING.

BY F. HORACE TEALL.



ETHODS of handling or managing the work are what we are now to consider. Of course many printers do not care much about how the work is managed, so long as some cheap workman will allow himself to be crowded into any little corner, without a thought for his comfort or anything else except that his wages shall be as low as possible, and there is not too much complaint from customers about errors. And it is fortunate for many poor proofreaders that customers can look so often at their work and not see the errors.

More and more, however, are printers, with a real interest in the quality of their work, recognizing the value of comfortable rooms and careful method. It is worth while to say that probably none of them ever regretted having done all they could to secure these, but it does not seem worth while to try to tell them how to do it, as to arrangement of desks and disposition of space, anyway, because so much depends on present conditions in each place.

We must not lose sight of the fact that the one aim of proofreading is to get the work printed without errors. A man who is comfortably placed, without too much crowding, away from noise, and left to do his work without interruption, will certainly come nearer to its accomplishment than one who is crowded and worried. He should have the best possible light too.

But the subject was suggested by receipt of letters asking questions about the relative value of various ways of doing the work. Here is the substance of one letter:

"In reading proof by copy, which is the best way — for the proofreader to read the proof or the copy-holder to read the copy? Not a first-class proofreader with many years of experience and a very indifferent copy-holder. Not a fifth-rate proofreader who has the place by virtue of a 'pull' and a very bright, well-educated copy-holder. Not work on a technical or professional publication abounding in Latin or unusual terms with which the proofreader is familiar and the copy-holder is not. Not newspaper work, in which there should be little use for a copy-holder. But plain every-day publications like the miscellaneous issue of a book-room, and especially reprint, and the work to be done by a good proofreader assisted by a bright schoolgirl or young woman who knows how to read. In which way can the most work be done, and at the same time good results obtained?"

With any young person as copy-holder, undoubtedly the best way in general is to have the copy read loud, and the proofreader listen. But the other way answers well in proper hands, though very dangerous with any but the right kind of copy-holder; in fact, it is dangerous unless both workers are specially qualified. The latter way is usually faster, but much more likely to be inaccurate. When the proofreader knows surely that his assistant is thoroughly qualified to follow him, and to catch every difference between what is read and what is in the copy, the risk is no greater this way than any other; and this is why the work is often, if not always, so done on morning newspapers. On morning papers, very often at least, proofreaders work in pairs, there being presumably no difference between them, and the reading loud is done from the proof, because that is much faster, even for workers not especially rapid.

Why the correspondent thought there should be little use for a copy-holder on a newspaper is not easily understood, unless it was for the reason that two proofreaders work together; but this only means that always either one or the other holds copy, and so is more literally a copy-holder than are those who are usually so called, these being really copy-readers.

Now nearly all of the importance in this matter so far can be expressed in very few words. We have known a few instances of insistence by an employer on having the reading done from copy, but they were only where we thought it a matter of small moment. We have seen a great many instances of working the other way where we were pretty sure that it had a bad effect.

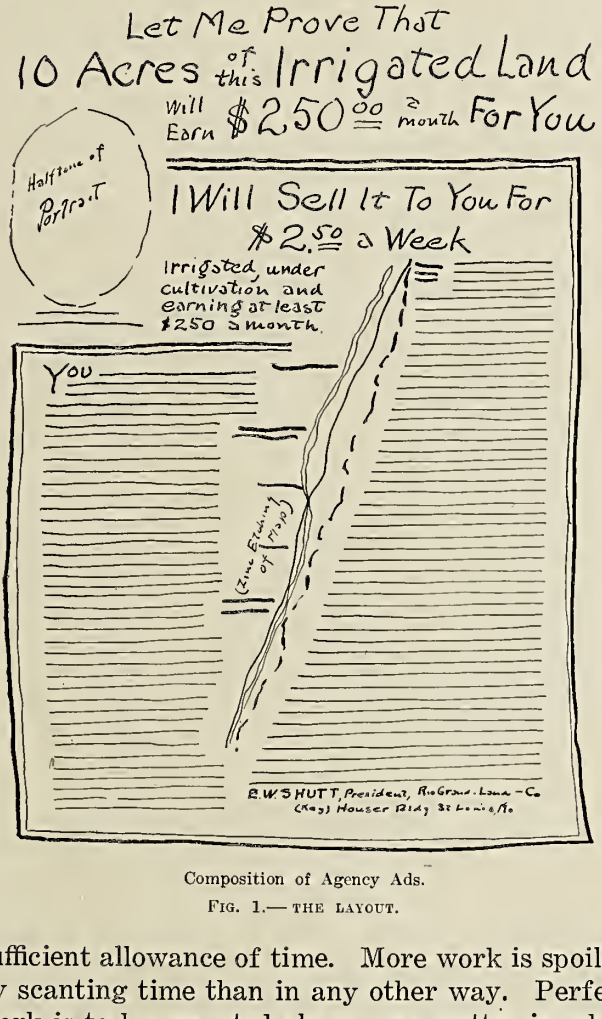
While we do not believe in subjecting a proofreader to any sort of annoyance, we do believe that a foreman should keep an eye on the way the work is handled, and not allow any unnecessary risk. Any more specific advice would be impertinent, as what applies to one place will not work at all in another. But in every place good work is wanted, without waste of time; and the best way to get good work is to show an ever-present lively interest in it and control of it.

Still another way to do proofreading is for the reader to be his own copy-holder — that is, for him to compare proof and copy. A correspondent has asked us some questions about this. He asks whether any firms require this kind of reading, and whether it is a safe method, especially where a high degree of accuracy, both as to fidelity to copy and to keeping a certain fixed style, is required. He also asks if we think it is quite the thing to expect perfect work on a basis of this sort, especially where copy is much interlined and somewhat obscure, and if such work is of any benefit to the proofreader — if there is any special training in it that would not come in the regular routine of the general office.

It is largely because these questions can not be answered definitely for general purposes that this is thought to be worth a place in one of our main articles. Whether such work can be done profitably depends altogether on the nature of the work and the competency of the worker. There are men who can do it, and some who can even do it rapidly, on any kind of work; and when it is surely in such hands it might well be done so. But for every man who can do it well there are many who could not.

No firms are known to us who require general reading done by comparison, but much special work has to be so done, and much that is often spelled out practically letter by letter by copyholders might much better be compared; only — look out that it is put into competent hands, with sufficient allowance of time. More work is spoiled by scanting time than in any other way. Perfect work is to be expected always, no matter in what way it is handled. Perfect work, however, is not very commonly done in any way, and one of the worst blunders ever made is the discharge of a good proofreader because of a few errors that he has not corrected, for many worse ones may have to be tried before one as good comes into his place.

To a man who is in earnest, and determined to do his best, comparing work would be specially good training.




Composition of Agency Ads.

FIG. 1.— THE LAYOUT.

Written for THE INLAND PRINTER.

## THE COMPOSITION OF AGENCY ADS.

NO. 1.— BY RICHARD M. BOREN.

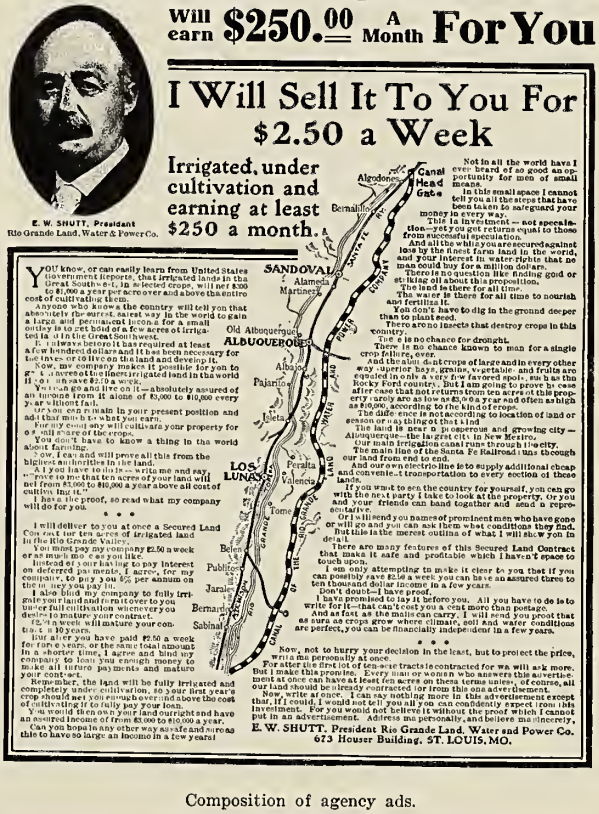


THE great demand for advertising of all kinds, the immense circulations attained by the leading magazines of general circulation during the last few years, and the almost unbelievable increase in advertising rates are the conditions that have produced the agency ad.

To-day, when rates range from $1 to $6 per agate line, the careful business man does not advertise in a careless and haphazard manner. An expenditure of hundreds — even thousands — of dollars for a single insertion demands some assurance of a profitable return. The experienced advertiser has learned that circulation alone does not spell success in advertising — the ad. must be prepared and put into type in such a manner that it will attract attention and carry conviction.

So, in only a few years it has come to be a fact that the larger part of the ads. appearing in the leading magazines is prepared by advertising agencies. This is only in keeping with the tendency to specialize in every branch of business.

In the agency the copy is written, the illustrations are designed, and, finally, the ad. is put into type as it will appear when published. And it is




Composition of agency ads.

FIG. 2.

with this last phase of the work that this article has to do.

The conditions which led up to the agency ad. have produced something different from the ads. that were seen in the highest priced publications fifteen — or even ten — years ago. It is more compact, more meaty, less wasteful of space.

Of the utmost importance to every one concerned with the production of the agency ad. is the great value of the space to be occupied. Here the compositor is asked to leave all the traditions of the trade in regard to white space. He must




Composition of agency ads.

Fig. 3.

find other means to make the ad. "stick out" than by contrasting it with a white background.

The advertiser is not interested in the artistic possibilities of certain types when surrounded by a big white margin. He is comparing the cost with the returns in dollars, and if the result is not in his favor, it will not be pleasing to him, however beautiful the ad. may be.

In agency work every ad. must be set according to a layout and the printer finds that his valuable ideas of display, etc., are not always in accord with those of the ad. writer. The compositor who has plumed himself upon his superior taste (and who does not?) will here meet a serious setback.

The printer is placed in the same relation to the ad.-writer that the builder holds to the architect. He has a certain space within which to build his ad. (it can not be a point more nor less) and the location and character of the display and illustrations are all clearly indicated.

In examples No. 1 and No. 2 are shown a layout and the finished ad. Neither the designer nor the printer who set it had any idea of making this ad. *artistic,* and, yet, with the same matter and space could it be improved? There is nothing spectacular in its composition — no straining after effects — still, notwithstanding the simplicity of its arrangement, it will "stick out" in the midst of any company.

Here, in the space that usually would be filled with half a dozen sentences at the most, is a comprehensive heading which tells all the salient points of the proposition, a map of the district where the land for sale is located, and the advertiser's portrait, which makes the reader feel that he is being talked to personally. In addition to all this are several hundred words of argument and persuasion.

Thus, an attractive, telling, *selling* ad. is produced with hardly a point of the wasted space which the job printer considers so extremely necessary to balance up his display.

This is a typical agency magazine ad.

The first problem in this ad. is to determine just what size type will fill the space without waste; the next question for the compositor is to make the matter break so that both columns will end evenly. All this, of course, contemplates the setting of the ad. correctly, without resetting or running it over.

Fig. 3 shows an ad. of an entirely different character, much easier than the first, but in a measure presenting the same difficulty of making the matter fill an irregular space evenly, without waste, at the same time keeping the display well balanced.

This is a newspaper advertisement, and the ephemeral character of the medium makes it necessary that it should be more open than the preceding example. The much lower rate for space permits a more lavish use of white space in newspaper ads., but even here the printer must show a due regard for its value.

In agency work, as all ads. are electrotyped, the illustrations, of whatever character they may be, are never put in the form, but are patched in the plate. This relieves the work of some of the difficulties in running around cuts and filling in mortises.

A future paper will give some ideas on the subject of "cutouts" and casting up matter for spaces of irregular shape.

Acknowledgment is made to Mr. Walker Evans, of Clague-Painter-Jones Company, for layout used with this article.

*(To be continued.)*

Written for The Inland Printer.

## MODERN BOOKBINDING.

NO. XX.— BY A. HUGHMARK.

FANCY LEATHERWORK — *Continued.*



IN all leatherwork it is not only necessary to be neat and painstaking, but color effect and shaping must harmonize with the whole in every detail. The first thing to decide on for any object in mind is the shape. It is very often more convenient to buy a cheap article with a good shape and cover it than it is to make it. The writer once made up an effective writing set for a mission desk in red morocco. The articles procured were a wooden pen tray, a glass pin-holder, a japanned mail scale, gun-metal stamp box, and a wooden blotting-paper holder. For notepaper and envelopes the desired shape was obtained by buying a papeterie box of Christmas stationery. These things were inexpensive, but when covered they appeared as if they had been made up for the especial purpose named. The desk pad should be made of cardboard of a size to suit the desk. The edges are bound on all four sides with strips of the leather. These strips need not be turned around the corners; they need not even meet there, because the special corner-pieces will cover them. After stripping, the top is lined with a sheet of dark cover-paper and then the corner-pieces are put on. Corners can be bought in a variety of sizes and material. They are made in bright, dark, hammered and etruscan copper, in brass and pottery, bright and oxidized silver. For a green leather set nothing is better than the etruscan copper for all trimmings, or Teco pottery. With red leather, brass trimmings are the most effective. Of course it is not necessary to have any trimmings, as every article well covered and properly creased will be in good taste. In fact, trimmings and other embellishments should be used sparingly. Good material, good workmanship and good lines are sufficient as attractions to hold the eye and command attention. For all work of this kind the pieces of leather must be cut accurately and must be well and carefully pared. The joints should be in corners or crevices, so that the job will appear as solid work.

Limp work, such as billbooks, card cases, music rolls, or in fact any article that is to be carried in the pocket, or rolled, can not be produced by pasting any two leather surfaces together. As an example, take a music roll, which is practically a large, oblong piece of leather with a strap. Any substantial leather will do for this. The strap is made by pasting two strips of the leather together. After it is dry and trimmed to the proper width, a buckle is stitched on one end and the other is punched and eyeletted at certain intervals. If sheet music is at hand, put some in and roll up the piece of leather around the music. Mark the location where the strap ought to be placed. Flatten out the leather and reinforce this place by pasting a piece of strong cloth on the inside where the mark has been made. When that is dry, cut two slits in this place parallel with each other and of a length that will admit of the strap being pulled through. They should not be less than three-quarters of an inch apart. Each side should be stitched down, either by machine or hand. Now the lining, which should have been previously dampened and dried between strawboard, is fitted in. A piece of thin card middling is cut to the correct size and the lining is laid on this and tipped down around the edges only. The body leather is larger than the lining, allowing for turn-in. This is dampened and pasted and then turned over onto the lining evenly all around. Unless the leather is well pared and then trimmed off, an even turn can not be made. It may be accomplished with ease if a pencil line is drawn around the lining on the wrong side of the leather. A straight-edge is laid on the outside of each line and a folder drawn along this edge under the leather, thus folding it in a straight crease. The crease so made can be maintained when turning in the pasted edges. It is well to run a row of stitches around the edge of the turn-in when it is dry. Silk thread should be used for the purpose.

It should be remembered that all leather used for limp or flexible work should be well dampened with a sponge and dried between straw or pulp boards under weight. This holds good for body and lining leathers. Linings are usually thin, smooth leathers, such as batwings, lining skivers or calf. Sometimes silk, satin, linen, or other fabric is used. The only way to get a smooth surface from these is to dampen them to take out existing wrinkles or creases. Some of these it might even be advisable to iron. None of these materials when used as linings should be pasted or glued in, but may be tipped in around the edges, as described above. When used in cases or boxes the lining material is turned in on the back of pieces of card middle, cut to fit the sides, ends and top and bottom. These are then glued all over the back and set in their proper places.

Designs reproduced in zinc etchings, line drawings or electrotypes can be transferred to irregular surfaces and produced in gold, bronze, aluminum or color. The requirements are, first, a smooth surface (whether it is hard or soft matters little); second, sheet roller composition on which the design is transferred; third, an ordinary ink roller as used for proofs, or smaller if available. Lastly, a sheet of smooth glass. Cut

up some good roller composition in a clean tin or pail and melt over a slow fire until fluid. Rub over the sheet glass a bunch of cotton saturated with olive oil. Pour melted composition over the glass until it is covered. It will flow toward the edges and form an even sheet. When cold take it up and cut off a piece the size of the cut to be transferred, or a little larger. Take some amber lacquer and pour on a clean slab and work the roller in this until well covered. Now roll up the cut and then place thereon the piece of leaf composition. Roll over the back very lightly and then lift it up and place it in the desired position on the object to be decorated. This is then pressed down evenly by tapping it with a soft rag or cotton. When satisfied that the design is evenly transferred, strip off the composition leaf and allow the lacquer to set long enough to be tacky and then lay on the metal leaf and tap this in by means of the cotton. When thoroughly dry, wipe off with a soft rag the surplus metal. Instead of the lacquer, bookbinders' inks reduced to a soft consistency can be used to transfer a color direct. The composition leaves can be used over and over if cleaned each time with turpentine.

Productions in leatherwork can be had from skins tanned so as to preserve the peculiar natural markings, which, in themselves, are ample decorations. An article covered with leather such as that derived from the skins of sharks, presents the glistening appearance of granite in the sun. Snake skins of many varieties, retaining their scales and markings, are to be had from dealers in fancy leathers. Lizard and frog skins, both in natural colors and dyed in darker hues, are prepared for the market. The sea-lions' skins are used extensively, the queer, irregular markings of these skins, said to be imparted to them by the animals wriggling over the jagged, uneven ice floes, being an appreciated novelty. No amount of pressing or polishing can obliterate these markings. Scales of Florida bone pike have been used to decorate shark skins, the effect gained thereby more than paying for the trouble. These scales are lusterless and of a pale brown color, resembling, to some extent, Chinese characters. When these are inlaid, so as to overlap, forming border designs on the highly polished shark skin, the effect is very pleasing. It is sometimes difficult to find leathers not handled by dealers in bookbinders' materials. Carriage and furniture makers use buffed leathers and heavy roans of various sizes and colors, but much heavier than that used by bookbinders. All kinds of fancy tanned and colored calf skins are used in ladies' shoes and ties. Glovers use buck, goat, kid and lamb skins and in a multitude of colors, dressed and undressed. Trunk and bagmakers use the coarser grained leathers, such as seal, alligator, etc. Pocketbookmakers use all the latest novelties from the tanners, as well as the standard morocco and seal. There are still other leatherworkers who combine other materials, textiles, metals, etc. Under this head come jewelers' casemakers and belt manufacturers.

A great deal more buffing is used up in camera coverings than in book covers. Then there are those who follow special vocations in the leatherworkers' trade, such as instrument makers. With them are allied men who devote their time to the covering of parts. If one had a knowledge of all the trades in which leatherworkers had specialties, one could readily see what a multitude of objects are embraced that we scarcely notice and many of us have no knowledge of. Thus artisans have changed their vocations, and some are losing place with no substitute, owing to the mutations in modern life. The ancient cordwainer has gone with the armorer. The bellowsmaker followed the pewterworker, and the leather-carver is fighting for existence with the wood-engraver. In the bookbinding trade the marbler will soon be as scarce as the all-around man. The former can be found only in small numbers in the large cities; the latter are fast disappearing in the smaller towns.

*(To be continued.)*

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Written for THE INLAND PRINTER.

## THE COMPOSING-ROOMS OF SOME "FIRST-CLASS" PRINTING-OFFICES.

BY F. L. DION.



IT has been my lot since the disagreement between employer and employee to come down from the desk to a job compositor. I have since the beginning of 1906 worked in three different offices, where first-class work is being turned out. In each office the pressroom is the salvation of the firm; where the jobroom could show a saving of at least twenty per cent, if not more, under proper conditions. There have been scarcely any improvements in these offices in labor-saving devices in the last ten or twenty years, notwithstanding the giant strides of the typefoundries in labor-saving material.

### LABOR-SAVING RULES VS. CHOPPING-UP STRIPS.

In one particular office, renowned for its fine rulework, it is not unusual to see a man busy from four to eight hours every day cutting rules for a job (and almost invariably some one else is waiting for the machine). It is impossible in high-grade work to use all labor-saving rules, but you can always use at least ninety per cent. The

*waste* in this item alone is enormous: first, the *waste* of rules being continually chopped up; second, the *waste* of time cutting and mitering rules so that they are true and fit for first-class work.

POINT STICKS VS. PLAIN STICKS.

I have seen men spend three minutes or more to adjust their sticks on an average of ten times per day, and very frequently one measure is not true to the other. The point stick is adjusted instantly and is true. In an office employing ten men, the *waste* here alone would amount to 1,500 hours per year; or make it one-half that amount to be conservative, so you are losing 750 hours that could be saved with an expenditure of $2.50 per point stick. More *waste.*

FULL CASES VS. EMPTY ONES.

The success of every great general has been in the proper handling of his men and ammunition. This rule applies to every man in charge; make use of every line of type and material you have. It is not unusual in every printing-office of this country to run short of type and other material when there is perhaps a ton of dead matter on boards that ought to be brought into commission at once; no matter how many rush orders there are on hand, distribution and the proper amount of material comes first. There is nothing so detrimental to an office as when a compositor has a job to set and can not get the material to do it with, dissatisfaction takes the place of his ambition to make a good job, the result is that it takes him more time to do it, and nine times out of ten it is not satisfactory to himself or his employer. If you run short of anything, buy it—it is cheaper than labor — you can have credit with any type-foundry — but you must have your pay-roll ready every week.

PLATES VS. TYPE.

With the present facilities in large cities of a twenty-four hour service, the saving in making plates is readily apparent. The time saved in the pressroom is close to fifty per cent or more. Your type remains in good condition and therefore makes good plates, and the plates save time in make-ready on the press. The limit of a run on type ought not at any time to exceed five thousand. On the other hand, if you use type on large runs, you ruin your office, for the expense you incur daily is incalculable. I have seen men spend three hours on a small eight-page folder, picking out bad letters; the same way on every job. *Waste* everywhere — in the pressroom, the reading-room, the composing-room, and your type at 50 cents per pound or more that goes to the hell box.

POINT BRASS AND ONE-HALF POINT COPPER SPACES VS. "MADE-TO-ORDER" PAPER AND CARDBOARD SPACES.

Nothing consumes so much time in jobwork as letter-spacing — a necessity in all high-grade work. The waste of time and unsatisfactory way of spacing with cardboard needs not the time and space to comment upon it. Just try to justify a six or eight point line with it, and you will be filled with dismay and lose your patience. A piece of cardboard when cut up an eighth or twelfth of an inch curls up, and when you come to justify a line with twenty or thirty of them, it is almost impracticable. I am positive that with the time wasted in cardboards in a month's time, you can buy enough brass and copper spaces to last one year and more. More *waste* of time.

COMPLETE SERIES VS. INCOMPLETE SERIES.

The great failure in most printing-offices is to buy incomplete series of type. It is undesirable and unprofitable in many ways. As an illustration, you can not always substitute a twenty-four-point line for a thirty-six point, etc. If you have all the series, you do far better work by having appropriate sizes of type where it belongs without any loss of time, for very often a compositor will puzzle his brains over how he will make a twenty-four-point line fit where it would take a thirty-six-point line; not alone that, but the disappointment and distress that he feels invariably makes him lose lots of time that would otherwise be filled were the proper material on hand. The cost would be almost the same, for instead of having four fonts of one size you should have two fonts of each size, but more sizes of type.

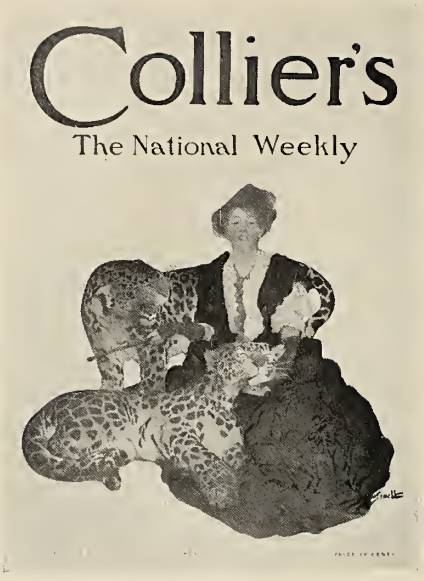
OLD-STYLE MATERIAL AND ANTIQUATED FIXTURES VS. LABOR-SAVING MATERIAL AND ROOM-SAVING FIXTURES.

The point system is to a printer what the ball-bearing is to a machinist, so that any material that is not on the point system is a detriment to an office, and ought to be done away with. Old-style lead-racks, cutters and mitering machines are all a *waste* of time and very often ruin good material at the very last minute, notwithstanding the time already consumed on it. More *waste.*

SYSTEM VS. NO TIME — RUSHED.

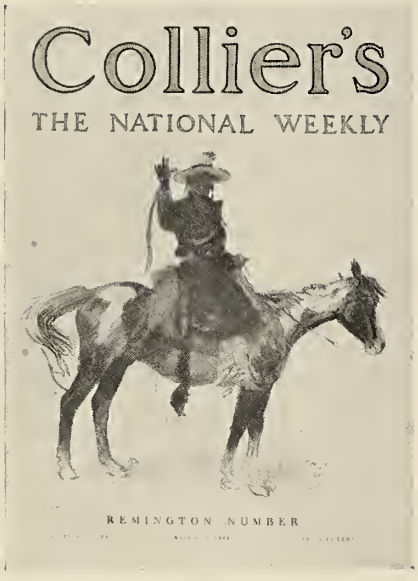
System, in my mind, means success, and a business without system is always running at a disadvantage. With system it makes "the rush" easy when it comes, for you are prepared to meet it with all "the sorts" at your command. A volume could be written about system in a printing-office.









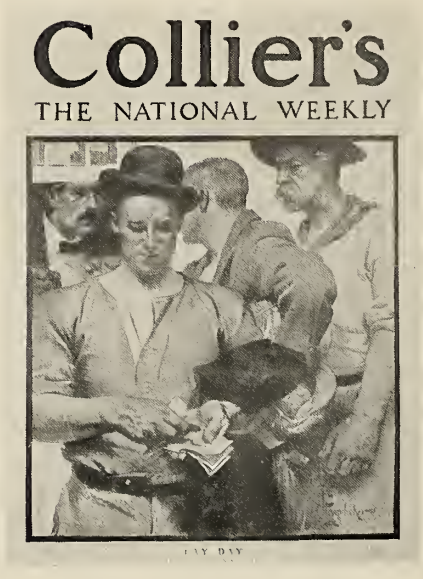
















ART OF THE YEAR.

# CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

## PRINTERS' LEAGUE OF AMERICA.

*To the Editor:* NEW YORK, N. Y., Dec. 14, 1906.

The New York branch of the Printers' League of America was organized at a meeting held at the Continental Hotel, Broadway and Twentieth streets, on the evening of Tuesday, December 11, 1906. The meeting was preceded by a dinner.

The following report of the "Plan and Scope" committee, which was appointed at the meeting held November 20, was unanimously adopted:

ARTICLE I. The name of this organization shall be "Printers' League of America."

ART. II. The membership of the New York branch of Printers' League of America shall consist of only such persons as own or manage, wholly or in part, printing establishments within a radius of fifty (50) miles of the City Hall of New York city, whose employees are members of recognized employees' unions.

ART. III. SEC. 1. The object of the Printers' League of America is to discard the system of making individual labor contracts and instead to introduce the more equitable system of forming collective labor contracts.

SEC. 2. The Printers' League of America shall also provide necessary means for successful and equitable adjustment of points in dispute under existing contracts, establishing a local trade court for this purpose.

ART. IV. The New York Branch of the Printers' League of America shall be prepared to fraternize with similar branches of said League in other cities, when formed, and to amalgamate into a national body as soon as it shall seem advisable so to do.

The following officers were then elected:

Charles Francis, president; Henry W. Cherouny, vice-president; William H. Van Wart, secretary; B. Peele Willett, treasurer. Executive committee, Oswald Maune, Samuel Rosenthal, B. H. Tyrrell, W. N. Jennings, William Driscoll. The president, vice-president, secretary and treasurer ex-officio members.

Mr. Cherouny was asked to formulate a constitution and by-laws and present the same to the executive committee. This latter committee is to meet on the 18th instant to consider further plans for the advancement of the new movement.

In your December issue you speak of the meeting held on November 20 as being "called" by certain gentlemen, whose names you give. This is erroneous. I, personally, over my own signature, wrote to the gentlemen named and to others, asking them to attend a meeting and consult as to the advisability of forming a league. Not all whose names you give were present at that meeting, but sixteen large firms were represented there and the meeting for permanent organization on December 11 resulted.

PUTNAM DREW.

## CATALOGUES WANTED.

An American consul in China was much pleased because of the brisk demand for American trade catalogues. "I would especially like those with thick leaves," a caller said one day. This aroused the curiosity of the consul, and on investigation he found that the catalogues were wanted as inside soles for shoes.— *New York Post.*

Written for THE INLAND PRINTER.

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

UP till now the London Society of Compositors has admitted practically all and sundry to its membership who could show that they had served a regular apprenticeship to the trade, or at least had worked at it a sufficient number of years to give a reasonable assurance that they were proficient. There are duffers in all trades, however, and such a system made no provision as to whether an applicant was a competent craftsman, and worth to his employer the standard wage that would have to be paid him. Now this happy-go-lucky method is to give place to an examination that will insure that none but competent men will be admitted to membership. This it is hoped will remove any slur that may now be attached to society men, and at the same time guarantee to the employer that he will get skilled workmen when he employs members of the union.

WITHIN the last few months a serious attempt has been made to deal with the question of overtime in printing-offices, which undoubtedly is a contributing cause of unemployment. In present circumstances the entire abolition of overtime is impracticable, but the London Society of Compositors are making a determined effort to reduce it, and under the new rule framed and passed to regulate the action of the members in this respect, no man may work more than eight hours overtime in one week. This limits the maximum time of the ordinary compositors to sixty and one-half hours, and that of the machine compositor to fifty-six hours per week, and so far the arrangement works admirably. The matter was long under consideration, but a definite settlement was accelerated by a dispute which arose between the men and the Master Printers' Association. In the course of it this question of overtime played a part, and the men claimed, as they have always claimed, that overtime is the property of the worker, to be wrought or withheld as he deems proper.

A NEW section of the circle of printers' trade unions has been formed with the view of embracing the women workers in the trade, and the first mass meeting of the association, which is called the Women's Section of the National Amalgamated Society of Printers, was held in London the other day. The men have up till now been extremely opposed to women workers, but at last they have realized the fact that if they assist the women to organize their labor it will materially assist in leveling up wages. The women themselves have made a good response, and the majority of them have joined the new branch.

THE British Linotype Company, better known as Linotype and Machinery Limited, has entered into an alliance, offensive and defensive, with the German Linotype Company, and the companies have agreed to give each other the benefit of their respective improvements in the countries they serve. The relations with the American company are not so pleasant, as, at the time of writing, an action is pending in the British courts in which the American company is being sued for alleged infringement of trade-marks, and for violating the territory they had undertaken to allow a monopoly of to the British company. The British company now also holds a great proportion of the shares in the Canadian company, and thus have gained a footing on the American continent.

A NEW paper mill has just been opened at Grimsby by Messrs. Peter Dixon & Sons, who have laid down there an expensive papermaking plant, that includes two machines

with a capacity of one hundred and thirty inches wide, and capable of producing eighteen thousand yards of paper a day. These machines were built in Germany, but were put in working order by an Edinburgh firm. Harmsworth's firm has entered into extensive contracts for "news" with the new mill, and it is hoped by the proprietors that they may be able to stem the tide of foreign "news" that pours into Great Britain from the United States and the Scandinavian mills.

AN attempt is to be made to revive the ancient Egyptian industry of papyrus growing for papermaking purposes, and a large tract of land has been put under cultivation through the enterprise of Mr. Smedley Norton, an author and explorer, who believes that from this material there can be produced a paper better and cheaper than any at present on the market. Dr. Querin Weirtz, the consulting chemist and analyst to the Papermakers' Association of Great Britain, has produced pulp which he pronounces admirable for papermaking, and remarks that "its adoption is only a question of quantity obtainable, price, collection and freight." Mr. H. E. Winter, who is closely associated with the scheme, says: "All the 'pros' and 'cons' of the matter have been considered by a committee of experts, and the result has been that we see our way to putting on the market a better quality of paper than any yet made, at a price which, although lower than any other, will still leave a profit for ourselves. As something like $20,000,000 worth of paper is used in this country every year, this will mean a big revolution in the paper trade."

ANOTHER of the Otley printers' engineers has passed away in the person of Mr. John Kelley, who died recently at Blackpool. Mr. Kelley and Mr. Fred Payne were the two survivors of the Otley pioneers of printing machinery, and now Mr. Payne is left as the last. Mr. John Kelley was a fine, strong personality, and made friends everywhere. He had an entire grasp of machine work as understood at Otley, in which Yorkshire town he was born in 1838. Trained as an engineer, in 1860 he became a worker in the firm of the late Mr. William Dawson, the founder of the printing-machine industry of Otley. Mr. Kelley left Dawson's in 1865, and joined the firm of Fieldhouse, Kelley, Elliott & Co., as a partner, but this connection he broke after a few months, and became manager to Mr. David Payne. Here, in addition to having improved the ordinary Wharfedale, he brought out types of machines which had not before been made in Otley. Among these were a cylinder perfector, a platen, a self-clamp guillotine, a four-feeder news machine, and a rotary web machine. Mr. Kelley in 1889 acquired a site and built works for himself, and for fifteen years carried on a good business, but, unfortunately, a crisis came and he had to give up. His death is much regretted by all who knew him.

THE Institute of Journalists has not fulfilled the hopes and aspirations of the rank and file of the members of that body, and it is difficult to see how it could do so as long as newspaper proprietors are allowed to be associated with it. The working journalist is finding out that the institute is of little use to him in bettering either the conditions of service or salary, and so a movement — which I referred to in a previous letter — has been started by some of the more adventurous members to organize a working journalists' trade-union, and the other evening a meeting was held at Manchester, where the pressmen affirmed the principle of trade-unionism as applicable to the calling, and appointed a committee, composed of pressmen who have all served a formal apprenticeship. There is, therefore, no question of interlopers and blacklegs to discuss. What may be the fortune of the venture, only the vital spirit and earnestness of the workers can determine. It is singular that all the men who attended the inaugural meeting are men who are in berths that, from the point of view of pay and hours, may be said to be fairly comfortable. That the necessity of a trade-union effort should appeal to them, is a demonstration that the broadening spirit of the times has made them look beyond their individual and immediate interests. Manchester is a very large and important center, from the newspaper point of view, and it is now certain that an overwhelming majority of Manchester pressmen are in favor of the new movement. The proposition has also been eagerly and favorably discussed in London.

A BOOK that has made somewhat of a mild sensation on this side, at least among those who are inclined to dabble in the occult, is "Talks with the Dead," which has just been published by Mr. John Lobb. Mr. Lobb is a well-known man in religious and journalistic circles. He was a Primitive Methodist lay preacher, and was editor and proprietor of the *Christian Age*, a paper that he worked up to a circulation of eighty thousand copies weekly. In 1876 Mr. Lobb commenced to raise a fund for the Rev. Josiah Henson, the Christian negro, who was the original of "Uncle Tom" in Mrs. Harriet Beecher Stowe's world-famous story, "Uncle Tom's Cabin," and within seven months, he, by lectures and sermons, raised upward of $10,000. As a consequence he received the late Queen Victoria's commands to appear at Windsor Castle, and with the Rev. Mr. Henson he duly did so. The new volume gives Mr. Lobb's experiences since he became a Spiritualist, and very startling experiences they are. Mr. Lobb tells his story in good faith, and as he is known to be a level-headed business man, with but little of the imaginative about him, his book has met with a good reception, although, of course, there are some skeptics who say that he ought to be within the walls of an asylum.

IT is astonishing what a number of 2-cent weekly periodicals of the "snippety" or "bit" class, succeed in London, especially when one takes into consideration the general silliness of their contents. And yet the number in existence is nothing to the number of those that have gone under in the struggle. Mr. Peter Keary, who, from his long connection with *Pearson's Weekly*, speaks with authority on the matter, says: "A few months ago I amused myself by going through the press guides of the last twenty-six years, and I made out a list of all the *Pearson's Weekly* kind of papers that had been published since *Tit-Bits* started. Many of them never figured in the press guides at all, because they didn't live long enough to get there. And I made out a list of 478 distinct papers. Some of these papers lost as much as $150,000. Some of them started off, through good advertising, with as big a circulation as half a million copies. I don't think I would be far wrong if I said that there is less money in the Bank of England at the present moment than has been squandered on 'popular' papers in recent years by incompetent people. And yet, strangely enough, *Tit-Bits* was not the first paper of its kind to be published. Another 'bits' paper came out six weeks before. Only two or three people know the story of that, and it will be a strange romance of cleverness and incompetence, fortune and failure, if ever it should be told." Of course in the multiplicity of failures the printer-man and his confreré, the papermaker, have dropped a deal of money over some of these ventures, and it is now rather difficult to get a new paper printed unless cash in advance is provided.



PULPIT ROCK, UTAH
ON UNION PACIFIC R. R.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

## THE RISE AND PROGRESS OF "BOB" SMYTHE, OF THE HARRISONBURG "DAILY NEWS."

BY A. F. BLOOMER.

WHAT a man may do in the way of making a literary and financial success of a newspaper, if he properly directs his energies and judgment, is shown by the story of "Bob" Smythe and the Harrisonburg (Va.) *Daily News*, and the plan of operations pursued can not fail to interest and be of value to those similarly situated among the readers of THE INLAND PRINTER. But a foreword regarding the earlier career of Mr. Smythe will also be interesting.



NEW BUILDING, NEWS-REGISTER COMPANY, HARRISONBURG, VIRGINIA.

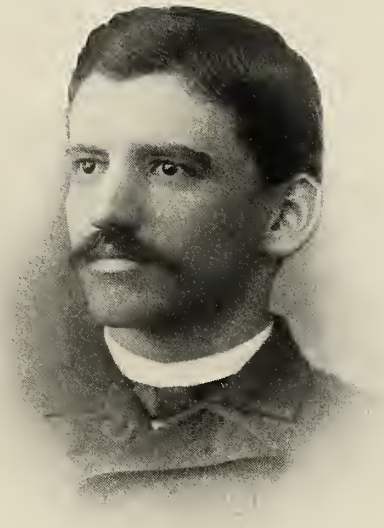
At the age of sixteen years Robert B. Smythe left the country office in Kansas in which he had acquired the rudiments of the printing trade and shaped his course to the westward. His itinerary covered the Pacific coast and Mexico, and at eighteen he joined Sacramento Typographical Union, and was probably at that time the youngest journeyman member within the jurisdiction of the International Typographical Union.

From California he sailed for the Hawaiian Islands, and for a time was employed in King Kalakaua's printing-office. He was one of the four hundred Americans who took part in the armed revolution that changed the form of government there.

He had now entered upon a career of globe-trotting. He extended his travels to Samoa, New Zealand and Australia, working in Sydney, Melbourne, Adelaide and Ballarat, as well as many smaller cities. Thence he went to Ceylon and India, and in his course around the world worked at Suez, Malta and Gibraltar. For a time he set type on the London *Times*, sailing from England for his native land. Arriving in New York, the *Herald*, the *Sun* and the *World*, at different times, were the field of his endeavor, after which he worked in Philadelphia, Chicago, Charleston, San Francisco, Los Angeles, Yuma, and thirty-five other cities and towns, those mentioned serving to show the extensiveness of his travels.

It is probable that there is not another printer living who has worked at the trade in as many countries or different printing-offices or who has had as wide a personal acquaintance among the craft as Mr. Smythe had at the time he "settled down" and began to take a serious view of life. During all his travels he carried an I. T. U. card, which was recognized wherever there was a printers' organization, and there is not an office in which he has worked where he would not receive an enthusiastic "Hello, Bob!" from those who knew him if he were to revisit it. The most of his traveling was done before he was twenty-two years old, and at the age of twenty-six he married at Newark, New Jersey.

For a number of years he was employed in the Government Printing-office, at Washington, D. C., where he attained to considerable prominence in union matters,



R. B. SMYTHE.

being at one time a candidate for president of Columbia Typographical Union, No. 101. He has ever been a thoroughgoing union man, and as a proprietor believes no less in union principles than when a workman at the case.

On May 1, 1899, Mr. Smythe went to Harrisonburg, Virginia, without knowing a soul there, and rented a



A. H. SNYDER.

little printing material and an old press. On May 8 he gave to the world the first issue of the Harrisonburg *Daily News*, consisting of four pages of five columns each. There were then three weekly papers in the town, which had 3,500 population, and nobody believed that a daily paper could be made to pay. For a year or more it was a struggle for existence.

Early in his Harrisonburg career Mr. Smythe began advocating rural free delivery, which was new at that time, and was largely instrumental in inducing the Post-office Department to establish several experimental routes out of that city, which were among the first in the United States. Now there are forty-five of such routes in the county, forty of which are used in circulating the Harrisonburg *Daily News*, by means of which that paper is laid on the doorstep of most of its farmer subscribers not later than 10 o'clock every morning.

With the establishment and extension of free rural delivery the *Daily News* began voting contests, the most popular and successful of which probably were excursions to Washington, D. C., for pupils attending the public schools. A voting coupon was printed in each issue of the *News*, and the ten pupils receiving the largest number of votes were given a three days' excursion to the Capital City, with all expenses paid. Later on an excursion was given to the Louisiana Purchase Exposition, at St. Louis, to the six most popular schoolteachers, to be voted on by subscribers to the *News*.

Of course these contests were for advertising purposes. While they cost considerable sums of money, they brought quick returns in subscribers. Families living in the country who had never taken even a weekly paper became interested in the contests, and, becoming accustomed to having a paper left at their doors every morning, continued their subscriptions from month to month. Few cared to pay more than a month (25 cents in advance), but the circulation gradually and steadily grew, until late in 1899, when, having to meet a rather large payment for material, which was due January 1, 1902, Mr. Smythe conceived the scheme of a "bargain-day" offer of the *Daily News* for $2 a year if paid on the first day of the year — not a day earlier nor a day later. The result of the offer was surprising. Nearly three hundred people lined up at the business office and paid their subscriptions for the coming year, the cash in the drawer that night being over $500, and the payment was promptly met. The following year the "bargain-day" offer was renewed, resulting in over $1,000 being paid in, and since that time "bargain day" has been a regular institution of the *Daily News*, the subscriptions running up into thousands of dollars.

Last year, as a special incentive to subscribers, the *News* offered fifty scholarships in the Shenandoah Valley Business College, at Harrisonburg, worth $40 each, one to be given for each fifty subscriptions received. Although it seemed an extravagant offer, it proved to be popular and profitable to both the *News* and the college, for it advertised both, and as the proprietors of the *News* are also the proprietors of the college, it was not so expensive as it seemed on its face.

This year the *News* announces that it will run a special train of Pullman cars to the Jamestown Exposition in May, 1907, for the free and exclusive benefit of those who bring in fifty subscribers on or before January 1, and from present indications this will be the banner event in the country as a subscription raiser.

The Harrisonburg *Daily News* is a seven-column paper of as many pages as advertisements make necessary — frequently six and occasionally eight. It is a newspaper, and so is non-partisan in politics; for no strictly partisan paper can afford to nor will print all the news. It is eminently a local paper, having correspondents all over the county, and the news of the community, which is of more importance to its readers than that of far-away points, is given in full — not slurred over. From sixteen to twenty columns of advertising per day are a fair average of its business except on extraordinary occasions. It is well edited and tastefully printed — in fact, is quite metropolitan in its make-up — and it comes nearer than any other paper in the United States to reaching all the people of the county in which it is published. This latter feature appeals to advertisers, who are not slow to take advantage of the fact. Advertisers have means of knowing practically the circulation of every paper in which they advertise, which accounts for the generous business that goes to the *Daily News*. Its circulation exceeds 3,700, reaching almost every home in the county. A daily telegraphic news report is to be added to its features in the near future, but it will continue to make home news its specialty. It has not only advocated and encouraged in its columns the establishment of new business enterprises in Harrisonburg, but its proprietors have taken a very liberal financial interest in every new company that has been organized.

On May 1, 1903, the *Daily News* was consolidated with the *Rockingham Register*, of the same city. A stock company was formed, with a capital stock of $15,000, of which Mr. Smythe took $5,000 and Mr. A. H. Snyder, the proprietor of the *Register*, $5,000, the remaining $5,000 being placed with about twenty prominent business men of the city and county. Recently thirty-five shares of the stock, of a par value of $100 per share, changed hands at $235 per share — a higher figure than that at which the shares of any bank in the county are held.

At the organization of the company Mr. Snyder became the president and Mr. Smythe the treasurer and business manager. Mr. Snyder, who is recognized as one of the ablest newspaper writers in the State, is the editor of both the *Daily News* and the *Register*.

The Rockingham *Register*, published by the News-Register Company, was established in 1822. It is a four-page seven-column semi-weekly, published on Tuesday and Friday, and has an excellent advertising patronage. It supplements the *Daily News* in families which do not want a paper every day, and is a healthy-looking, wholesome newspaper.

The News-Register Company has under construction a building 44 by 120 feet, four stories and basement, to cost $25,000, exclusive of the ground, on the corner of Main street and Newman avenue. Its handsome exterior finish will compare with similar-sized buildings anywhere. The first floor will contain the business and editorial offices and the library, with the pressroom in the rear. The second floor will be occupied by the Shenandoah Valley Business College. The third floor will be tenanted by the Harrisonburg Mutual Telephone Exchange, which serves over two thousand 'phone holders in the city and county. The fourth floor will contain the *News* composing-room and one of the most complete job-printing plants in the State, doing as artistic printing as can be done anywhere. To accomplish this the latest inventions and the highest grade of printing machinery and other material will be installed. The building will be fitted with the latest mechanical and electrical devices for the comfort and convenience of patrons and customers.

As an artistic printer, THE INLAND PRINTER appealed to Mr. Smythe's esthetic and literary tastes, and for a number of years he was one of its regular correspondents as well as its business agent in Washington. Owing no little of his success to suggestions found in its columns, he has remained its stanch friend. It is to be hoped that its readers may find in his almost phenomenal later career that which will be of value to them in building up businesses that are not now perhaps up to the standard which they should have reached and which the capabilities of the communities in which published would seem to warrant.

# Job Composition

**Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Specimens of Business Cards and Tickets — sixteen-page booklet — 25 cents. New second edition.

Specimens of Envelope Corner Cards — twenty-four-page booklet — 25 cents. New second edition.

Modern Letterpress Designs.— A collection of designs for job composition from the *British Printer*. 60 cents.

Specimens of Letter-heads.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents. New second edition.

Menus and Programs.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

American Manual of Typography.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

Impressions of Modern Type Designs.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

Alphabets, Old and New.— By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. $1.35.

Portfolio of Specimens of Printing.— The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.

Decorative Designs.— By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

Art Bits.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— twenty-five selections. Price, 50 cents.

Title Pages.— By Theodore Low De Vinne. Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

Modern Book Composition.— By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, $2.

Specimens of Bill-Heads.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents. New second edition.

Plain Printing Types.— By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

The Stoneman.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

The Principles of Design.— By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, $3.

Twentieth Century Cover-designs.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

Lettering for Printers and Designers.— By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. $1, postpaid.

Correct Composition.— By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. $1.

## DESIGN IN JOB PRINTING.

While one may agree or disagree with the oft-repeated statement that the most simple things are the most pleasing and likewise the hardest to do, it certainly seems to be true in so far as the average run of printing goes. The chief reason for this is the desire on the part of the compositor to produce something "artistic"— a word, by the way, probably more abused than any other word in the English language. In his efforts to produce the artistic the job-compositor is too often afraid to let the type, presswork and stock do their part, and instead of setting up a plain, simple piece of work complete in itself and with its different parts thoroughly in harmony with one another, and then trusting to appropriate ink and stock and good presswork to complete the job, he must needs add a touch of the "artistic" in the form of some ill-considered ornamentation or border. While the use of ornaments or borders is not to be decried, still they must in all cases be completely in harmony with the balance of the work and must be a secondary consideration — something to reinforce and strengthen the natural attraction of the subject. Under no circumstances should the decorative features of the job become its strongest point. And yet this is commonly done, even on commercial stationery, which should, more than any other class of work, be kept dignified and simple. "Keep it simple" is an admonition that should be continually before the job-printer, for in departure from this are to be found a great majority of the opportunities for adverse criticism in the printed matter of to-day.

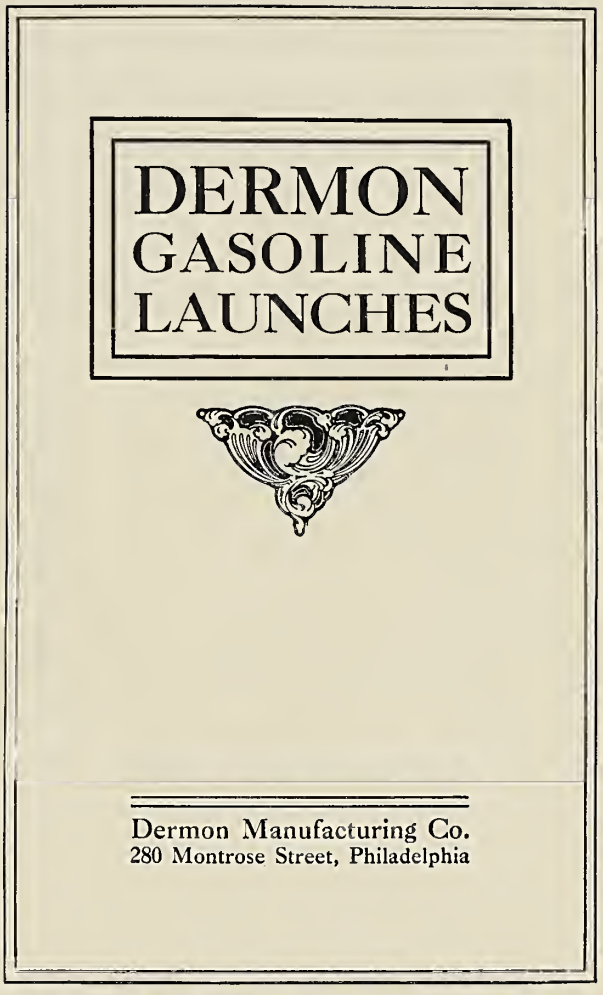



Fig. 1.— A simple, yet pleasing, arrangement for a cover-page.

Take, for instance, the designing of a cover-page. Keeping it simple in design does not necessarily mean setting it in plain type without rules or decoration, but it does mean arranging the type, rules and decoration in such manner that the whole is easily grasped and readily comprehended. In Fig. 1 is shown such a cover. The original was in two colors. In this case the preliminary sketch was as shown in Fig. 2. Could anything be very much more simple than this? When the cover was set this

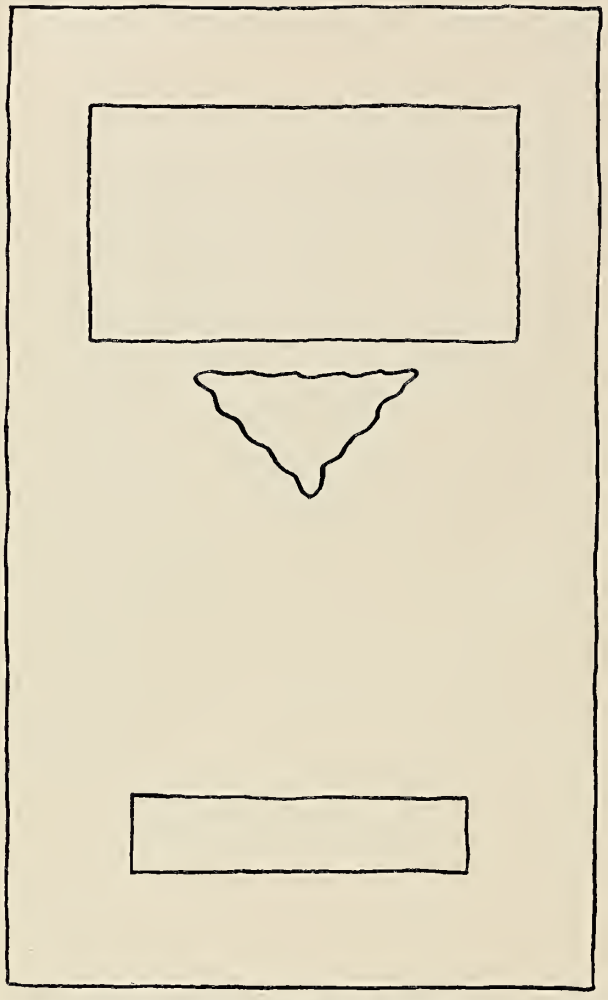


Fig. 2.— Preliminary sketch used for cover shown in Fig. 1. No lettering is necessary in a sketch of this kind — simply a pleasing arrangement of groups or masses.

sketch was not strictly adhered to. As will be readily noticed, the outer rule was made double instead of single, a double rule placed over the two lines at the bottom of the page and the feature lines were surrounded by a border of parallel rules between which was a solid green tint. While these changes added attractiveness to the page they did not in any way complicate the design or detract from its simplicity. The number of forces of attraction on the page was not increased and therefore its simplicity as a design was preserved. It is on the question of the forces of attraction on a page that many printers stray away from the simple treatments, and the best safeguard against this is the preliminary sketch.

The job-compositor's preliminary sketch is something practically unknown in many offices, and comparatively few printers lay out their work in this manner. One of the reasons for this is the fact that the compositor who essays it is often ridiculed for what is termed his "artistic aspirations." The principal cause, however, seems to be that the average printer goes about this proposition in the wrong manner. He imagines from the numerous articles that have from time to time been published regarding the preliminary sketch, and from the careful and, to the novice, time-consuming illustrations accompanying them, that the preliminary sketch must be after the manner of the artist's or designer's sketch, intended to present a fairly good representation of the finished product. From the drawings accompanying many of the pleas for the preliminary sketch he gathers the idea that a man must be clever with the pencil and of some attainment as an artist

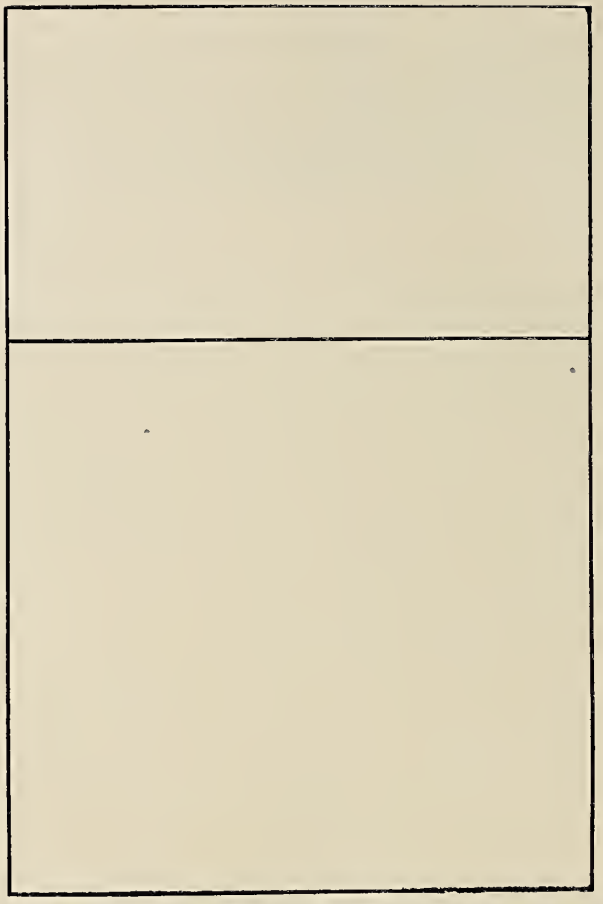


Fig. 3.— Showing a rectangle divided in the proportion of three parts to five parts.

in order to use this method of designing his work. The natural result is that he considers it useless to spend the time and trouble necessary to enable him to do this sketching.

The problem which confronts the compositor is the pleasing arrangement of lines and masses within a rectangle, and to assist him in deciding this arrangement should be the function of the preliminary sketch. Any indication of letters whatever is entirely unnecessary in a

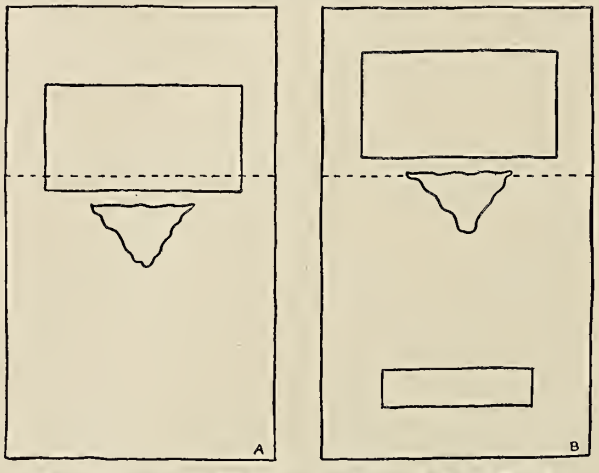



Fig. 4.— Analysis of Fig. 1 on proportion shown in Fig. 3.

sketch of this sort. Whether they are to be capitals or lower-case need not be indicated on the sketch, which is not to be a piece of lettering, but simply a pleasing arrangement of the spots or forces of attraction on the page. By again referring to Figs. 1 and 2 we can see that the compositor decided at a glance that he could divide the reading matter on the page into two groups. The problem then was to arrange these two groups in such position on the page

that they sustained the proper relation toward each other. This is the first and most important step in designing a piece of typography. It is not at all necessary to consider the details. Break up the spaces and put in the groups in a pleasing manner, and the design proper will have been decided. The question of where to place the groups so that they may present a pleasing appearance is the next difficulty. Until one becomes accustomed to doing this naturally and, one may say, unconsciously, a mathematical rule in use among designers will greatly assist. Of course, it is as difficult to lay down set rules for typography as for any other branch of art; nor is it at all impossible to violate these rules and yet attain very pleasing results. And too, the printer who adheres too strictly to set rules will in time find that his work is all alike. But, as a starting point from which to work, a rule of this kind may be useful.

Students of design tell us that the proportion most pleasing to the average person is that of three to five. In other words, in dividing a rectangle into two parts the most satisfactory arrangement would be to give three parts of the whole to the one division and the remaining five parts to the other. This division is shown in Fig. 3. Designers differ slightly in their statement of this, as some give the proportions as three to five, while others state it as two to three. This difference is not material, however, the result from the use of either system of division being practically the same. While individual tastes may differ slightly as to the most pleasing place of division, tests have shown that the great majority — in fact, nearly all — of the people prefer this arrangement. This is but natural, as nearly everything that we consider beautiful in nature is formed on this basis. Leaves and flowers exemplify the truth of this law of design, as an analysis will show.

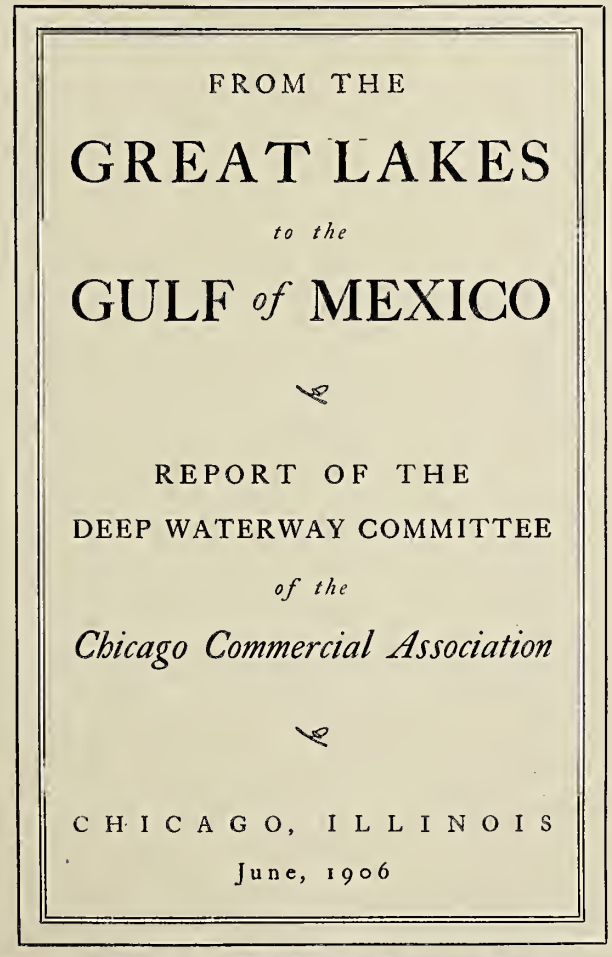



Fig. 5.— Cover-page on which each line and ornament forms a separate attraction.

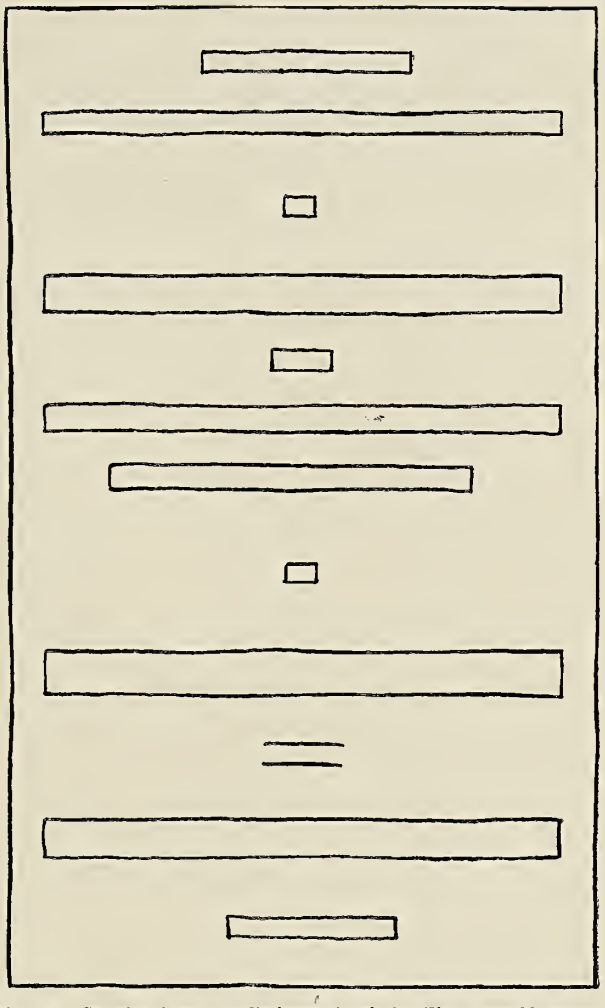


Fig. 6.— Showing how a preliminary sketch for Fig. 5 would appear.

Let us analyze the cover-design shown in Fig. 1 on this basis. In case there were but one group of matter on the page a pleasing position in which to place it would be as shown in A — Fig. 4, the center of the group being on a line placed in this proportion of three to five. The introduction of another force of attraction at the bottom of the page, however, changes this position. Instead of the center of the upper group coming on the line, this group must be moved up so that the center of balance between the two groups is on that line. This is shown in B — Fig. 4.

Mr. Ernest A. Batchelder, in "The Principles of Design," deals with this subject of space relations in an interesting manner as follows:

"Supposing we have an illustration to make. A monk and his shadow are to walk in the garden. Many of us, it is to be feared, would hasten to secure some one to pose in a real garden, with a real cowl and a real shadow, and then with such technical skill as we are able to command, would endeavor to faithfully portray all this realism of light and shade, distance, roundness, etc. But is this all that enters into the making of a picture? Possibly we might keep in mind the amateurish dictum that 'The man should be placed a little to one side,' in order to avoid a set formality. This is well enough as far as it goes; but without some clearer ideas on the subject of pictorial composition our work would inevitably partake of that same commonplace appearance that distinguishes the larger part of the work of the average amateur, who conceives 'truth to nature' as being the chief aim of art. Take the monk, with a straight line for the garden, and see if an arrangement can be secured that will represent variety with unity (Plate LX). In Fig. 1 there is unity, but the variation is

not sufficient to interest us. The monk may be raised to increase the variation, as in Fig. 2; but here we feel a desire to gain greater variety at the left and right, as well as at the top and bottom of the picture. The composition may be changed, as in Fig. 3. Here there is enough variety, but no unity; the straight line forms a picture by itself, unrelated to the monk. Fig. 4 is more satisfactory, because it furnishes as much variety of spacing as is consistent with unity. None of the spaces are alike, yet they are so related that they are readily grasped as a whole. It matters not whether we are dealing with lines, types, title-pages or monks, the same problem of space division confronts us, and upon its successful solution depends much of the beauty of our work."

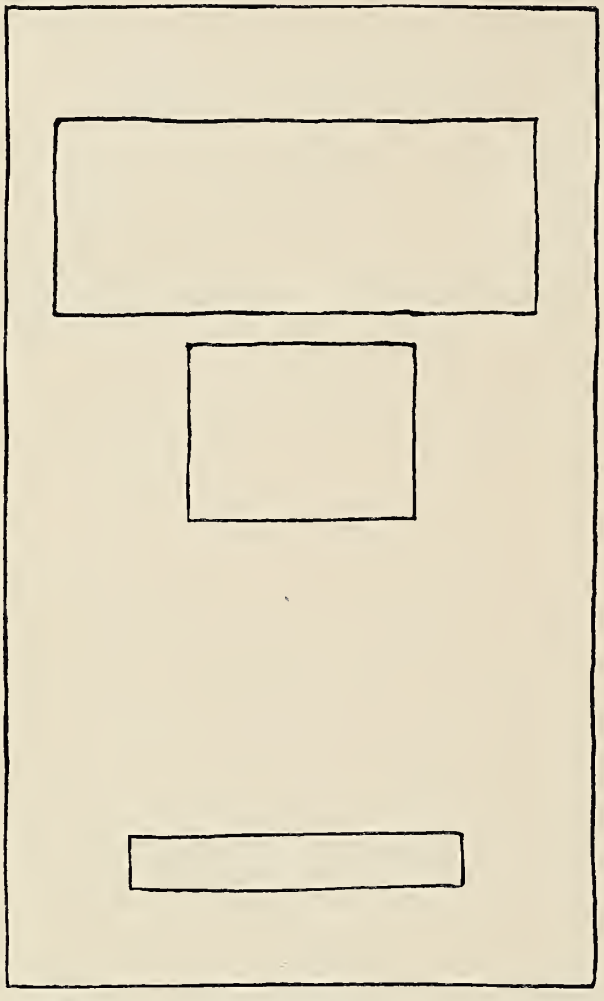


Fig. 7.— Sketch for same cover, using same type, but showing a more simple arrangement.

The Plate LX above referred to is reproduced herewith. Note the proportions into which the rectangle is divided in the placing of both the line and the figure. No mathematical rule is given in this case for the solution of this problem, yet a careful measurement will reveal that each of these divisions is made on the basis of three to five above mentioned.

A careful analysis of any pleasing piece of printing will reveal that underlying the typography and application of color are certain principles of design, without which the work would be otherwise than satisfactory. And the first of these principles which must be considered is the dividing rectangle into pleasing shapes. For example, the pamphlet cover shown in Fig. 5 will answer very well. Something is lacking in this as a design. Almost equal prominence has been given all the lines on the page, and the whole is confusing. A preliminary sketch for this job after the manner herein suggested, would result in something like Fig. 6. There is nothing at all attractive in this sketch. How then can we expect to build up a pleasing structure from a foundation which would not attract a second glance? In this sketch we have no less than twelve separate and distinct spots or forces of attraction. This is our opportunity to heed the injunction to "keep it simple." A glance at the copy will show us at once that the reading matter can readily be divided into three groups, or, if necessary, into two. We will take three for the sake of illustration, using the three groups as separated by the ornaments in Fig. 5. A simple sketch for this job, one that could be made in a few minutes, and the carrying out of which will necessitate very little change in the type used,

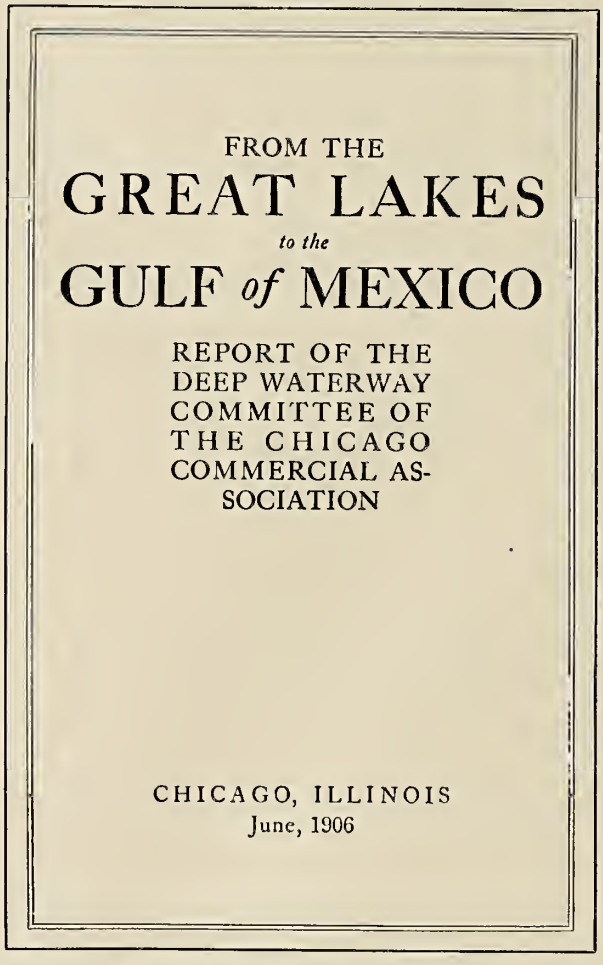
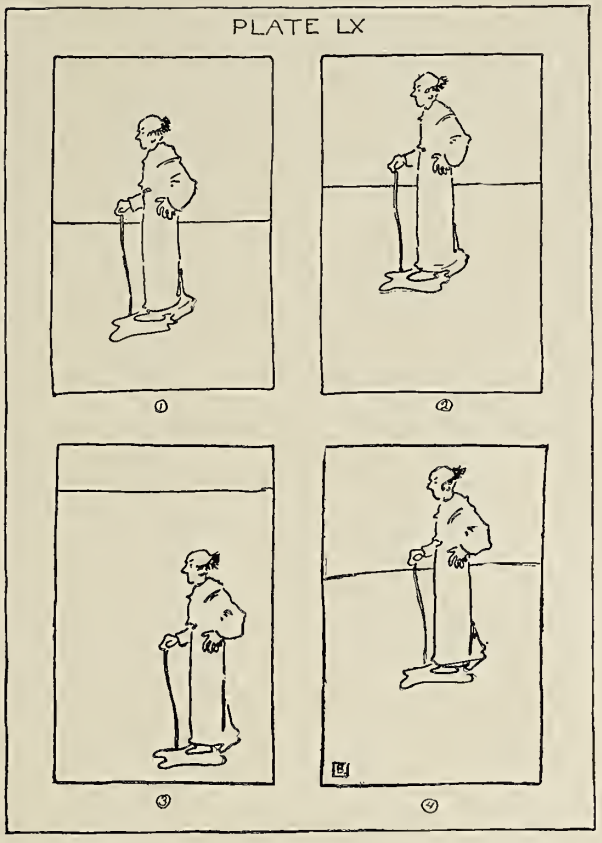



Fig. 8.— As the cover would appear if set after sketch shown in Fig. 7.

is shown in Fig. 7. Other and more pleasing arrangements could be used, but in this the majority of the lines could be left in the same type as in Fig. 5.

In Fig. 8 we have the page reset to conform to the sketch. As will be noted, nearly all of the lines are in the same sizes and styles of type as were used in the original. This serves to more strongly illustrate what great changes can be made by gathering the reading matter into a few groups, thereby preserving a simplicity of design, instead of scattering it aimlessly over the page.

The proportions above referred to are noticeable in many instances in connection with printed matter. Authorities on book-making tell us that the length of the properly shaped page should be one and a half times its width — the proportion of two to three. In allotting the margins to the page in bookwork the same proportions give the most pleasing results. Fig. 9 is a diagram showing what




is generally conceded to be the proper distribution of the margins around the type page. As will be noticed the width of the front margin is one and one-half times that of the back margin, while the head and foot margins are practically in the same proportions.

As has been stated before, it is not to be understood from this that these proportions are necessary to a pleasing arrangement, nor are they to be considered as a solution of all the troubles incidental to typographical design. Their consideration will, however, assist in the solving of many of the problems which confront the printer.

A definite plan for a typographical design is as necessary as a plan for a house. It is not always necessary to make a sketch of this plan, but in cases where there is any doubt in the mind of the compositor as to exactly what he intends to do and how he intends to do it, the preliminary sketch is essential. As previously stated, this does not mean a piece of lettering or carefully drawn details, but simply a pleasing, orderly arrangement of the lines and masses with which we must deal.

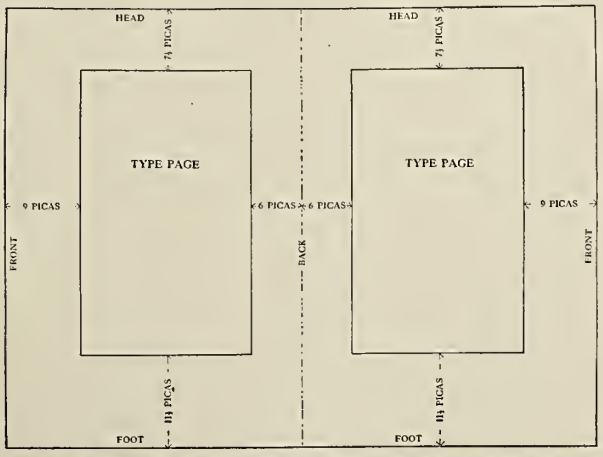



Fig. 9.— Showing proper distribution of margins around type pages.

# PROOFROOM

BY F. HORACE TEALL.

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

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VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.— By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, $2; leather, $2.50, postpaid.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M.A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

PROOFREADERS' RESPONSIBILITY.—W. N., Boston, Massachusetts, writes: "How far should a proofreader be held responsible for correctness, beyond what is submitted to him as copy? I was at one time connected with a book firm employing many readers, who had also a staff for editorial supervision. The proofreaders were told to get matter like the copy, and to call editorial attention to points of style, inconsistencies, inaccuracy of fact or statement, etc. Most of the matter had been prepared in copy by these so-called editors, who were mostly young people just out of college, of some literary ability, but no training

whatever, and it was very poorly done. The readers were continually between the upper and nether millstones of counting-room and editorial disapproval. If we marked a consistent style (and copy was not consistent), compositors and foremen, and sooner or later counting-room, kicked; if we let things slide, soon the word came from the 'staff' — also through the business office — 'Why didn't So-and-so notice this?' Constant friction was the result, and many a good proofreader left. Now wouldn't it have been decidedly better, instead of putting their inexperience at the top, to make these young people serve their time at composition, copy-reading, and proofreading, as so many of our older generation have been obliged to do?"

*Answer.*— The proofreader should have no responsibility beyond following copy, except that which is really included in speaking of following copy, which never properly sanctions the preservation of errors. Any accident that plainly shows in copy as such should be remedied by the proofreader, or even by a good compositor. But it is an enumeration of these things that is called for. Omission of a word that can not be left out without making nonsense is one. When a word is missing in copy, and only one word, or one collection of words, will fit in, the plain intention of the writer is what should be taken as copy, and what is missing should be supplied. When something doubtful is missing, or it is plain that something must be wrong, the proofreader should not pass it unchallenged, and he should not make a correction without question, but he should call attention to the error and have it corrected by the right person. Errors in grammar he should be responsible for, but only those that are unquestionably errors. He should not change anything that any one else might possibly hold to be good grammar — and there are very many possibilities of this kind. When the present writer was a desk man on a paper, for instance, the city editor reprimanded him very sharply one day for not changing a certain expression, which he insisted was very bad grammar as it was written, but which was exactly what the chief editor was using every day, and of course the chief did not think it was bad grammar.

Very often in preparing copy for a large book of reference — say a dictionary or an encyclopedia — in which there are always many details of style, almost any editor will let some little thing pass in wrong form. On such work the strictest possible order to follow copy does not constitute an objection to correcting these little slips, though it does properly set a limit to the proofreader's responsibility. Such an order is with perfect propriety construed literally in any case where there is the slightest possibility that any change would give a result other than the one intended by the editors. The remotest possibility of this kind relieves the proofreader of responsibility beyond literal reproduction; but even in such a case a good proofreader will suggest correction, and no editor will ever find fault with such suggestion unless it is made in some offensive way. An example of offensiveness is not hard to find. A matter of style had been editorially determined in a way that did not please the proofreader, and on the editor's proof he challenged it by writing in the margin, "It's up to you." Now, no proofreader has any right to do such a thing as that, even when he does all that he should do; but this man had left within a few lines, where he had written that remark, four very bad departures from copy — typographical errors, which were the very things he was paid for correcting.

A proofreader may be — often should be — a personage of great importance; but no proofreader ever will be who has not first learned that some other people sometimes know something, even if they do not know it in just the same way he does. It is also necessary for a proofreader first to make for himself a reputation as a careful and accurate worker.

On reference-works like those mentioned there are many repetitions of certain forms that are always intended to be the same. They are so plainly similar in their nature that even the ordinary compositor must know after a little while just how they should be, and would not need to have it indicated in copy. Yet the writer has seen much of this work done without deviation from copy when the editors had failed to mark it. Even in such a case, when the workers have strict orders to follow copy, the fact that their work is like copy is a justification for them; but no one ever heard of an editorial objection to one of these easily made corrections, and the workers who make them are the kind that get ahead.

It should not be difficult, in the circumstances named in the letter, for the proofreader to keep clear of the millstones. All he need do is to obey orders literally. There is reason to suspect that those who did not keep clear were not smart enough to avoid being too smart. It is not unlikely that most of them were better fitted to do the editing than were those actually employed as editors. But when they actually were subordinate to the others, the right thing for them to do was to act strictly according to orders, even if that involved passing through some things they knew to be wrong. Orders as indicated not only permitted them to endeavor to have any such thing corrected, but made it their duty to do so. In a case where they had performed this duty the proofs would show it, and that record would constitute a perfect defense. With duty properly done according to orders, there should be no friction.

It is almost inevitable that editorial work done by inexperienced persons shall be faulty, and undoubtedly those young persons would have been likely to be better editors eventually if they had first had the training mentioned. When the employers chose to put them at the top, however, the one thing for the proofreaders to do was to recognize the fact and act accordingly. All that they were rightly concerned with was the doing of their own duty and the conservation of their own interests by avoiding anything like insubordination. Every one of them had full liberty, while working conscientiously according to orders, to show his superior qualification, and each was fully entitled to apply for the superior employment.

First and foremost of the proofreader's duties is conformity to instructions, and his chief responsibility is for the correction of typographical errors. It is no part of his duty to flaunt his superior intelligence unduly. He should not forget that other people may know something, nor that they are entitled to recognition in superior positions even if they do not know much.

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### CALENDAR IN WATCH-CASE.

The inside of the watch-case can now be made to serve another purpose besides protecting the watch crystal by a recent invention of a Pennsylvania man. His idea is to place a yearly calendar in the watch-case opposite the face of the watch. By a clever arrangement the calendar is formed to indicate the date of every day in the year. Naturally the space is very small. The usefulness of such a convenient calendar will be apparent at once. A moment's time only is necessary to withdraw the watch from the pocket when it is desired to know the time. In just the same time any doubt can be instantly settled, no matter where the owner of the watch may be. Few persons, while traveling, carry a calendar with them, yet one is often required. In such instances the combination of a watch and calendar would prove of double value.— *Geyer's Stationer.*



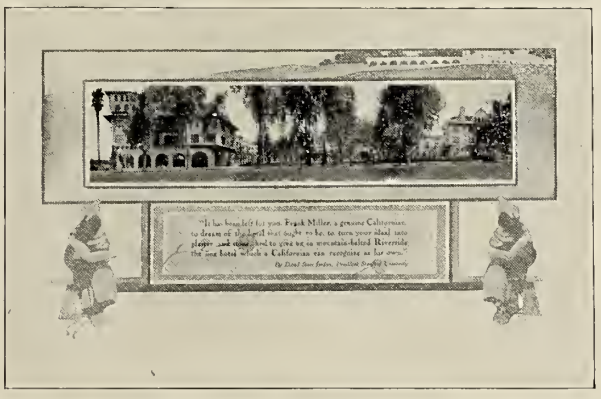
REPRODUCTION FROM A LITHOGRAPH BY "DIRECT PROCESS"

Engraved and printed by Zeese-Wilkinson Co., 213-217 East 24th Street, New York

# ADVERTISING

IN a unique booklet entitled "Missionary Work," being the gospel of quality in advertising as preached by Frederick Gaylord Johnson, Los Angeles, California, are several interesting paragraphs. Among these is the following:

"In the duel of business, the merchant's best weapon is his advertising. There's no powder like good printed matter. With that kind every advertising bullet makes a bull's-eye. Perhaps you've been using some powder that



isn't up to the mark, commonplace, lifeless, inartistic printing that has got consigned to the big basket without telling its little story — and yours. When you hear the report from our good printed ammunition, you'll think about a bigger pot for your plant." The text is supplemented by several reproductions in miniature of advertising designs by Mr. Johnson, the whole forming a very interesting booklet.

THE current issue of *Wezatas*, the house organ of the printery of W. Zachrisson, Gothenburg, Sweden, is an attractive and admirably executed piece of advertising literature. It represents the rounding out of twenty years of business life by this firm. The typography, platemaking, presswork and designing are of the very best and reflect great credit on the house of Zachrisson.

AN interesting souvenir — it can hardly be called an advertisement in the ordinary sense, and still it is an excellent form of publicity — has been sent out by the L. H. Starkey Company, printers, New York. It is in the shape of a sixteen-page booklet, 3½ by 5¾ inches in size, on the even folios of which are beautifully printed half-tones from photographs taken at the pleasure resorts of North Carolina and in the vicinity of Lake George. The illustrations bear titles, but no other reading matter is in the booklet, save on the title-page, where the title of the booklet, "Summer Memories," and the words "product of the L. H. Starkey Company, New York" appears. The cover of the booklet is unique, both the front and back pages being formed of a reproduction in half-tone of a photograph, the composition of which was such that the illustration on each page appears complete in itself. The whole forms a very artistic piece of printing.

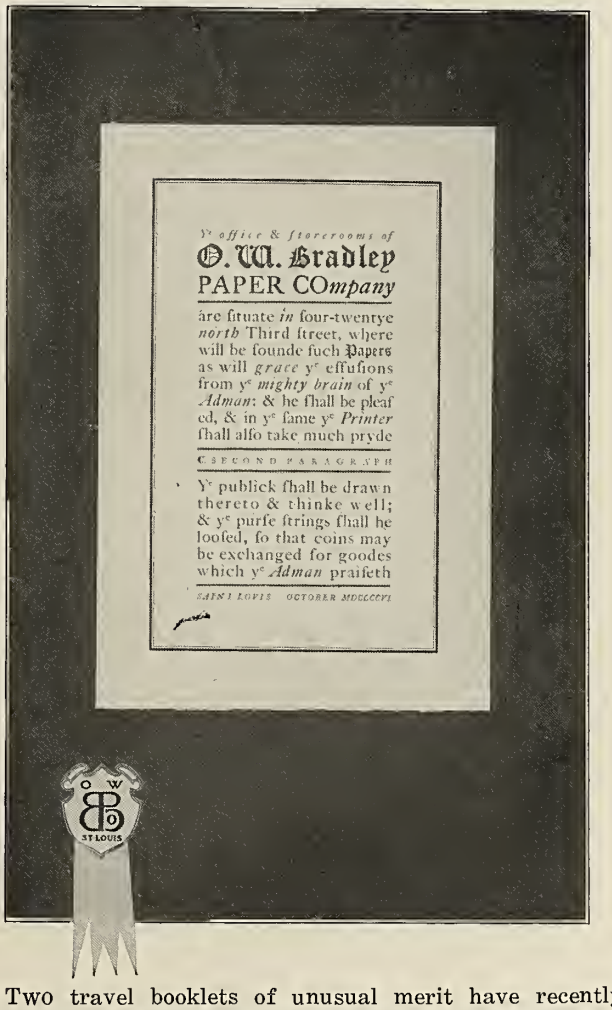
THE Times Printing House, Philadelphia, is issuing a series of monthly calendars which should be of unusual interest to the residents of that city. It consists of a series of views entitled "Historical Philadelphia," and presents excellent reproductions of places of historical interest in the vicinity of that city, of which there are a goodly number.

A FINE quality of paper, excellent typography, good cuts and the best of presswork all combine in making an artistic piece of printing of the recent catalogue of the Joliet Stove Works, Joliet, Illinois. The cover is an "overhang" one, of heavy black cover-stock, the lettering being embossed in white with an illustration of the works printed in half-tone on enameled paper and tipped in an embossed oval. The presswork throughout is worthy of special commendation. The catalogue is an indication of the excellent ability and facilities of The Herald Press of Joliet.

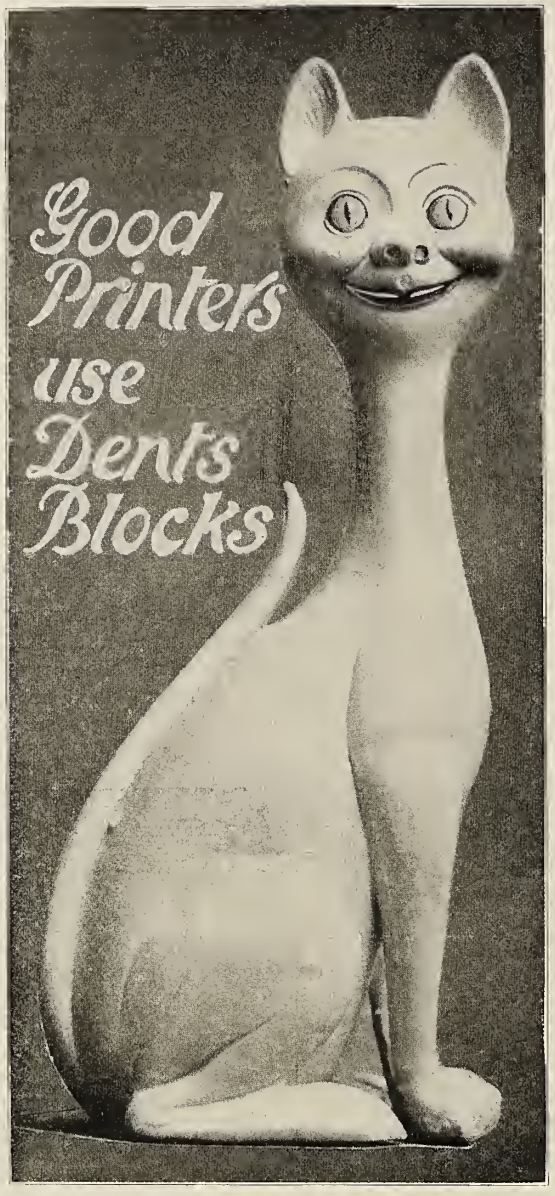
A CHANGE of address is responsible for an interesting and attractive circular from A. W. Beveridge & Co., printers and engravers, Baltimore, Maryland. It is well printed on white deckle-edge stock.

THE Boatwright Brothers Company, printers and stationers, Danville, Virginia, have used extracts from a recent article in the American magazine on "Mr. Dooley on the Press" as the basis for an attractive and convincing folder. It forms an excellent advertisement.

THE O. W. Bradley Paper Company, St. Louis, Missouri, is sending out a cleverly arranged and attractive hanger, of which a reproduction is shown. The original is printed on antique stock and tipped on a dark mat, the mat being 12 by 19½ inches in size.




TWO travel booklets of unusual merit have recently been issued by the Rock Island Railway, one of them telling of Rock Island trains to California and the other describing Hot Springs, Arkansas. Both are well designed and printed. They are the product of the press of the Wright & Joys Company, Milwaukee, Wisconsin.





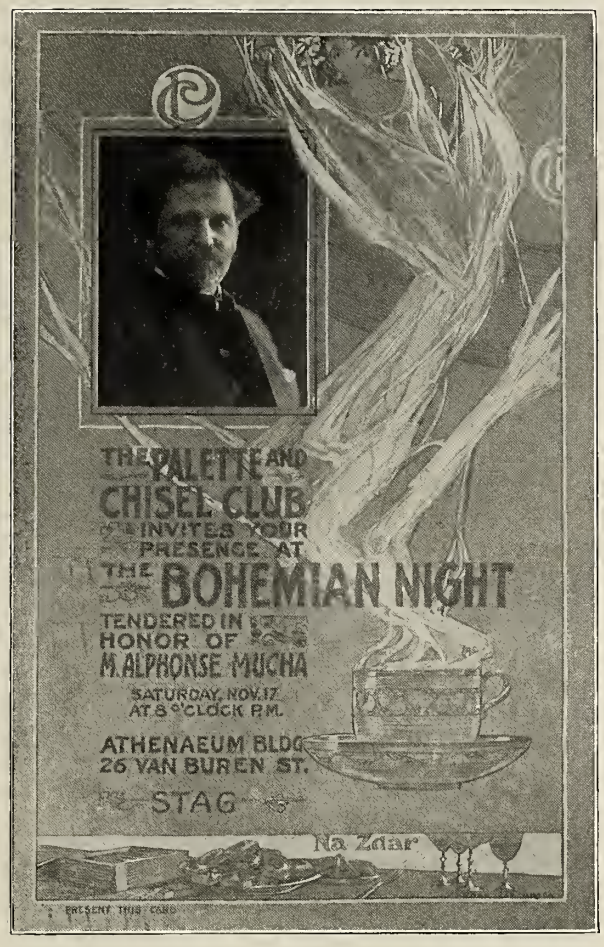








SOME ADVERTISING IDEAS.




Unique invitation, consisting of a photographic mailing card, used by the Palette and Chisel Club, Chicago.

An exceptionally clever and unique advertising device is being used by Walter F. Barnes, manufacturer of roll-top desks and office furniture, New York, a reproduction of which is shown herewith. The argument, thoroughly in keeping with the design on the back, is as follows: "Circumstantial evidence is sometimes the strongest evidence. In this case it proves to us that the cat has seen the canary and the canary is 'no more.' The fact that the Barnes Sectional Office Partition has never yet failed to give satisfaction is evidence that it is the best and most practical partition made."

The reproduction on opposite page, taken from an interesting booklet issued by the printing firm of Baines & Scarsbrook, London England, illustrates the capabilities of this firm in the line of printing and engraving. The original is printed in black and a buff tint on white stock and presents a handsome appearance, as do the other pages of the booklet. It is a very creditable piece of work throughout.

We reproduce opposite an artistic cover-design from the catalogue of the Moon Desk Company, Muskegon, Michigan. The original is printed in four colors on pebbled stock and forms a very handsome cover. The body of the catalogue is printed in two colors on white coated stock, the half-tones being exceptionally well handled. It is from the press of the Grand Rapids Engraving Company.

The Continental Company, dealers in screen goods, with main offices in Detroit, Michigan, has just issued a group of attractive catalogues for its various branches throughout the country. The covers are heavily embossed in colors on dark cover-stock, the inner pages being printed in reddish-brown and black on coated stock, the half-tones being in black. They are from the press of the Henry O. Shepard Company, Chicago.

In announcing its removal into larger quarters in the new Hellmuth building, New York, the firm of Charles Hellmuth has issued an attractive circular, the cover of which is shown herewith. The original is printed in green and brown on a light-brown stock, and presents an attrac-




Cover of an attractive announcement, recently issued by the printing-ink firm of Charles Hellmuth.

tive appearance. It bears the imprint of the Chasmar-Winchell Press, New York and Pittsburg.

An exceptionally handsome and dignified piece of advertising literature is a book entitled, "Threshing," recently produced for the J. I. Case Threshing Machine Company, Racine, Wisconsin, by Rogers & Company, Chicago and New York. The book is 9 by 11 inches in size, attractively bound, and contains some fifty pages, a reproduction of one of which is shown herewith. The cuts are printed in black, with the type-matter and rules in olive green. The text of the book is very interesting, dealing with threshing from the early days, with their primitive methods, to the present time, with its labor-saving machinery. The book is profusely illustrated with excellent half-tones. It was designed, edited and executed in its entirety by Rogers & Company.



STYLES IN PANAMA.




Three excellent blotter designs used to advertise the Stewart-Simmons Press, Waterloo, Iowa.

SOME attractive blotters have recently been issued by the Stewart-Simmons Press, Waterloo, Iowa. Three of them are reproduced herewith. Each blotter is printed in two colors, and the typography and presswork are of the very best.

THE Eclipse Electrotype and Engraving Company, Cleveland, Ohio, has been using a series of postal cards, one every week, which may be of interest to many advertisers. This forms a very simple advertisement, and yet the company states that it has never done any local advertising that has proved as beneficial as this line of postal cards. The text is written and zinc-etched.

A SERIES of blotters now being used by the Cleveland branch of the Manz Engraving Company is very clever and attractive. A reproduction of two of the numbers is shown herewith. The originals are printed in three-color half-tone with the addition of a brown tint-block effect.



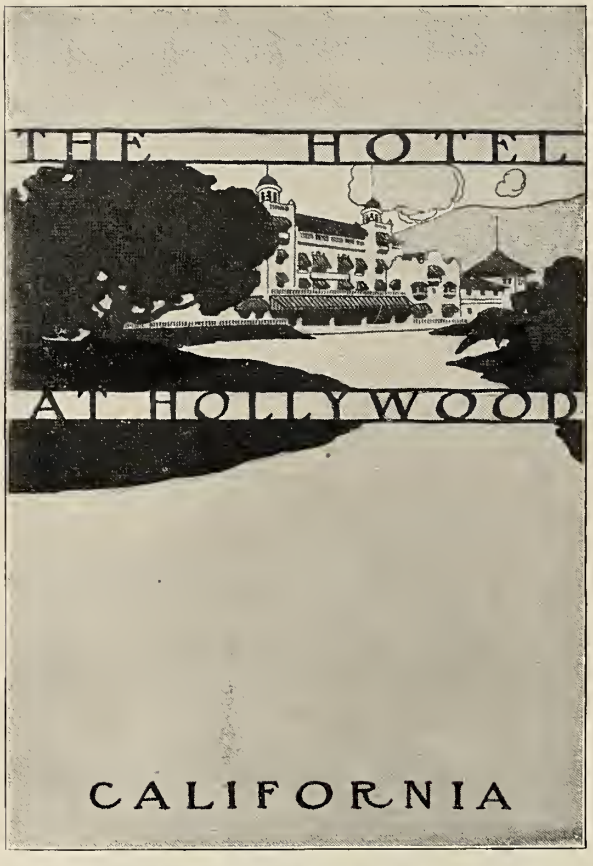




THE Herrick Cut Book, issued by The Herrick Press, Chicago, shows numerous cuts in colors for general advertising purposes. They are from original designs by this firm and are exceptionally appropriate, many of the cuts being accompanied by quotations or suggestions for catch phrases to be used therewith.

THE very best in designing and engraving is in evidence in the advertisements of the Meriden Britannia Company, Meriden, Connecticut, specimens of which have recently reached this department. The typographical arrangements are also excellent.

THE booklet creations of the Norman Pierce Company, Chicago, San Francisco and Los Angeles, are of the very best. Three of these hotel booklets have recently reached this department, and they are fully up to their usual high standard. They were produced for the hotel at Hollywood, California, the Hotel Green at Pasadena, California, and the Raymond Hotel, Pasadena, California. A reproduction is shown herewith of the cover of the Hollywood book-




Cover of an attractive booklet by the Norman Pierce Company. Original in four colors.

let, the original of which is printed in black, green, blue and red on light-brown cover-stock. All of the booklets are beautifully designed and printed in colors, and contain many excellent half-tone illustrations.

THE Marsh-Baker Company, Fredonia, New York, has recently sent out a booklet entitled, "The Sign of a Good Print-shop." It is an excellent example of designing, embossing and color-printing, and should prove successful in the attraction of business.

A UNIQUE bit of advertising is at hand from The Bishop Press, Kansas City, Missouri. It consists of a small folder, die-cut to the shape of a pumpkin, and on the first page of which are the words "We are eighteen months old

to-day and think we are 'some Punkins.'" This is mailed without cover, a small shipping tag being attached thereto.

A HANDSOME booklet has been received from the Arc Engraving Company, Ltd., London, England, showing excellent specimens of half-tone engraving for one and three colors. The stock and presswork are well considered, resulting in an artistic and pleasing piece of advertising literature.

AS ITS title — "Seen Through the Camera" — implies, the booklet recently issued by the P. R. Mitchell Company, Cincinnati and New York, is a photographic story of the firm's business and plant. The story is well told, the photography, platemaking and presswork being all that could be desired.

THE Beatty *Bullfrog Miner*, the pioneer newspaper of Beatty, Nevada, in the heart of what is known as the Bullfrog mining district, uses a quaint drawing of a bullfrog on all of its stationery. The drawing is covered with figures, each one representing a mine, or at least a hole in the ground. It is a clever conception.

AN effective advertisement is to be found in a booklet recently created and produced by the Norman Pierce Company, of Chicago, San Francisco and Los Angeles, for The Mission Inn, of Riverside, California. It is a thoroughly artistic conception. The cover is in a very dark green, violet and gold on a rich brown stock, while the balance of the booklet is in a green-black and light buff on india tint stock, pebbled. This is the first of ten booklets which this company is producing on hotels and resorts in California, a series which, judging from this initial number, should prove highly successful advertising literature.

VOLUME I, No. 1, of *Cover Chat*, the house organ of the Peninsular Paper Company, Ypsilanti, Michigan, is an attractive publication. It is well designed and printed and contains much of interest to the printer and advertiser. An exceptionally good piece of advice is found under the heading "Don't Imitate." It is as follows: "A cover of different material from the body of a booklet, periodical or catalogue gives the volume distinction. The *Philistine* gained a place for itself in the attention of the reading public by the use of cheap straw wrapping-paper for a cover. Other publications have imitated the *Philistine*, but have met the fate of most imitators — failure. With the original the cover was unique, though freaky. With the imitators it was no longer unique, but simply freaky. Don't be an imitator. If you see something in a cover that strikes you as unusually good, do not jump to the conclusion that it is the only good thing, and that you can't be happy till you get one like it. The chances are that you can create something different, original, that will fit your case better. The colors and fabrics of cover-papers are myriad; multiply this by the innumerable designs and color-schemes and there is absolutely no limit to the effects. So why should you imitate, or even approach imitation?"

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### THEY'RE GUYING U. S.

A Cornhill tailor has the following poster in his window:

Mi Nu Gudes
ar Speshull Selektid
with a vu tu Kwaliti
and Stile Kombynd with
Ekonomikal Charjes.
Nu Amurrican
spoke and rote heer
wen Rekwird.

— *The London Daily Mail.*

### NU SPELING.

The shades of Noah Webster and of Josh Billings, reclining on a fleecy cloud, received the news by celestial wire.

"Triumf! Triumf!" cried Billings exultantly. "Prezident Rozevelt haz ordered that the nu speling be uzed in al ofishal despathez and komunicashuns. This is the beginning of the end. Only a little wile now and my speling will be uzed. But wy do yu weep, Noa?"

"I grieve when I reflect that by one fell stroke of his pen Mr. Roosevelt has decapitated millions of diphthongs," answered Mr. Webster, wiping his eyes.

"O, cheer up," retorted Billings. "Be consoled bi the thought that after the fonetic alterashuns sanctshuned by the Prezident your dikshonary wil be a damsite more unabridged than ever."

"I suppose the very word 'diphthong' will be lost to me," moaned Mr. Webster.

"An 'h' is only a breth," said Billings lightly.

"But there is my old friend, double P," moaned Webster. "He is gone."

"I'll ask Andru Karnege to hav him decently intered," said Billings, rather sympathetically. "Around the grav wil be assembled Brander Mathuz, of Kolumbia University & al the lerned skollars hu hav in hand the komprehensiv abreviashun of speling & hu are komited hart & sole tu the nu code. Dry yur i's, Noa."

"I can not," sadly said the dictionary-maker. "How many s's do I lose? I can not bear to think of the new spelling of 'the Princess's prophetesses,' for example."

"Yu his like a goos, Noa," cried Billings; then, frightened, shrieked for help. For, overcome by a new and frightful emotion, Mr. Webster had fallen back half-conscious.

"Wot's the matter, Noa?" asked Billings, solicitously.

"Think," gasped Webster, "think of all — the Canadian habitant — the Creole — the Scotch — the red Indian — of all the dialect writers! What — what will they do now?"— *New York World.*

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### TO SEE THE MAN AT THE TOP.

"Did you see that man who just went out?" asked the secretary of one of the large corporations in New York of a visitor. "He has a wise head on his shoulders.

"You know one of the hardest things a man is up against is to get in to see the man at the top. The ability to talk well is all right in its place, but you must get inside the office before it is of any use.

"Nowadays, when a man wants to see the president of a large business house he seldom sees even the secretary.

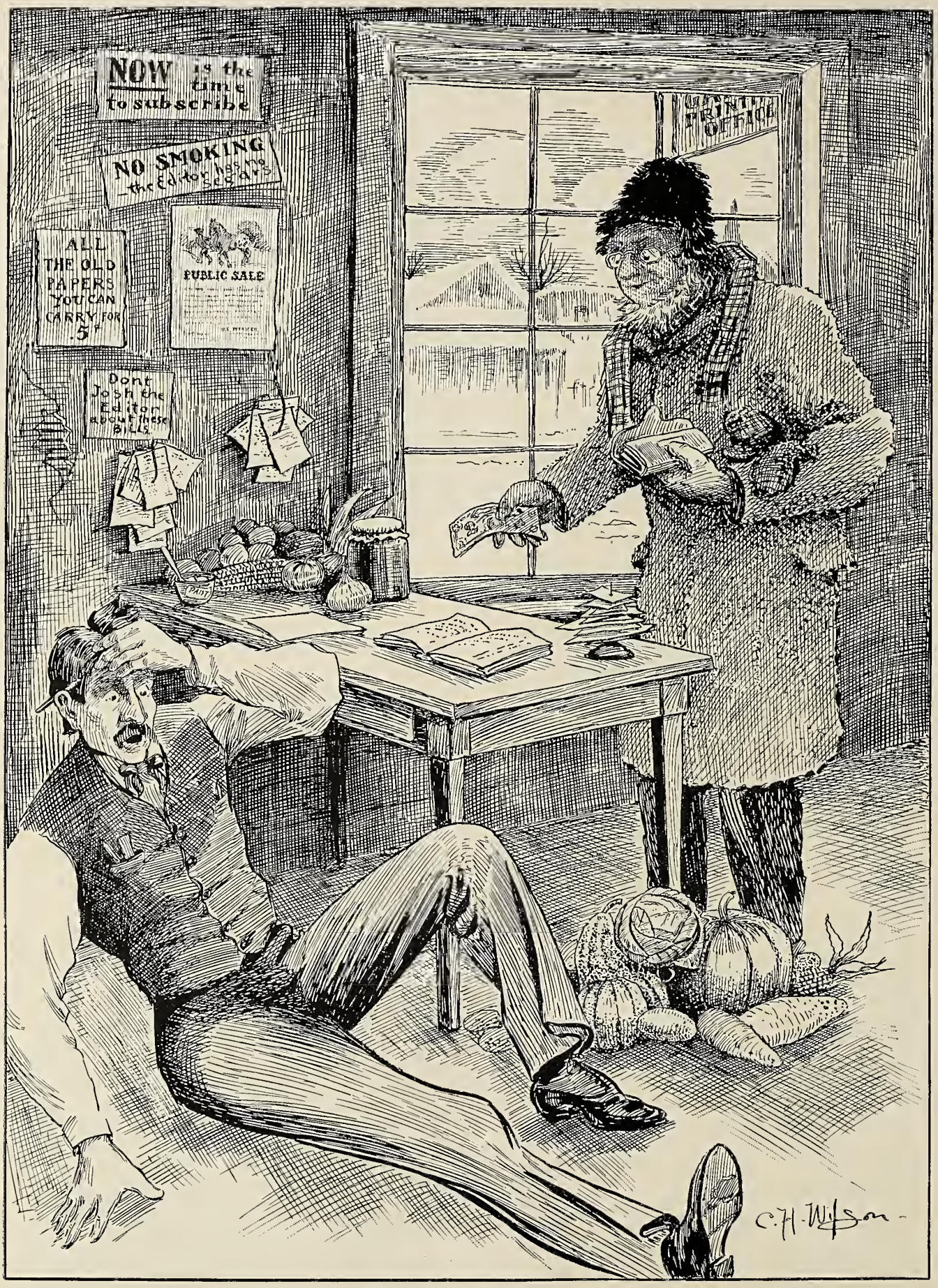
"His card is sent in by an office-boy. Now, the secretary does not know what the man looks like; all he has to judge from is the card.

"Usually the card tells the whole story. Most of them are cheap affairs, 'Mr. Smith, with Brown-Green Paint Company,' or something like that. The chances are the secretary does not feel in the mood to see a paint man and passes out word to call again later.

"But that chap who just went out is different. He sent in a plain calling card of the proper size, engraved in old English script. It was the best that money could buy.

"When I got the card I had never heard the name before, but I did not dare turn him down. I sent for him and then it was all his.

"He started a flow of fine English and in a short time I had him in the president's room. He is pretty sure of landing a big order, I believe. It is an investment of a few dollars, but I tell you it pays high interest."— *New York Sun.*




"A CASH SUBSCRIPTION!"

# NEWSPAPER WORK

BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

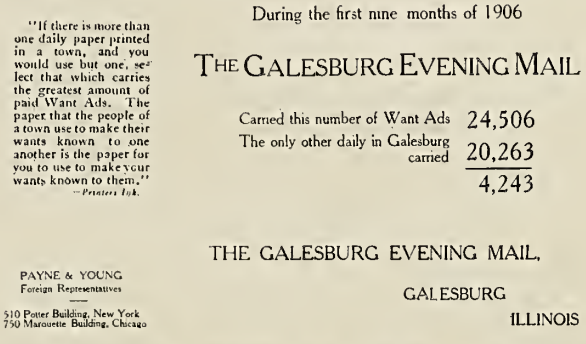
AD.-SETTING CONTEST No. 21.— Those who contemplate entering Contest No. 21, announced last month, must not neglect getting their specimens in before January 15. There is yet ample time to set a winning ad. and get the proofs ready before the close, and the great benefit to be derived from participating is ample compensation for the effort. If you overlooked the copy, which appeared in the December number, get out that issue, read the rules carefully and get your ad. entered as early as possible.

SPECIAL editions continue to put in their appearance every month. One of the best this time comes all the way from the Philippine Islands. It is the "Anniversary Number" of the *Daily Bulletin*, containing sixty-six pages and cover, all printed on heavy supercalendered paper. A neat little number also comes from the *Charlevoix County Herald*, of East Jordan, Michigan — an "Industrial Edition."

EACH year I receive a copy of the Christmas issue of the Christchurch (New Zealand) *Weekly Press*, and have taken occasion to compliment the publishers on the excellent work shown therein. This year's issue is even better than usual, the cover being printed instead of lithographed, some unusual and very artistic results being secured from color combinations. Unfortunately the edition is entirely exhausted. While there are several pages of ads., it appears that the principal effort is to produce a number which will increase revenue through the sales of the paper. This seems to have been accomplished, as ten thousand more copies were sold this year than ever before.

THE Osage (Iowa) *News*, a six-column quarto, had a double-page ad. in a recent issue which was unique. The head of the ad. was at the left-hand margin of the fourth page, so that it was necessary to turn the paper to read it. This afforded good opportunity for display, making a striking ad.

ONE fact, well presented to the prospective advertiser, has more effect than an attempt to give him your whole argument in one circular. The Galesburg (Ill.) *Evening Mail* sent out in the fall the card which is reproduced herewith. The advertiser, if he looks at the card at all, can not fail to catch the figures and be impressed by their significance. His attention having been attracted for one brief second, he will probably take sufficient additional time to read the quotation from *Printers' Ink*. The *Mail* undoubtedly has many other arguments that it would like to present to advertisers, but it realizes that one argument read is better than a dozen thrown in the waste-paper basket without reading. Then, too, the argument does not need to be presented "artistically." If it were exceptionally artistic it might be read for its art and the argument




make no impression whatever on the brain of the reader. The argument must be presented in a "striking" manner, so that it will be read for the argument alone. This is the science of good advertising, not alone in the way of circular matter of this kind, but also in display advertising of any character. It is a thought which should be prominent in the mind of both the ad.-writer and the ad.-compositor.

STARTING A NEW PAPER.— I am in receipt of the following letter, outlining a new enterprise, which may be taken as a sample of many similar plans in the minds of men in other fields:

*Mr. O. F. Byxbee, Chicago, Ill.:*

DEAR SIR,— I take the liberty of writing you for information regarding a small weekly paper which I think some of starting and wish to get some pointers. I give the following facts, which of course you will need: The population of this place is 8,000 with good surrounding country; is also the county-seat; supports four weeklies at present and the prospects are that one of these papers will issue a daily in the near future. These papers charge for advertising space $120 per year per column. The paper which we propose to issue is a small four-page paper with fifteen-inch columns, would issue fifteen hundred per week and give same away (at least for the present). We intend to make a list of the best people (the largest buyers) and each week deliver them a paper free of charge. We have figured the cost of issuing such a paper at $11 per week and are at a loss to know how much to ask for advertising space. Now, Mr. Byxbee, I am writing you, giving in detail our plan, with the hope that you will advise whether or not it is possible on the plans as outlined. Yours truly,

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My correspondent asks for "pointers." My first pointer is, "Don't." A town or city of eight thousand means about sixteen hundred homes — possibly two thousand within the limits of the outlying territory. This patronage is to

be divided among four papers. This is spreading it out thin enough and there is no room for a fifth. Before you start a new paper find a field which needs one. What chance would a five-column folio have in a field already occupied? Another point where many prospective publishers go wrong is on the estimated cost. Eleven dollars for fifteen hundred five-column, four-page papers! Is it possible that any printer can be found who would be willing to furnish the stock and do the composition and press-work for this figure? To establish a plant of your own would cost two or three times $11, at the very least. Even if it were possible to do the work for the figure named, in order to have any revenue whatever for the publisher or publishers, it would be necessary to charge a higher rate for advertising than competitors, as there is no revenue from subscriptions. No, my friend, do not start such a paper as you contemplate in such a field. First find a location where there is room for a good newspaper, and then start one which the people will be willing to pay for.



THE BALTIMORE "SUN" BUILDING.

A RULING of more than usual importance has just been issued by Third Assistant Postmaster-General Madden, eliminating from all publications of the second class the three-cornered coupon (or any other coupon, for that matter), which has come into such general use during the past few years. This order takes effect March 1. That these coupons have increased the number of replies to advertising is evidenced by their continued use and by their being adopted so generally. The possible effect of this ruling on postal revenues is shown by a letter recently sent to the *Fourth Estate*, in which the writer says:

I am an admirer of Third Assistant Postmaster-General Madden in that I believe he has eradicated a number of abuses of the second-class mail privilege which ought to have been stopped long ago, but I now fear that, like many other reformers, he is aiming to go too far.

In your issue of November 17 the statement is made that Mr. Madden has issued an order eliminating the coupon from advertising matter, said order to become effective March 4, 1907, ruling that such coupons are either writing paper furnished the reader for his convenience or advertisements to be detached from the publication, and therefore, in either case, subject to third-class rates. I wonder if Mr. Madden has paused to consider what this order, if enforced, will do in the way of reducing the number of letters mailed under two cent postage? I venture to say that it will make a difference amounting to a vast sum per year in letter postage, as thousands of people clip these coupons and send them to advertisers at two cents per clip.

NEWSPAPER CRITICISM.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Morden (Manitoba) *Chronicle*.— Better presswork and better paper would greatly improve the appearance of the ads. Head rules should be transposed.

Independence (Kan.) *Star*.—A bright, newsy, well-arranged paper. "The Star is read by Everybody" should be set in the same style as "The Paper That Sets the Pace."

Troy (Mo.) *Free Press*.— The first page of a newspaper should be reserved for news — or at least reading matter. It seems too bad to fill the entire page with advertising.

*Junior Republic Citizen*, Freeville, New York.—In the September issue, page 6, the heading, "Umpiring a Ball Game," should have lined with the top of other columns. On page 10, it would have been better to have placed

a three-line item at the bottom of the second column, and started the heading, "Chaff," at the top of the next page. Impression shows through from the second to the first page in places rather more than necessary.

Mascoutan (Ill.) *Anzeiger.*—Make-up is much improved. A better quality of paper and a little more care with the presswork would make a great change in the appearance of your paper.

*Choctaw Herald,* Bokoshe, Indian Territory.—From a mechanical standpoint the *Herald* is very satisfactory, but it has not much in the nature of genuine local news. This feature should be improved.

Saranac Lake (N. Y.) *Northern New Yorker.*—Good work all through. The designed heading, while probably typical of the Adirondacks, is too large for the page and is not easily read. A type heading, occupying about one-third of the space, would be better.

THE following account of the Baltimore *Sun* is supplied this department by Mr. W. B. Prescott: Exceptional — perhaps unique — among the newspapers of the United States is the Baltimore *Sun.* Within a few months of celebrating its seventieth birthday, it is owned by the family and conducted by descendants of its founder, Arunah S. Abell, who was also one of the publishers of the Philadelphia *Ledger.* It has always been known as a money-maker, even though it has eschewed many of the modern business devices of its contemporaries. The manner in which the *Sun's* Sunday edition was launched, four or five years ago, serves to illustrate the dignity of its business methods. There were no announcements, not even talk on the street among the fraternity, for, with the possible exception of heads of departments, the employees received their first intimation of the change about thirty hours before the day of publication. The reading and advertising public was informed in effect that "beginning to-morrow, the *Sun* will be issued on Sunday," with a few paragraphs explaining the reasons for the departure. And when the Sunday edition appeared, it was not a riot of horribly blended colors on a small-sized bundle of poor paper, but the usual daily edition plus two pages devoted to miscellaneous matter. There was no scheming and pushing by circulation men or scurrying around by advertising solicitors, the attitude of the management seeming to be "If the people want the *Sun,* they will patronize it." The management knew its public, however, for there are Marylanders who would as lief be deprived of the seafood bounteously provided by the Chesapeake Bay as do without what they call "the Sun paper." Its wonderful influence is indicated by the expression of an eastern politician, when he said: "Nowadays some statesmen are interested in newspapers, and here and there one is pointed as having been made by this or that newspaper, but over in Baltimore the *Sun* has a governor, two United States senators and a host of lesser lights — its staff." To wield such power and flourish pecuniarily, especially in these days of evening papers, a morning issue must not only be a first-class offering, but have a reputation for enterprising and honest news purveying. The *Sun* has such a history. In its early days its carrier-pigeon and pony-express service put it in the van to such an extent that during the Mexican War, President Tyler specially thanked Mr. Abell for furnishing the Government with the earliest information of important happenings at the front. It is not surprising that with such a record, the *Sun* should be foremost in utilizing telegraphy, and it was the first paper to print a special dispatch of a presidential



BUSINESS OFFICE BALTIMORE "SUN."

message over the wires. In 1851 the *Sun* was issued from the first iron building erected in America, and so generous were the provisions for its housing, that the Baltimore fire of nearly three years ago swept away what was in all essential respects a comfortable and commodious office. Since that time the *Sun* has been published from its job-room, a building erected for the purpose of meeting just such an emergency as the fire imposed. A few weeks ago the paper occupied its massive, yet rich and graceful new office, located at the center of Baltimore's business life.




MAIN ENTRANCE, BALTIMORE "SUN."

As the illustrations show, it is a home in every way worthy of a great newspaper. The building is 52 by 201 feet and built of Indiana limestone, of which 110 carloads were used. It is devoted exclusively to publication of the paper, and each of the floors has an area of about ten thousand square feet. Where elbow-room is so spacious, it is superfluous to tell craftsmen that the equipment is plentiful and up-to-date from the pits of the quadruple presses in the basement to the type-cases on the third floor.

ACCORDING to a French scientific paper, the United States leads the world in the consumption of paper, using nearly forty pounds per capita, England, Germany, France and Austria following in the order named.

THE Reading (Pa.) *Telegram* has been threatened with punishment for contempt of court because it published, in connection with its report of a second trial, the amount of the original verdict. The judge continued the case, claiming that the bringing of this knowledge to the attention of the members of the jury would tend to prejudice them. The *Telegram* has obtained and published several columns of opinions of judges and editors in other parts of Pennsylvania, which indicate that such a ruling would be made in but very few other localities, if at all. It announces its decision to abide by the ruling of the court, however, as a matter of "courtesy" in the following editorial:

The consternation of the average Berks county attorney when a Reading newspaper, in the performance of its contract with the reading public to keep it informed of what is going on, occasionally mentions a fact of record which the aforesaid attorney fears may penetrate into the cranium of a juror and thus disturb that equilibrium of perfect ignorance which an antiquated tradition regards as necessary to justice, is profound.

The *Telegram* has no wish to disturb the placid processes of the courts of justice; and for this reason, in matters where public obligation is not vital, it is entirely willing to defer to the view held in this county, and, so far as our canvass of other counties and other court jurisdictions has gone, in very few other counties in Pennsylvania, that newspaper reference, in reports of a retrial, to the result of the original trial, is a public offense.

But we wish to say that this willingness on our part is purely of courtesy. We do not concede that it is within the power of court to forbid publication. As to the necessity for incurring the expense for continuing cases because of the appearance in newspapers of information which any citizen might, if he so desired, ascertain by personal examination of the public records, that, it seems to us, offers room for corrective legislation. It is a survival from a period when it was possible to find jurors who never read newspapers or kept in touch with what was going on in the world. Modern life, with its wide diffusion of information, in our opinion renders obsolete the juridical dogma that ignorance in a juror is his highest qualification.

ACTIONS for libel are so frequent that newspapers are obliged to have considerable knowledge of what is and what is not libelous. A recent decision in New York shows that a paper may say that a man has been "celebrating" and yet not imply that he was either drunk or had been drinking. The decision in part reads as follows:

The complaint alleges that by way of innuendo the defendant declares that he was drunk, and that for three weeks this plaintiff has been continually disgracing himself by indulgence in alcoholic excesses and drunken debauchery. The article complained of is not libelous per se. To charge a person with celebrating can not mean that he is indulging in liquor, as the pleader seeks to charge in his complaint.

Webster's dictionary defines "celebrating" as "to commemorate events by some demonstration of either joy or solemnity." It is not enough that a critic or a malignant may torture the expression into a charge of a criminal or a disgraceful act.

FREQUENTLY churches use the display columns of the newspapers, but seldom is the space used in so striking a manner as by the First Methodist Church in the Traverse City (Mich.) Record. One of the ads. reads as follows:

This is an advertisement intended to let the folks know that Old First Church is still doing business at the old stand. We have no "fire sale" on, but we have had some fire, and are expecting more. Fire does not damage the goods we handle; it increases their value by burning off the staleness and the "shop-worn" appearance, and making them look like fresh from the loom.

Our special hour of business is from 7 to 8 o'clock Sunday nights. Doors open later for customers who have not found what they want. Special attention given to sinners, backsliders and petrified saints.

We received four people into membership last Sunday, one by transfer and three on probation.

Remember the commodity, time and place, "Old-time Religion," at Old M. E., 7 o'clock to-morrow night. JOSEPH DUTTON, Pastor.

## KEEPING YOUR WORD.

A middle-aged man who has succeeded in establishing a lucrative business, one in which he deals with many persons and often comes in contact with them, says that the strongest feature of his success that he can acclaim is that he made it a point to always keep his word. When he began business in a modest way he determined to do that, for he believed that it was better than any minor strategy often employed by men in dealing with their fellows. Often in the beginning it would have been much more profitable and easier to have resorted to subterfuge, but he was looking toward future rather than present results. As time passed, his reputation for keeping his word with customers grew, and this very circumstance acted as a safeguard to integrity — there was no danger that "tricks of the trade" would be substituted for candor. On this basis his business grew to large proportions, because he kept his word, no matter at what cost.— *The Keystone.*

IT is now pretty generally believed that one large advertisement in one paper will prove more useful than four small announcements occupying the same space in the aggregate in four pages.— *Printers' Ink.*

# PROCESS ENGRAVING

BY S. H. HORGAN.

**In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.— By A. von Hübl. $3.60 postpaid.

PHOTO-MECHANICAL PROCESSES.— By W. T. Wilkinson, revised and brought down to date by the author. Cloth, $2.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, $3.

THE "PROCESS ENGRAVERS' MONTHLY."— H. Snowden Ward, the indefatigable, started the *Photogram* in London, January, 1894. In January, 1895, he put an annex to it which he called the *Process Photogram*. He now believes that the process business has assumed such proportions that it will support a magazine devoted to its special interests, so this month, January, 1907, he begins the publication of the *Process Engravers' Monthly*, a magazine of twenty-four pages with supplements. The subscription price is 6 shillings in the British Isles, or 8 shillings in other countries. Mr. Ward and his able assistants are sure to make of this a highly creditable publication, and it will be the success we wish it to be, because it is sure to deserve it.

THE "AMERICAN ANNUAL OF PHOTOGRAPHY FOR 1907." — The twenty-second consecutive volume of this annual is at hand. It is an inspiration to the dry-plate photographer, both from the artistic quality of its illustrations and the helpfulness of its articles. There are seventy pages of practical formulas for dry-plate making and the handling of photographic papers that are always valuable for reference. George Murphy, Inc., 57 East Ninth street, New York, is the publisher. Price: paper covers, 75 cents; cloth-bound, $1.25. Postage, extra: paper cover, 17 cents; cloth cover, 22 cents.

SODIUM AND AMMONIUM SULPHIDE IN INTENSIFICATION.— In this department for January, 1904, ammonium sulphide was suggested as a substitute for the horrid smelling hydro-sulphuret of ammonium for blackening negatives. The welcome change was made by every photographer soon after learning of the substitute. It works perfectly when copper and silver are used in intensification, but when the cheaper intensifier, lead, is used, sodium sulphide is liable to leave yellow stains unless long and thorough washing is given between operations. Now Herr Wilhelm Weisenberger, of St. Petersburg, has discovered that the addition of a little ammonium sulphide to the sodium sulphide will prevent the yellow stain and allow the combination to work well with the lead intensifier. Here is the formula: In five ounces of water dissolve fifty grains of ammonium sulphide and in another bottle containing five ounces of water dissolve one ounce of sodium sulphide. Just before using mix equal quantities of these two solutions and flow over the negative, when it will be found to give an intense black without any stain.

ENAMEL FOR ZINC.— Arthur Davis, San Francisco, writes a long letter giving formula and telling of his troubles with enamel on zinc. From the queries received here this matter seems to give processworkers more trouble than anything else at present. Burman Norton gives in *Process Work* such a sensible formula for zinc enamel that it is quoted entire: "A fish-glue enamel formula, for zinc half-tones, which will stand through the etch to the highlight point, using a five per cent nitric acid bath, without blistering or losing its tenacious nature after each drying off, will have to be made with a fish glue that has not been clarified. LePage's f/12 is the brand, used conjointly with belting cement, also manufactured by LePage. These two glues made up in the following formula give the toughest acid-resisting enamel according to my experience:

| | |
|---|---|
| Le Page's f/12 | 2 ounces |
| Belting cement | 1½ ounces |
| Water | 9 ounces |
| Whites of three eggs | 3 ounces |
| Ammonia 880 | 30 minims |

When burning in the enamel do it slowly, do not have the stove too high, bake in past the chocolate stage to a true black, then the enamel will hold."

THE NEED OF TECHNICAL SCHOOLS.— When Professor Monaghan, of the Department of Commerce and Labor, Washington, lectures in a city on "Technical Education" all INLAND PRINTER readers are advised to hear him. The Department of Consular Reports, with which the Professor is connected, could not do better work than permit him to tour this country and awaken our people to the great necessity of technical schools. We are dotting the land with libraries that give one superficial knowledge, but Germany, Austria, England and other countries are building technical schools and giving their youth practical training in the various arts so that in our business of processwork, for instance, they are beating us and leading us. The

greater shame of it is, and it is a disagreeable admission to be compelled to make, that when we require in this country first-class workers in the higher branches — three-color, collotype, photogravure, etc. — we are obliged to take a foreigner trained in a technical school abroad. We succeed because we have a certain native cleverness, termed smartness; but, as Professor Monaghan says, what could we not accomplish if with our natural resources and alertness of intellect we possessed trained intelligence to know how to make the most of our opportunities.

Brilliancy of Electric Lamps.— Robert McHugh, Toronto, Canada, asks: "Is there any way I can fix up a frame of incandescent lights with reflectors around and in front of a plan-board so as to light up photographs to make half-tone negatives from them on dark days? The idea was suggested to me by the way street signs are illuminated at night by incandescent lamps." *Answer.*— If you try it, you will be as badly fooled as the writer was in 1879. An explosion occurred in New York, starting a fire in which there was great loss of life. Pen-and-ink drawings of the disaster had to be reproduced for an "Extra" next morning. The largest oxyhydrogen light with reflector in the city was ordered, which at a distance of four feet threw a light on the copy so dazzling bright that it seemed as if the question of artificial illumination was settled. Wet plates were used, and it was only after repeated trials that negatives were made with exposures of twenty and thirty minutes that only required two or three minutes of good daylight. An experimenter has found that a twenty-four volt incandescent electric lamp is sixteen hundred times weaker than sunlight. Many photographers use sunlight to illuminate photographs when making half-tone negatives of them. Supposing it was possible to make a half-tone negative from a photograph in sunlight with an exposure of one minute, and you could illuminate the same photograph with the light of sixteen incandescent lamps concentrated upon it, then it should take one hundred minutes, or one hour and forty minutes for an exposure to equal that in the sunlight. Forget the incandescent lights. Get a pair of inclosed arc electric lamps, giving a violet arc, and you will get illumination almost equal to daylight, besides having a reliable light.

Newspaper Half-tones.—J. P., London, England, writes: "I understand you have had an extended experience in etching newspaper half-tones. I am doing similar work here and take the liberty of asking your help. This is how I do it: I use American zinc, and the American albumen and dragon's-blood methods, but I am told that I do not get the speed or the results you do. After the first etch I roll up with a glazed leather roller, powder with asphalt, melt this down and then proceed with the etching. I am able by this method to etch a half-tone plate down in fifteen minutes from the time I get the dragon's-blood melted down until the etching is finished. Can you take a plate down quicker?" *Answer.*— It is impossible to make comparisons without knowing the number of dots to the inch and whether you are making a half-tone to print from direct or whether it must be deep enough to stereotype from. In practice here we etch a half-tone of eighty-five lines to the inch in three to four minutes. Half-tones of sixty to sixty-five lines to the inch, which are the ones stereotyped, are etched in ten or twelve minutes. Dispensing with the rolling up after the first etching, as we do in America, saves a lot of time. Then when powdering up the inked print we first dust with white resin, ground to a flour. The surplus is cleaned from the bare zinc with a large wad of cotton batting, the plate is then dusted with dragon's-blood powder and burned in. The result is an acid-resisting covering or "top," as we call it, that will stand any amount of etching, so that an 85-line half-tone is etched in one operation, brushing it with a camel's-hair brush, while the etching is proceeding. Sixty-line half-tones have to be deeper for stereotyping. After the first etching they are powdered up four ways, as in line etching, and given a second etching, which deepens them sufficiently.

The "Process Year Book, 1906-07."— This annual, for which processworkers await so anxiously, has not arrived at this writing, but from a partial list of the contents it promises to be more valuable than ever. On the cover will be a medallion portrait, in imitation of Wedgewood ware, of Fox Talbot, "The Father of Photoengraving." There will be four color prints by the Walker Engraving Company, of New York, and one made with metzograph screens by C. Angerer & Göschel, of Vienna; also a print by the Zander method. Among the numerous exhibits of three-color work the American Three-Color Company, Zeese-Wilkinson Company, Electro Tint Engraving Company, and Gatchell & Manning will represent America. The Government Printing-office at Pretoria, South Africa, contributes, and so do the leading color-plate makers of Europe. The Teachenor-Bartberger Engraving Company, of Kansas City, sends a half-tone block and so do firms in Holland, Sweden, Belgium, New Zealand, as well as the leading ones in Great Britain, so that critical comparisons of the work can be made. Among the interesting articles are "What We Think of Indirect Photography in Colors," by Alcide Ducos Du Hauron; "Indirect Colorwork," by Sidney A. Pitcher; "The Quadri-color Method of Color-printing," by Charles Gravier; "Stripping Versus Prism," by Burnam Norton; "The Influence of Temperature on Wet Collodion Process," by Arthur Payne; "Time-saving Devices in Photoengraving," by A. J. Newton; "Direct Three-color Work on Dry Plates," by A. J. Bull; "Scraps of International Gossip," by Herman J. Schmidt; "Photogravure with Metzograph Screen," by J. Gaskin Wood; "Photo-litho Transfers in Tone," by W. T. Wilkinson; "The Processman and His Books," by John A. Tennant; "Color Photography: a Résumé," by Dr. Henry E. Kock; "Some Rambling Notes on Screenwork," by Max Levy; "Deterioration of Fish Glue and Its Remedies," by S. K. Lawton; "That Fourth Color," by A. C. Austin; "Half-tone Operating Simplified," by E. A. Bierman; and several articles by the editor, William Gamble. Tennant & Ward, publishers, 287 Fourth avenue, New York, are the American agents, or it can be had through The Inland Printer Company, price $2.85, express prepaid.

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**MORTALITY.**

Copied from a tombstone, Isle of Wight, England, about 1560.

Death creeps Abought on hard
And steals abroad on Seen.
Hur darts are Suding and hur
arrows Keen
Hur Strokes are deadly Com
they soon or late
When being Strock Repentance
is to late.
Death is A minuteful of Suden
sorrow.
Then live to day as thou may
dy to morow.

— *Courtesy F. W. Bleike, Chicago.*

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Last winter the proprietors of a hardware store in a country town hung out this sign:

Jones & Smith, Cheap Skates.

It was several days before its double meaning dawned on them.—*Lippincott's.*

# MACHINE COMPOSITION

BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

A WEEK'S INSTRUCTION ON THE SIMPLEX ONE-MAN TYPESETTER.— By W. E. Lewis. Originally printed serially in *Newspaperdom* and now issued in book form. $1.50, postpaid.

THALER KEYBOARD.— An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, $4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

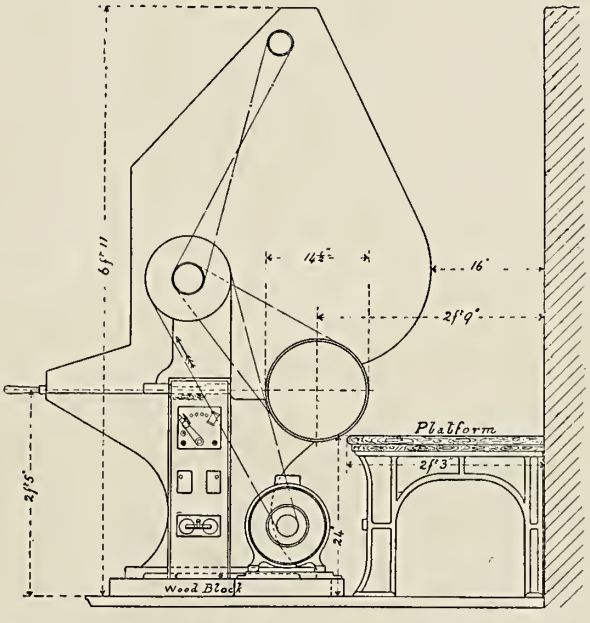
HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $3; cloth, $2; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

REPAIRING DAMAGED MATRICES.— H. P. Co., Port Huron, Michigan: "In cleaning a set of two-letter matrices, one of our operators in some way injured the walls of the matrices, so that they can not be cast without a hair-line between each letter. It is impossible to use them in their present condition, and we would like to know if they can be repaired in any way." *Answer.*— Matrices badly damaged are permanently ruined, and washing should never be resorted to in any case to remove dirt. If allowed to accumulate dirt on the side walls, the hair-lines will again disappear. The sample matrix sent does not appear to be in bad condition, and if you will touch each spaceband with a piece of hard soap at the casting point (the spot slightly discolored on the sleeves of the spacebands) the matrices will soon resume their normal condition.

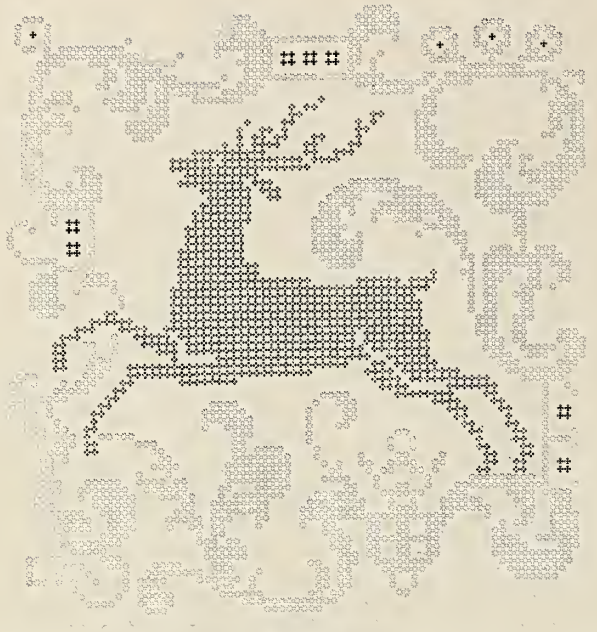
A WELCOME addition to the literature on the art is the book just published by William E. Lewis, entitled "A Week's Instruction on the Simplex One-Man Typesetter." It is a complete book of instruction in both the operation and care of the Simplex machine, written in a style which makes it readily understandable. The work is freely illustrated and printed on one side only of the sheet, leaving facing pages blank for memoranda. It is a book of forty-two pages, 9 by 12 inches, and is listed at the head of this department.

DRIVING LINOTYPES.— A good method of driving Linotype machines is to place a large pulley on the intermediate driving shaft just inside the distributor belt pulley and connect by belting directly to the motor, placed conveniently behind the machine. This plan permits the use of a high speed motor, which is always cheaper than one built to run at low speed, and does away with countershafting, etc. Should the motor run one thousand revolutions per minute, a three-inch pulley on the motor and




eleven-inch pulley on the intermediate shaft would give about sixty-eight revolutions of the machine per minute. This method of driving is the plan adopted in the latest design of motors sent out by the Mergenthaler Linotype Company.

A MONOTYPE RECORD.— Clinton F. Howe, Imperial, California, writes: "I have noticed several speed records in your Machine Composition department. I am employed on the Imperial *Daily Standard*, where I was put to work on a Monotype keyboard August 1 last, never having seen a machine in operation before. The paper is set in brevier, 12½ picas wide. Since I have been on the machine there have been two weeks in which we were without power, making about three months, actual time. To-day I set the type for the paper in three and one-half hours, there being 115 inches, or 19,665 ems, an average of 5,618 ems an hour. The copy consisted of about one-third reprint nonpariel and minion, the rest being manuscript. Our Associated Press copy is just as it comes from the office, being in manuscript, and the abbreviated form being corrected without rewriting. The type was not set for a record, but I counted up to see how I was getting along in speed, the



LINOTYPE BORDER DESIGN.

Composed by John H. Speed, with "Watchman-Advocate," Clayton, Missouri. Original 6½ by 6¾ inches.



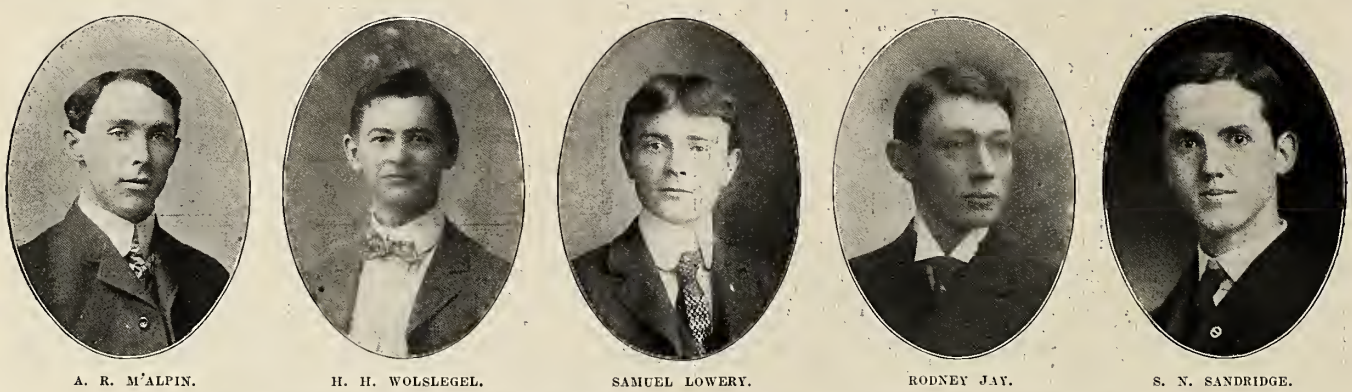
LINOTYPE BORDER DESIGN.

Composed by John H. Speed, with "Watchman-Advocate," Clayton, Missouri. Original 6¼ by 6¾ inches.

result surprising me very much." Gustave Miller, foreman, vouches for the record in the following language: "The above as to time and production is correct, and I wish to state that the proofs were exceptionally clean, the errors consisting mostly in transpositions."

TRANSPOSITION OF MATRICES AND SPACEBANDS.— J. S., Winnipeg, Canada, writes: "I have had some trouble with my machine lately. The matrices and spacebands have been transferring all the time. The fiber chute rails are no good at all; I got a new pair and that helped some. The chute of the spaceband box was bent too far to the right, but when I bent it back, it would not let the elevator go up, so I had to round off the ends and now it is all right. Can you tell me how much chute rails cost? Have taken off the keyboard key-bar springs; it makes the keyboard easier. What do you think of it?" *Answer.* The transposition of matrices and spacebands is usually due to the assembler chute spring points being bent below the horizontal. Incline them slightly upward and have the spring lie about 1-16 of an inch from the rails. Whether the rails be of fiber or steel will not affect the case, the new style being used on account of their resisting wear. The tongue in the spaceband chute should be bent so as to throw the bottom of the spaceband back of the center of the star wheel. New style assembler chute rails cost 75 cents each, front and back. It is all right to remove the keyboard key-bar springs, as it makes the touch lighter, and if the bars are kept clean, they will return without the assistance of the springs.

BLOW-HOLES IN SLUGS.— An Indiana operator writes: "I am in trouble. Slugs from one of our machines show blow-holes beneath the face, causing sunken letters. I believe the trouble is in the bottom of the metal-pot, due to using bad metal so long. This is what I have done: Put in new mouthpiece and sawed out throat with saw made for that purpose by the company; but to no effect. I then cut vents higher and deeper, and still no effect, also using new metal. This is a No. 1 model machine. I increased tension on pot spring to full capacity, but even with this heavy tension the plunger would not strike the bottom of the well before the machine caught it coming back. I have even shut the machine off at the casting time, allowing the plunger a full sweep, but the slugs were the same, the lock-up, both front and back of mold, being almost perfect. I then tried the No. 3 model machine and got good slugs. I then exchanged sets of matrices and tried the No. 1 model machine and found the situation the same. I then cast a line on the No. 3 model, which was satisfactory. I then took the same line of matrices but still had the same trouble. I took the mold off the No. 3 model and placed it on the No. 1 machine and cast about sixty slugs without getting a good one, the cavities appear-



A. R. M'ALPIN. H. H. WOLSLEGEL. SAMUEL LOWERY. RODNEY JAY. S. N. SANDRIDGE.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

ing in different parts of the slug. I can not change the metal-pots very handy, yet I have been tempted to do anything." *Answer.*— If you will dip all the metal out of the pot, you can scrape the inside of the well and brush the plunger and lubricate it with mutton tallow. Then examine the hole in the bottom of the well, which communicates with the metal-pot, and clean it out if it is partially closed with dirt. A bent rod will enable you to reach this hole, which is in the back of the well near the bottom. The air bubbles under the face of the letters show that the air has not fully escaped from the mold. It would be better perhaps to have a less tight lock-up of the mold against the matrices, so as to allow this air to escape more freely.

STUBBS REPLIES TO NICHOLS.— The following has been received from Mr. W. H. Stubbs, of Baltimore, Maryland: "Recently my attention was called to a communication from Mr. Charles A. Nichols, in the November number of THE INLAND PRINTER, captioned 'Nichols Verifies Speed Record.' This communication is an answer to some criticisms made by me of an account appearing in your magazine of a record of 106,300 ems corrected nonpareil matter, alleged to have been made by Mr. Nichols in eight hours on a machine running nine lines a minute, which, in my analysis of the record as given, I showed was highly improbable. Mr. Nichols now comes forth with the remarkable statement that the machine had a speed of ten lines and more a minute (about 15,600 ems an hour), and that the account in THE INLAND PRINTER was 'written by some person unknown to him, and contained several mistakes.' This last statement is all the more remarkable, in view of the fact that a half-tone cut of Mr. Nichols at the machine accompanied the article detailing his record. The Salt Lake *Herald*, speaking of the performance, says: 'The capacity of the Linotype in finest working order is 14,040 ems per hour,' or nine lines a minute, from which it is inferred that that was the speed used. From my own experience, I must confess that I do not believe a Linotype machine, especially one in use for thirteen years, could stand the constant strain of ten lines and more a minute for a period of eight hours without serious disaffection to the metal; at least which would render such a task as mentioned practically impossible. While under any conditions the accomplishment of Mr. Nichols can be looked upon as little short of marvelous, it can not be considered in the light of a championship, for this title has never been acquired without competition."

[In justice to Mr. Nichols it must be said that the account of his performance was sent by a Salt Lake contributor, apparently without his knowledge.— EDITOR.]

APPLIES HIS KNOWLEDGE.— An operator-machinist who was recently sent from the Inland Printer Technical School to take a position in a western city wrote, after a week's experience, to his instructors: "I have been having all kinds of trouble. In the first place, the proprietor expects 4,500 ems an hour, and the copy I have to deal with is something fierce. I haven't seen any typewritten copy since I started here. The first elevator worked all right for a couple of days and then settled down a few points, so that the line would not go in, but stopped at the entrance. I adjusted it by means of the connecting link and it works all right now. The finger on the second-elevator transfer got bent some way and when the first elevator brought the line up to be shifted, the machine would stop because the spaceband pawl could not advance; but, after thinking carefully, I distinguished the cause and straightened the finger. It works all right now. The periods and commas and 'i' and 'u' run in the same channel and kept continually clogging. I found that the guides were slightly bent and after straightening them they worked all right. The vents in the mouthpiece are cut pretty deep and metal keeps dripping on the floor. I think the vents are the cause, but it may be that the pot is not locking up true, or the mouthpiece is warped, but I should think those things would be all right when they are shipped from the factory; are they not? I am going to experiment to-day on a number of things. I can not get round jets to show up on the foot of the slugs to save my life, and it is not on account of the temperature of the metal, because I have tried that. Can you suggest anything? Tuesday morning, after cleaning up, the first slug I cast had a perfect base, with big round jets, but those following were smooth." The memory of the writer was refreshed as to the proper remedy for smooth-bottomed slugs, and the next letter received from him was as follows: "I received your letter and last Sunday went to work with renewed vigor. I tested the lock-up of the metal-pot and found that the end of the mouthpiece I was using did not touch, showing no ink, while the other end was black. I therefore adjusted it to get an even impression and had to turn the screws in the legs in one side twice around, so you can imagine how much it was off. Still the impression was a little stronger in one spot, and I trimmed that off until it was perfect. I then gave more heat to the burner under the mouthpiece and cast a perfect slug with big round jets, and I heaved a sigh of relief and satisfaction. The slug showed signs of cold metal, so I gave it a little more gas by unscrewing on the governor. Still the same, and by turning the screw way out, the slug cast might pass, but it still showed signs of cold metal, although the base was perfect. I put a little more weight on the pressure governor, and then regulated the other governor, and now I think I fully understand that part of it, because it runs like a clock."

### RECENT PATENTS ON TYPESETTING MACHINERY.

Typesetting and Justifying Machine.— Alexander Dow, New York city, assignor to Dow Composing Machine Company, New York. Filed March 31, 1900. Issued October 23, 1906. No. 833,955.

Type-Distributing Machine.—Frank McClintock, Mount Vernon, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 17, 1902. Issued October 30, 1906. No. 834,397.

Linotype Mold.—W. G. Middleton, Tuscon, Arizona, assignor to Mergenthaler Linotype Company, New York. Filed March 24, 1906. Issued October 30, 1906. No. 834,835.

Matrix Escapement.— D. Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York. Filed August 25, 1906. Issued October 30, 1906. No. 834,846.

Line-Casting Machine.— F. C. L. D'Aix, New York city. Filed January 11, 1906. Issued November 6, 1906. No. 834,971.

Two-Letter Attachment.— J. R. Rogers, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed November 16, 1905. Issued November 6, 1906. No. 835,256.

Typesetting and Distributing Machine.— A. G. Baker, Albion, Michigan, assignor of one-half to H. S. Reynolds, F. W. Ransom, F. C. Ransom and L. F. Mann, Jackson, Michigan. Filed December 9, 1905. Issued November 6, 1906. No. 835,346.

Type-Distributing Machine.— Frank McClintock, Mount Vernon, New York, assignor to Mergenthaler Linotype Company, New York city. Filed July 1, 1905. Issued November 20, 1906. No. 836,332.















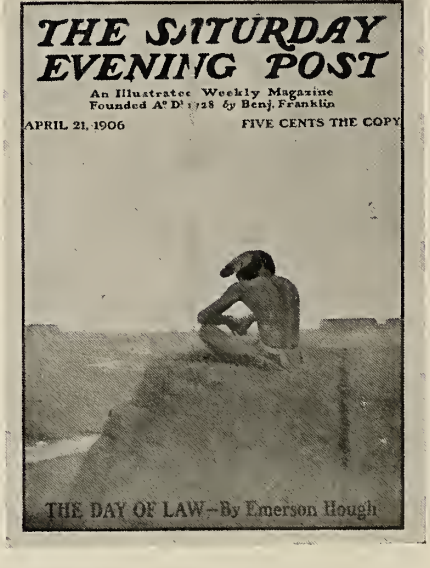













ART OF THE YEAR.

# PRESSROOM

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

EMBOSSING INK.— F. E. M., Batavia, New York: "Will you kindly advise me where the best quality of embossing ink for use on a hand-power embossing press can be procured?" *Answer.*— Any inkmaker will supply you with ink for embossing. When ordering, state what kind of paper is to be used — whether linen, parchment or soft finish — also whether you want gloss or dull effect in embossing.

ADJUSTMENT OF CYLINDER.— M. E., Boston, Massachusetts, writes: "Should cylinder bearers be only type-high distance from bed of press or less?" *Answer.*— Usually .003 of an inch less. This is done to compensate for play in cylinder journals and spring in frame of machine. To test distance between cylinder and bed, remove bed-bearers and run cylinder around on impression. Take an unused metal type having a surface area of at least an inch and place under cylinder bearers and note how closely bearers touch type. The cylinder should be low enough so this type will go through only with pressure.

SLURRING OF FORMS.— E. D., Rushville, Illinois: "I enclose a sheet of a catalogue we worked lately on a Hoe pony press and would like you to explain what causes the slur in the middle of sheet. It was much worse on the early runs; we helped it somewhat, however, by cutting out the tympan. My foreman says it is in the rollers, but on a full, solid form we experience no trouble." *Answer.*— The trouble is probably due to the cylinder bearers slipping on the bed bearers, due to the contact not being close enough, or through oil being on the bearers. A baggy tympan or loose drawsheet will also cause slurring. If the form rollers were not set properly, the defect would show in filling in type on the edges of the pages on the gripper and tail end of forms.

CORRECTING BAD REGISTER.— A. A., Springfield, writes: "We had an accident to press by letting cylinder run around with grippers turned over. Some were bent and rod was sprung. Had it fixed and since then register has been more or less bad. How can I correct the trouble so the register will be the same as before the accident?" *Answer.*— You should be sure that gripper rod is straight. Take to a machine-shop if necessary. All grippers should have the same curvature — just enough to "bite" sheet — and extend the same distance over edge of tympan. To set grippers so they will not push sheet away from guides when closing, bring cylinder around so that grippers just close; then loosen grippers so that gripper cam will come against stop; then press cam away from stop and place a one-point piece of brass rule between the two. Place grippers in position about equal distance apart, and commencing with middle grippers, press tight on tympan and set screws tight. Then try for tension by letting grippers close on sheet, and if it can be drawn out, increase tension of gripper spring.

UNEVEN FORMS.— P. P. W., Beaver Dam, Kentucky: "We have considerable trouble in working zinc etchings and electrotypes on our presses, the majority of these being light-face forms, a few prints from which we enclose herewith. We find that these cuts are usually not of even height all over the printing surface, and that underlays do not remedy the trouble, from the fact that the weight of the printing surface is not sufficient to overcome the stiffness of the blocks upon which they are mounted. To undertake to remedy this by overlays would seem to us to be a well-nigh endless job, and frequently not warranted by the price received for the job. We have a large number of type-forms electrotyped, but always get plates which give us the trouble described. It seems to us that the electrotypers and engravers could produce plates with a type-high surface all over, that could be used with little or no make-ready. However, what we want is to ask if you have any books which will tell us in a plain manner — easy to follow — how to overcome these difficulties and secure better results when working these plates. We can ill afford to discontinue using them, and in some cases are obliged to use them for backgrounds, etc. Will you kindly mail us a list of books for printers, and suggest which you think would best serve our purpose in this instance?" *Answer.*— The samples received from you are but simple problems in presswork. First level up cuts to type-high. Then remove plates from blocks and underlay to further strengthen solids and bring up low places. Then make a sheet overlay to give the varying pressure necessary in such a form of light-face rule, leaders, type and vignetted backgrounds. This sheet overlay should consist of patches of French folio and tissue and cut-outs to lessen pressure on rules and leaders and edges of vignetted backgrounds. It is only under very exceptional circumstances that a form can be run without either underlay or overlay, and in these cases the result is of the very poorest. All forms of cuts, electros or stereos, require underlay and overlay. Type forms are made ready by overlays almost exclusively. We refer you to the following books: "Presswork," by William J. Kelly, price $1.50, and "A Concise Manual of Platen Presswork," by F. W. Thomas, price 25 cents. These books are for sale by The Inland Printer Company.

PRINTING ON CELLULOID.— J. T. M., Lecompte, Louisiana, writes: "I am enclosing a celluloid card which I printed with yellow bronze size and then bronzed. The bronze comes off, as you will see by rubbing the finger

vigorously over it. Can you tell me how to print these so that the printing will stick? Is there an ink for this purpose?" *Answer.*— When printing on celluloid sufficient time should be given the work to dry before using. The reason is plain; the ink is not absorbed by stock, as in the case of paper, cardboard, etc., but must dry on the surface. If a drier is used with size, work will dry more rapidly. An article treating on printing on celluloid appeared on page 367 of THE INLAND PRINTER for December, 1904. Ink manufacturers make inks and size specially for printing on celluloid. Those who are interested in experimenting along these lines say that acetone, which is a solvent of celluloid, if mixed with the size in a proper quantity will tend to make a bond between the size and the celluloid. This has not been proven, however, by this writer. See paragraph on acetone in this column. Ether and alcohol mixed and used with the size is also recommended.

ACETONE.— This chemical, which is recommended as a solvent of celluloid, to be mixed with the size or ink in printing on celluloid, according to the Encyclopædic Dictionary, page 57, 1894, is a compound having the formula:

$$\begin{array}{c|c|c} C_2H_3O & & CH_3 \\ & \text{or } CO'' & \\ CH_3 & & CH_3 \end{array}$$

"Also called methyl-acetyl, or dimethyl ketone. (2) It is prepared by replacing the $C_1$ in acetyl chloride by methyl $CH_3$, also by the dry distillation of calcium acetate; by the oxidation of isopropyl alcohol; *by passing the vapor of acetic acid through a red-hot tube.* It is colorless, limpid liquid, with a peculiar odor. It is very inflammable, and burns with a bright flame; specific gravity 0.792." It is also recommended as a photographic developer, and those amateur photographers who are also pressmen will thus have a double interest in it. It is advertised by the G. Cramer Dry Plate Company, St. Louis, Missouri, in the *American Annual of Photography*, 1907, page 40, as "Cramer's Liquid Acetone Developer (a neutral chemical). Replaces carbonate of soda or potassium, works quick and uniform, no false densities, fog or frilling. Does *not* stain the hands. Pint, 50 cents; gallon, $3.20. Two ounce sample and formula by mail, 15 cents."

VIGNETTED CUTS ON GORDON PRESS.— H. T. C., Chester, New Jersey, writes: "I am sending you a cut similar to the sample proof enclosed. Please make cut overlays and underlays for me on a 10 by 15 Gordon press, so as to produce the shaded effect like on the enclosed specimen. Kindly explain how the cut was made ready and the tympan used." *Answer.*— For a cut of this kind (an imperfect or worn electro of a vignetted half-tone), a hard tympan may be used, made of from four to six sheets of hard manila of medium weight, and one light pressboard. The form is leveled up first, and if the vignetted cut is found to be low in the center, it should be underlayed beneath plate on top of mount, and after an impression is pulled on the next bottom sheet of tympan, by rolling top sheets back, the cut may be made a little less than type-high, so that rollers may not fill in high lights. The cut overlay in this instance was made of two thicknesses of hard light book-paper, thirty-five and forty-five pound, and extra quality French folio. The light overlay is used because the area of the cut is small and the screen fine, the cut will thus stand a longer run and look well at the end of run; whereas, if the overlay was made of heavier stock, it would spread the dots and give a dark appearance to the high lights. When making an overlay on a thin sheet, cut out high lights and on next lighter weight cut out high lights and grays or middle tones; on last sheet cut out all but blacks; then assemble parts — intermediate weight on thin sheet and heavier piece on intermediate, thus forming an overlay which is practically in relief. These pieces should register exactly when attached to impression on tympan. The vignetted edges as shown on first impressions on tympan may be scraped down; also in the overlay, where tones blend, so that overlay marks will not show. A sheet make-ready is now made of the form and pasted a few sheets below the top sheet of tympan, and on this it may be necessary to strengthen blacks and middle tones in vignetted cut; also further scraping the edges. The pressboard may be placed just beneath the draw-sheet, which is usually a heavier weight of hard manila. "Presswork" by William J. Kelly and "A Concise Manual of Platen Presswork" contain valuable information on this subject. They are for sale by The Inland Printer Company.

OVERPACKING CYLINDER.— C. E. L., Gibson City, Illinois: "We are running a news and job cylinder, 33 by 49, with a newspaper form 22 by 33. The press has a continuous register rack. We use hard packing with four or five sheets of soft paper under the draw-sheet to allow for the irregular character of the newspaper forms (old and new type and cuts of various height) and lack of time for make-ready. To get the proper impression we overpack the cylinder, which seems to be a necessity. Consequently the press grinds the type. Would you advise us to remove the register rack from the bed, or to saw off all but a segment of the gears on the cylinder. Would not this relieve the grinding to a considerable extent? Would it make any difference which was shortened — the rack on the bed or on the cylinder? Vernon Possnett's paper on 'Unison' in the December INLAND PRINTER is the most sensible and practical article on cylinder presses that we have ever seen. When we commenced to run a cylinder press, twelve years ago, we got Kelly's book on presswork, and ever since we have been struggling with the problem of how to make a press print with the bed-bearers set a little above type-high and the cylinder packed only to the collars." *Answer.*— Your trouble is due to overpacking cylinder and raising of bed-bearers; as a consequence, the pitch line of cylinder gears does not coincide with pitch line of bed-rack. This allows too much play between cylinder gears and bed-rack, thus causing wear on type. To remedy this trouble, proceed as follows: Remove bed-bearers, turn cylinder around on impression, lower cylinder on both sides, so that a large, unused metal type, at least forty-eight point, will have to be forced to go through between cylinder bearers and bed; this will leave a space between cylinder bearers and bed a little less than type-high distance — as it should be. Now put bed-bearers on, but have same only type-high. The packing of cylinder for newspaper and common work, where little or no make-ready is necessary, may consist of one pressboard held in place with a piece of muslin, with enough print paper added to bring packing just one or two sheets above cylinder bearers. A heavy, but not hard, manila draw-sheet may be used to complete the tympan; this will be in excess of bearer height, but is intended to compensate for elasticity of packing. Put on newspaper form, having all cuts just type-high; unlock and plane down. Do not tighten quoins very much; then place a strip of thin paper on each bed-bearer and run cylinder around on impression. These strips should be held tightly by cylinder. Forms should print evenly under these conditions, except where new and old type are used together, or where cuts may be below or above type-height — a thing that should not occur.

# SPECIMENS

**Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.**

**Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.**

JOHN J. FISHER, South Framingham, Massachusetts.— The shipping tag is a very neat piece of typography.

THOMAS KENDALL, Philadelphia, Pennsylvania.— The specimens submitted are both excellent in design and color harmony.

J. W. TUCKER, Markdale, Ontario.— The use of small capitals for the title under the cut would improve your note-head.

H. J. DE BOCK, Lansing, Michigan.— The specimens submitted are very pleasing in design, especially the envelope corner-card.

SPECIMENS of advertisement composition from F. J. Standers, Knoxville, Iowa, are well arranged and present an excellent appearance.

FOTHERINGHAM & POPHAM, Ottawa, Canada.— The blotters are both excellent in design and present a very attractive appearance.

THE commercial specimens of Huntley S. Turner, Ayer, Massachusetts, are neat and attractive, and the colors are used with discrimination.

A REPRODUCTION is shown herewith of a unique product of the Frank Presbrey Company, New York. It is the cover of a menu for the second annual banquet of the American Association of Freight Traffic Officers at the




Waldorf-Astoria, Wednesday evening, October 17. The menu proper is in the form of a shipping-order "to be kept by the diner."

J. A. TILTON, Mount Vernon, Ohio.— The letter-head is very neat and the colors are excellent. The presswork, however, is not as it should be.

EVERETT E. WEBB, Rochester, New York.— The commercial specimens are very clever in design, the business card being exceptionally good.

GRAESSLE-MERCER COMPANY, Seymour, Indiana.— The composition of the advertisements submitted is very creditable, as is also the presswork.

CLARENCE KEE, Campbell, Missouri.— The title-page design is very neat and attractive, leaving nothing to suggest in the way of improvement.

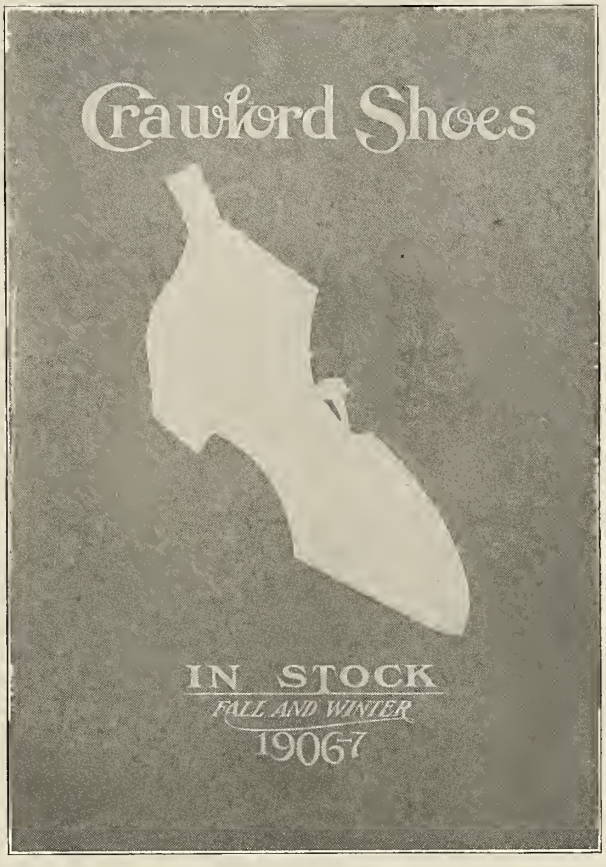
CON J. MUELLER, Richmond, Virginia.— You should have used cover-stock of a lighter tone on the specimens submitted. There is hardly enough body to the ink, but even though this were heavy, the dark tones of the covers would prevent a pleasing effect.

EARL GAYLORD, Fort Collins, Colorado.— The sale bill printed from newspaper "ads." is an excellent specimen, both as to typography and presswork.

COMMERCIAL specimens from Jones' Enterprise Print Shop, St. Ignace, Michigan, are very attractive. The typography, presswork and colors are all well treated.

O. N. WILLIAMS, Huron, South Dakota.— The tickets submitted are very neat and tasty. The letter-spacing of the text line should have been avoided, however.

THE typography of Winfred Arthur Woodis, Worcester, Massachusetts, is of the very best. Nothing of the freakish or bizarre is to be found in his work, but it attracts through its dignified simplicity and the evidence of




thoughtful adherence to the principles of design underlying good typographical arrangement. A recent package of specimens contains a wide range of commercial work, all uniformly excellent.

COMMERCIAL specimens from John J. Eckhardt, Rochester, New York, are original in design and the mechanical details, both composition and press-work, are well taken care of.

THE *Galveston Journal*, Galveston, Texas.— There is entirely too much ornamentation on the theater program. A much more simple treatment would be more satisfactory.

J. P. GUILFOIL, Hartford, Connecticut.—The copies of the *City Hall Grocery News* are well printed and attractive — a vast improvement over the ordinary specimens of this character.

P. O. KENNEDY, Eugene, Oregon.— Your commercial specimens are neat in design and very attractive. The presswork on some of the letter-heads is in need of considerable improvement, however.

A PACKAGE of artistic commercial specimens has been received from Beers & Frey's print-shop, Trenton, New Jersey. The work shows careful attention in all departments, and is very creditable.

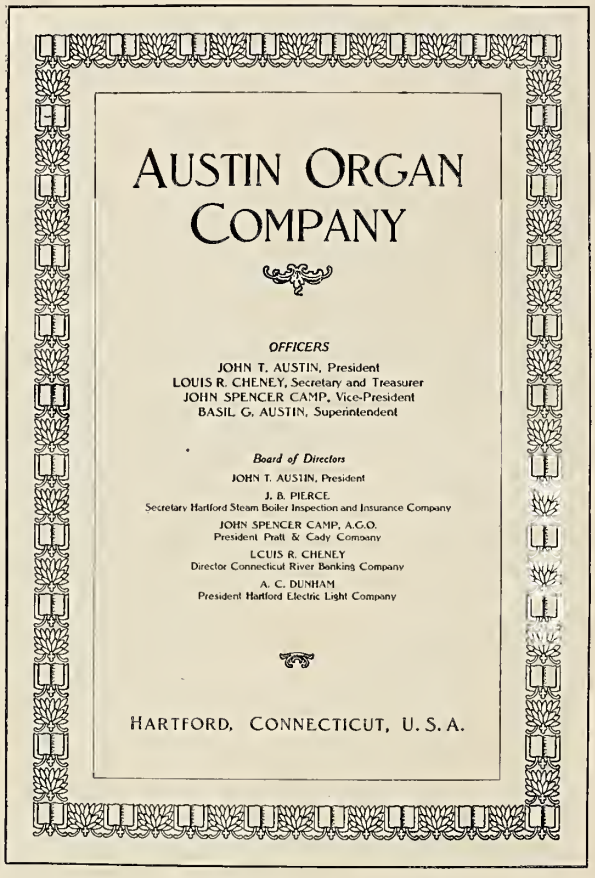
OTTO MOORE, Texarkana, Arkansas.— Your recent specimens show great improvement over those formerly submitted. One or two of the letter-heads, however, are placed a trifle close to the top of the stock.

G. W. KERR, New York.— The pamphlet submitted is a very attractive piece of work. As the ornament on the first page does not in any way suggest the subject it is perhaps a trifle large. This is offered as a suggestion rather than a criticism.

D. C. SILVE, New Orleans, Louisiana.— Your specimens show a rapid advancement along the lines pertaining to the best printing. Each succeeding package of specimens shows marked improvement. Harmony of type-

faces, harmony of type and decoration and, where possible, harmony of the decoration with the subject in hand, are the essential points in the production of artistic printing.

SPECIMENS from Winfred Arthur Woodis, Worcester, Massachusetts, invariably contain excellent examples of attractive typography. Among his later productions a title-page of a pamphlet for the Austin Organ Company




stands out prominently. A reproduction thereof is shown herewith. The original was printed on a sheet 9½ by 12½ inches in size, with wide margins at outer edge and bottom, the type and rules being in dark brown, border in yellow-green and ornament beneath the title in red-orange.

THE printing of the Stewart-Simmons Press, Waterloo, Iowa, is of the highest class. A recent package of specimens contains commercial work in which the arrangement and mechanical details are exceptionally well considered. The accompanying reproduction of the firm's letter-head is an excellent example of business stationery. The original is printed on white cloth-finished stock, with the rules and the word "printers" in red, balance in black.

WHIG PUBLISHING COMPANY, Kingston, Ontario.— The specimens submitted are excellent, especially the booklet for the Young Men's Christian Association. The cover is a very clever and attractive arrangement.

RECENT specimens from Charles Lamson Wood, Atlanta, Georgia, are excellent examples of neat, modest typographical arrangement — plain, dignified stationery, such as would appeal to the discriminating buyer of printed matter. The stock, ink and presswork have also received careful consideration.

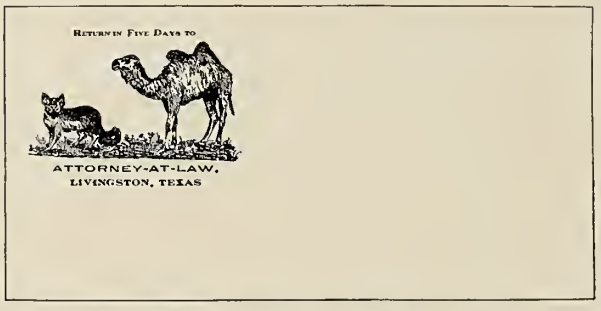
A. E. WRIGGLESWORTH, Live Oak, Florida.— Your specimens are very creditable, the blotter being especially pleasing. A plainer type-face would have been preferable for the letter-heads, which you have set in script.

RAY LANARD NEAL, Marion, Indiana.— A slight tendency toward over-ornamentation is noticeable in some of your recent specimens. Decoration should be sparingly used, even when in complete harmony with the subject.

F. P. GRAY, Pittsfield, Massachusetts.—The advertisement designs submitted show much originality and careful treatment. In the coal advertisement for Blaks, Sampson & Co., the rules are too heavy for the type-face used.

SPECIMENS of special menus, designed, printed and embossed by G. E. Bicker, Chicago, are models of this class of work. They were designed for use in the Auditorium Hotel during special events, such as the Horse Show, etc.

NO, THE reproduction accompanying this paragraph is not a rebus; neither is it supposed to be anything humorous. It is simply an *original* corner-card, used by a member of one of the most dignified professions. The printer who attempts to turn out dignified business stationery and is confronted with such a problem as this may well think "what's the use."




A case in which legibility and dignity are sacrificed to a somewhat doubtful originality.

Viewed as an envelope corner for a vaudeville artist with a humorous sketch, or something of that sort, it might possibly pass muster, but even then it would be rather far-fetched. As the perpetrator's name is Fox Campbell, it has been unkindly suggested that the fox stood for the "foxy" ways of some lawyers, and that the camel was either to call attention to the fact that they "get a hump on themselves," or, like the camel of the popular private mailing-card, can "go eight days without a drink." If this be a criterion, the dignity of the law in Texas must be in a sad condition indeed.

*Hazleton Advance,* Hazleton, Iowa.— It is not the policy of this department to comment upon specimens sent in by competitors of the firm by whom they are printed. The specimen submitted is evidently one of this class.

J. A. ABBITT, Greenfield, Iowa.— The premium list is an excellent piece of printing. The advertisement composition and arrangement of the reading matter pages are exceptionally good. The use of bronze on the cover is not




A simple and attractive letter-head design.

pleasing, the result being rather trying on the eyes. The typographical arrangement of the cover leaves nothing to criticize.

THREE title-pages, the result of a friendly contest between J. C. Mulloy, R. L. Sullivan, and C. F. Pinnix, with the Charles G. Harrison Printing Company, Greensboro, North Carolina, have reached this department. Of the three, the specimen by J. C. Mulloy is the best, with that of C. F. Pinnex second. The latter is a good design, but contains a trifle too much ornamentation and panelwork.

O. W. Dingman, Salem, South Dakota.— The high school annual is an excellent piece of work, the advertisement composition being especially good. The colors used on the cover, however, detract from an otherwise clever design.

T. R. Jeckell, Durand, Michigan.— The combination of ink and stock which you have used on the blotter gives a rather "dead" effect. A little yellow added to the red, making it an orange, would brighten it up considerably.

Gary L. Hiott, Anderson, South Carolina.— The specimen having the three panels is, on the whole, the better of the two. The rules used for underscoring in this specimen are, however, too light to harmonize well with the type.

W. H. Bookman, Madisonville, Texas.— Your line of stationery is very pleasing and attractive in design, but both of the colors used seem to be a trifle "muddy." The end ornaments on the envelope corner are rather too prominent.

John J. Emerick, Wheeling, West Virginia.— Your specimens are original in design and very attractive, especially the decree for the Masonic order. The circular for the George M. Snook Company is an artistic piece of typography.

A combination of originality and a thorough knowledge of good typographical display characterize the specimens submitted by E. W. Stutes, of the Empire Printing Company, Spokane. A reproduction is shown herewith of a page taken from a four-page envelope slip. The original is printed in

¶ *Fifth*—Its officers and those having charge of its estate matters are men of business ability and large experience in the duties that devolve upon executors.

¶ *Sixth*—The Spokane & Eastern Trust Company is always in its office, it never takes vacations, and information about the business of estates can be obtained at any time during office hours, by those who are entitled to it. The business of estates placed in its charge as executor is held in strictest confidence, and is as closely guarded as it could be by an intimate personal friend.

**Fees of Executor**

¶ The charges of Trust Companies acting as administrator and executor are the same as are allowed to individuals, and no more.

THE STATUTORY CHARGE IS:

¶ For the first $1,000, at the rate of 7 per cent; for all above that sum, and not exceeding $2,000, at the rate of 5 per cent; for all above that sum at the rate of 4 per cent.

¶ OUR CHARGE, less than the statutory charge allowed by law, and is 5 per cent. on the first $1,000; 2½ per cent. on the next $10,000, and 1 per cent. on the remainder.

a shade of violet and green on light-brown stock, the rules being in the violet. It is a pleasing change from the conventional rule border arrangement generally used on work of this character.

The Johnson Press, Mount Vernon, Ohio.— The title on the cover-page is rather weak in tone as compared to the society emblem. Placing it in the center of the panel would also result in an improvement over the present arrangement.

The productions of the Peerless Printshop, Wyoming, Iowa, show rare discrimination in the use of color and ornamentation. The work is excellent in design and displays a thorough knowledge of when a job is finished — a thing which many printers seem unable to comprehend. The printer who knows when a job is complete — and stops when he reaches that point — avoids the excess of color and decoration found in so much of the printing now being turned out.

W. L. West, Livingston, Texas.— The type on your envelope corner-card should have been printed in a darker color. As it now stands the rules are too prominent. The omission of the ornament in the side panel would be an improvement.

Herewith is shown a reproduction of the title-page of a handsome souvenir book, the original of which was presented by Genzsch & Heyse, typefounders, Hamburg, Germany, to the senior member of the firm, Mr. Emil Julius Genzsch, on the occasion of his fiftieth anniversary as a typefounder. The book is an elaborate piece of work, printed in colors and attractively

EMIL JULIUS
GENZSCH

FÜNFZIG JAHRE
SCHRIFTGIESSER



IHREM SENIORCHEF ZUM
GOLDNEN BERUFSJUBILÄUM
GEWIDMET VON DEN FIRMEN
GENZSCH & HEYSE·HAMBURG
UND E·J·GENZSCH·MÜNCHEN

OSTERN A·D·1906

Title-page of a handsome souvenir book by Genzsch & Heyse. Original in black, red and gold.

bound in cloth, and presents in the most acceptable form a retrospect of the productions of the firm, giving particular attention to those types, initials and ornaments which have been executed under the guiding hand of Mr. Genzsch during the last half century. The title-page shown herewith was printed in black, red and gold, the rule being in gold, the second line in red and the balance in black.

Earl E. Holman, West Alexandria, Ohio.— Your work shows much originality and is of a high class. Unfortunately the colors on the recent specimens do not lend themselves readily to reproduction, making it impossible to use them as illustrations.

S. George Wiseman, Lowell, Massachusetts.— The specimens are very creditable, the menu for the annual banquet of the church club being an especially pleasing arrangement. Dignified simplicity is infinitely preferable to decorative effects in work of this sort.

C. H. Jorgensen, Williston, North Dakota.— There is very little to criticize in the specimens submitted. They are original in design and well printed. On the bank letter-head the use of gothic instead of script for the officers' names would probably prove more satisfactory.

The Houston Printing and Publishing House, Hampton, Virginia.— The stock certificate is a very creditable specimen of typography and presswork, but the colors used are not the most pleasing. A shade and a tint of either the blue or the green would have been more satisfactory.

The *Prescott Messenger*, Prescott, Ontario.— While the bill-head as reset is an improvement over the one previously used, several changes suggest themselves. There is not enough reading matter in either of the end panels and, in consequence, they give the impression — too often seen in panel-work — that the compositor arranged his panels without considering whether or not he had enough copy to fill them properly. The placing of the line

now at the bottom of the job in one of the panels would help considerably. Roman capitals would have been preferable to the italic.

GEORGE W. KERR, Chauncey, New York.— The programs are neat and attractive in design, but the colors used are hardly pleasing. The one with the tint background is the better of the two. A shade and a tint of the blue with the orange would have been preferable to the red and blue.

RICHARD F. HAGAR, Houston, Texas.— The specimens submitted are excellent, the treatment of the letter-head for the industrial association being particularly pleasing. Of the two arrangements for the cover-page, the one marked "No. 2" would probably prove the more satisfactory when bronzed.

ALLEN A. MORRIS, Bainbridge, Georgia.— The letter-head set in gothic is very neat. Care should be taken to avoid too much space between words when using text type. The letter-head with the curved line shows this error. The use of the wave rules for the panels gives a rather confusing appearance.

A PORTFOLIO of handsome decorative designs has been received from the publishing house of Joseph Heim, Vienna, Austria. The portfolio contains twelve sheets on each of which are several of the designs, beautifully reproduced in delicate shades and tints. The whole forms a very elaborate piece of work.

A HANDSOME and attractive specimen is a souvenir booklet printed by Baines & Searsbrook, London, for All Souls' Church. It consists of forty-eight pages and cover, contains numerous views of the church and its vicars, and is excellently printed in double-tone brown ink. The result is an exceptionally pleasing souvenir.

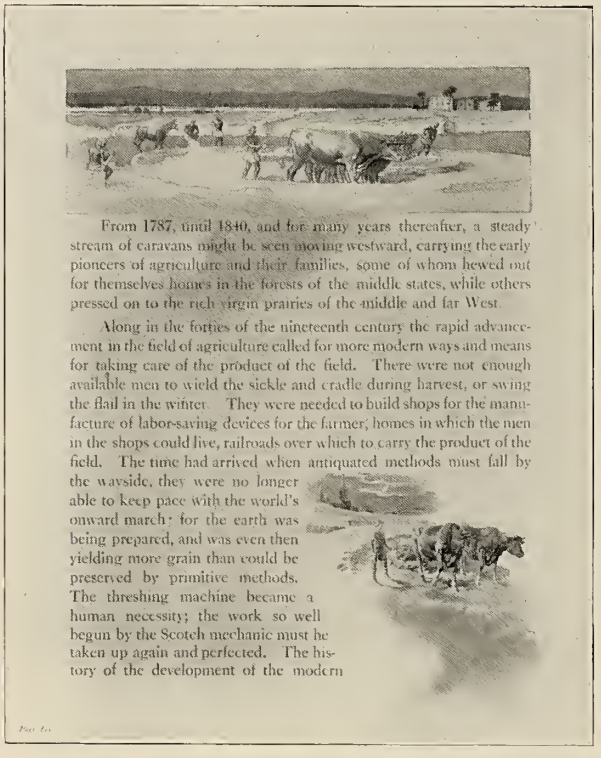
BUTLER COUNTY DEMOCRAT COMPANY, Hamilton, Ohio.— The typographical arrangement of both the catalogue and booklet is very good indeed. While the presswork is rather unsatisfactory in some places, it appears to be due to poor cuts and worn type-faces rather than lack of mechanical skill. Both the cover-designs are very pleasing.

A MACHINERY catalogue designed and printed by the White Printing Company, of Grand Rapids, Michigan, for Baldwin, Tuthill & Bolton, of the same city, is an attractive piece of work. The cover, designed by the Michigan Engraving Company, also of Grand Rapids, is an artistic conception in green, black and red. We regret our inability to reproduce it on account of the colors used.

R. F. HARRIS, Danville, Virginia.— The recent package of specimens shows much improvement over those formerly submitted. The cover for the program of the preachers' meeting is an excellent arrangement. On the title-page of the amendments to the ritual the reading matter crowds the top and bottom of the page a trifle too closely. The blotter on the light-blue stock is very pleasing.

MILTON P. MORGAN, Corvallis, Oregon.— An excess of ornamental borders detracts from, rather than adds to, the appearance of some of your specimens. This is especially true of the letter-head for W. W. Ireland. For commercial stationery a more simple and dignified treatment is preferable. While originality in design and cleverness in the handling of decorative material are commendable, they should under no circumstances become of greater importance than the desire to produce harmonious, consistent work — work which is thoroughly in keeping with the use for which it is designed. The letter-head in question is but one of many of this kind to reach this department, and is herewith reproduced. An absolutely simple design, devoid of all ornamentation, would have been much more readily produced and would have better answered the purpose. That the question of the decorative effect was preëminent in the mind of the compositor is indicated from the fact that when the panels were arranged to his satisfaction, the only way in which he could fill them was by an unfortunate breaking up of the reading matter, and the giving of undue prominence to the word "Groceries." In a case where a firm is manufacturing or selling a certain brand of goods and the name of that brand stands for something distinctive in its line, it may be permissible to give more prominence on a letter-head to the brand than to the firm from which the letter comes. But the same thing does not apply to the ordinary business stationery. There are numerous grocery stores in every town and therefore the line "groceries" standing out boldly on a letter-head means nothing in particular, while the name of the merchant sending the letter is the chief point of interest to the recipient. In the case of the specimen in question he receives the letter from W. W. Ireland and not from "groceries." The keeping in mind of the often-asked questions of "who, what and where?"— in the order named — will prevent the compositor from going far astray in the proper display of his copy as far as commercial stationery is concerned.

THE LEONARD PRESS, New York.— The booklet for the health resort is an excellent piece of printing. The typography, inks and stock all combine to produce a most harmonious result. The color used for the tints on the


From 1787, until 1840, and for many years thereafter, a steady stream of caravans might be seen moving westward, carrying the early pioneers of agriculture and their families, some of whom hewed out for themselves homes in the forests of the middle states, while others pressed on to the rich virgin prairies of the middle and far West.

Along in the forties of the nineteenth century the rapid advancement in the field of agriculture called for more modern ways and means for taking care of the product of the field. There were not enough available men to wield the sickle and cradle during harvest, or swing the flail in the winter. They were needed to build shops for the manufacture of labor-saving devices for the farmer, homes in which the men in the shops could live, railroads over which to carry the product of the field. The time had arrived when antiquated methods must fall by the wayside, they were no longer able to keep pace with the world's onward march; for the earth was being prepared, and was even then yielding more grain than could be preserved by primitive methods. The threshing machine became a human necessity; the work so well begun by the Scotch mechanic must be taken up again and perfected. The history of the development of the modern

Specimen page from a handsome book, designed and printed by Rogers & Company.

half-tones is just a trifle strong, causing some of the views — more especially the last one in the book — to present a rather mottled appearance on account of the lack of absolute register.

BLOTTERS have recently been received from the following firms: Joseph Dixon Crucible Company, Jersey City, New Jersey; Thomson Printing Company, Philadelphia, Pennsylvania; John W. Little & Co., Pawtucket, Rhode Island; Mobile & Ohio Railroad; John T. Palmer Company, Philadelphia, Pennsylvania; McLees & Bros., New York, New York; Griffith-Stillings Press, Boston, Massachusetts; Cortland Standard Printing Company, Cortland, New York; Stettiner Brothers, New York; S. Th. Ahnberg, Chicago; Weaverling Printing Company, Homestead, Pennsylvania; The Samuel F. Kerr Press, Pittsburg, Pennsylvania.




A PACKAGE of thoroughly artistic specimens is at hand from Walter B. Patterson, with the Elwell-Cooper Company, Inc., Brockton, Massachusetts. The work consists chiefly of handsome booklets and catalogues, a reproduction of the cover of one of which is shown herewith. The original is embossed in white on a light-green background and presents a very attractive appearance. The typography on all the specimens is excellent.

A COPY of "The Polytechnic Typographia," containing specimens of work designed and executed by the students in the evening classes at The Polytechnic School of Printing, London, England, has reached this department, and contains much of interest in relation to technical instruction.

Many examples of typographical arrangements by the students are shown, being printed in colors. An interesting feature is an address given to the students on the opening night of the designing class by Mr. Geo. H. Lake, instructor in designing and practical composition.

From Mr. A. G. Allen, manager of the printing, publishing and advertising departments of the firm of Thomas Robinson & Sons, Limited, Rochdale, England, we have received a package of unusually attractive catalogues and booklets. The printing plant is a private one, the business of the firm being that of wood-working engineers and flour-milling engineers, in both departments of which it is the largest in the British Empire. The specimens consist of large catalogues and booklets descriptive of the machinery manufactured by them and also showing interesting reproductions of mills throughout the British colonies in which their system is installed. The mechanical details are carefully considered, the presswork on the half-tones being especially good.




"Practical Hints on Painting, Composition, Landscape and Etching." The student of art will find valuable information in this book, of which Henry F. W. Ganz is the author. It sets forth the subject in a complete and entertaining manner and is profusely illustrated with diagrams and reproductions. It is published by the J. B. Lippincott Company, Philadelphia, at $1, mail 9 cents extra, and may be ordered through The Inland Printer.

"Figure Composition," by Richard G. Hatton, London, England, is especially interesting to the student of art. It is, as its name implies, a treatise on the composition of figures in decoration. The work contains some three hundred pages, profusely illustrated with excellent reproductions. The J. B. Lippincott Company, Philadelphia, are the American publishers, and the price is $2.75. By mail 15 cents extra. It may be ordered through The Inland Printer.

"Figure Drawing." This book is a companion to "Figure Composition," and is by the same author, R. G. Hatton, of London. It is a thorough and comprehensive treatise on the drawing of the figure, containing in the neighborhood of 350 pages, and illustrated with nearly four hundred diagrams and reproductions. The work is a clear and concise presentation of the study of anatomy as applicable to drawing. Published in London by Chapman & Hall, Ltd., and imported by the J. B. Lippincott Company, Philadelphia. Orders will be filled by The Inland Printer at the regular price — $2.75. Postage 15 cents extra.

"Drawing for Reproduction" is the title of a practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Much of interest to the ambitious printer as well as the artist is found in this work, which contains numerous sketches showing comparative results obtained by the several methods of reproduction now in use. The subject is treated in an exceptionally interesting and entertaining manner. It is published by Chapman & Hall, Ltd., London, and imported by the J. B. Lippincott Company, Philadelphia. The Inland Printer will fill orders at the regular price — $2.25. Postage 11 cents extra.

The Management of Electrical Machinery, by F. B. Crocker and Schuyler S. Wheeler: D. Van Nostrand Company, New York. This work is an exhaustive revision of an early work by the same authors, called "The Practical Management of Dynamos and Motors." Though the new volume discards the clear localization of the term "practical" of the former work for the more general "management" of the new edition, it does not lose in the quality of the contents, or in the clear and logical arrangement of the subject matter. The first edition was out in 1892, and to any one at all familiar with the electrical field it is not strange that after the lapse of fourteen years much that was specially apropos then would be almost unknown in a practical sense to-day. Many kinds of apparatus then in vogue are now obsolete, and much of the detail treatment harmonizing with that day is now found passé. Since the first edition but one complete revision has been undertaken, until the rapid progress of electrical engineering has made this last revision imperative. The general arrangement of the book remains the same, so that familiar landmarks will not be missed by the student or engineer who has become thoroughly familiar with the classification of the work. As an instance of the changes which the years have brought about, it may be stated that constant-current motors are no longer in use and constant-current dynamos for series arc lighting do not monopolize the field as formerly, before the advent of the parallel connected enclosed arc lamp; yet, in view of the recent arrival of the flaming arc, these may again come into more general vogue, hence considerable matter relating to them is retained in the present edition. The former practice of belt driving has almost entirely vanished under the energetic onslaughts of the direct drive, though there are many belt-driven plants yet in active operation which have been catered to by a judicious reservation of such matter appertaining to the older régime as will serve the attendants who have such machinery in charge. The management of alternating-current generators and motors, both single and polyphase, as well as that of railway motors, has received a liberal amount of new matter. The treatment of the work is intensely practical, calculated to give the best of advice to the dynamo-tender or user of electric power or lighting apparatus. Part I refers to the selection and management, starting in with a description of the principles of dynamos and motors which are advantageously pointed out to have the same general characteristics and which are considered under one head, except where special purposes of use differentiate the special from the regular. Part II relates to inspection and testing, which is handled with characteristic clearness, touching on adjustment, friction, balance, noise, heating and sparking, Ohmic resistance, voltage and current, speed and torque and power and efficiency. Part III, in treating of the "Localization and Remedy of Troubles," easily becomes the most important feature of the work from the standpoint of the attendant. A few of the sub-heads named will show the scope: Commutator Sparking; Heating of Generators and Motors; Heating of Commutator Brushes, Armature, Field Magnets and Bearings; Too High or Low Speed; Motors Fail to Start, etc. Part IV relates to constant-current generators, and Part V is devoted to railway motors. In this part, details of car wiring are shown, and in general the work is embellished with timely illustrations, which add very materially to the value of any standard authority. A comprehensive index forms a valuable adjunct to this desirable size of book, 5 by 6½ inches. Price $1. May be obtained through the Inland Printer Company.

### ORIGINALITY.

What passes for originality to-day is the ability to express an idea or a fact in a common-sense way in every-day words.— *Exchange.*

# TRADE NOTES

ANNOUNCEMENT is made by Mr. C. M. Smith, secretary of the Association of Employing Bookbinders of New York, 150 Fifth avenue, New York, that the annual banquet of the association will be held at the Hotel Savoy on Saturday evening, February 2, 1907.

CHITTENDEN & FREW COMPANY is the new firm name adopted by the corporation of Chittenden, Leyda & Frew, Chicago. This change was made in accordance with a resolution adopted at the annual meeting of the stockholders of this company, Tuesday, November 13, 1906.

PRINTERS interested in automatic machines for printing in three colors, for making folding boxes, for gumming and gluing, should write to the Gay Machinery Company, 12-14 Spruce street, New York, a new concern which is entering the field with some remarkable achievements. The literature of the company may be had for the asking.

T. J. KIRKPATRICK, former member of Mast, Crowell & Kirkpatrick — which was succeeded by the Crowell Publishing Company — and former editor of *Farm and Fireside* and *Woman's Home Companion*, has purchased the plant of the daily *Gazette*, Springfield, Ohio, will greatly improve the property and publish a first-class daily paper.

A ROUND-HOLE drilling machine that will drill a hole of any size needed by the printer through seven hundred and fifty sheets of paper and the same proportioned thickness of cardboard, and drill it smoothly and quickly, is something that many printers and binders sigh for. Write to Walter Sparks, 12 Dutch street, New York, for his little catalogue. It contains some choice things for the progressive printer and binder.

THE Cleveland *Plain Dealer*, in its issue of November 20, announces that Mr. and Mrs. Levy Shepard, of Norwich, New York, parents of the late Henry O. Shepard, celebrated the sixty-third anniversary of their wedding at the home of their son-in-law, Harry N. Strawn, of Cleveland. Mrs. Shepard is eighty years old and her husband is eight years her senior. Many members of the Strawn family gathered to extend their congratulations to Mrs. Strawn's parents. Supper was served late in the evening.

THE F. C. Nunemacher Press, Louisville, Kentucky, has recently issued an attractive and comprehensive price-list of steel plate and embossed stationery. The bank-note department of this firm caters exclusively to the trade for this class of work, and the book is made up in such manner that one without experience in this line can take orders by its aid. In addition to the cost of engraving the die and embossing therefrom, the retail price is given on stocks shown on which the various dies are embossed. The examples of work, of which in the neighborhood of twenty-five are shown, are of the very best and present an attractive appearance, the majority of them being in two colors.

THE Winona Technical Institute of Indianapolis has issued an exceedingly useful calendar for 1907, of the bank-calendar variety, the letters being about eight inches long. The Winona Technical Institute is advancing steadily, showing the insistent demand by the people for thorough technical knowledge in the various trades. The library of the Institute was entirely wiped out by fire nearly a year ago, and it must begin at the ground again. They can use at the institute all sorts of reference and standard volumes. Contributions are respectfully requested.

MR. E. W. CHESTERMAN, Secretary of the Chicago Typothetæ, sends THE INLAND PRINTER a copy of a communication dated November 22, sent to Messrs. Wright and Harding, president and secretary of the Chicago Typographical Union, No. 16. Mr. Chesterman states the communication explains itself, as follows: "Pursuant to your request of Mr. A. R. Barnes, President of the Chicago Typothetæ, that he submit to the executive committee of the Typothetæ your request for a conference, I beg to inform you that such a meeting was held Monday, November 19, 1906, at which the entire committee was present. It was unanimously decided that inasmuch as the members of the Typothetæ were running their composing-rooms under satisfactory conditions, there appeared to be no good reason for holding such a conference. The executive committee instructed me to communicate their decision to you."

THE winner of the October speed prize in the Monotype contest, reported by the Lanston Monotype Company, is William H. Ellis, of the Wynkoop-Hallenbeck-Crawford plant, of Lansing, Michigan, whose average for the month of August, from August 4 to 31, is between ninety and one hundred thousand ems per day. Other fast operators are Henry Fauteck and J. O'Neill, both of the *Commercial & Financial Chronicle*, of New York city. On a recent piece of tabular matter, which was in the ordinary run of office work, and which measured 37,758 ems, according to the established rules of measurement, the single machine key-board time amounted to one hour and forty-five minutes, both operators doing part of the job. The caster man, James Pyle, turned out this same job in two and a half hours. At this speed, the average product per hour would be 21,576 ems for the key-board operation per single key-board, and 15,103 ems per hour for the caster work. The job was set in five-point.



"BOLD-FACE TYPE."
By R. Pechner.




Copyrighted 1906, by the Goldsmith, Joseph, Feiss Co.

A very striking and original Booklet Cover, drawn and engraved by The Mugler Engraving Co., Cleveland, Ohio, for the Goldsmith, Joseph, Feiss Co.

## PATENTS FOR ORIGINAL TYPE DESIGNS.

Following is a list of the patented faces of type granted to the typefoundry of Barnhart Brothers & Spindler, Chicago, with the patent numbers and date of issue. See editorial note in this issue:

Acme Title, 20,382, December 9, 1890; Angular, 16,490, January 26, 1886; Asteroid, 17,801, October 18, 1887; Argus, 21,125, October 20, 1891; Anglo and Initials, 19,181, June 25, 1889; Acme, 16,536, February 16, 1886; Archer, 20,749, May 19, 1891; Armenian Extended, 11,044, March 4, 1879; Armenian, 11,403, September 9, 1879; Arcade, 18,968, March 19, 1889; Antler, 16,516, February 9, 1886.

Brevet, 17,698, September 6, 1887.

Crown, 20,750, May 19, 1891; Capital Ornaments, 20,851, June 23, 1891; Combination Ornaments, 14,336, October 2, 1883; Clematis, 15,684, January 6, 1885; Cadence, 18,271, April 24, 1888; Challenge Lightface, 18,037, February 7, 1888; Castle, 18,156, March 6, 1888; Circlet, 10,899, November 12, 1878; Condensed Elzevir, 20,516, February 10, 1891; Champion, 18,013, January 10, 1888; Charter, 17,162, March 8, 1887; Caprice, 18,035, February 7, 1888; Cabinet, 18,239, April 3, 1888; Colgate, 18,175, March 13, 1888; Calumet, 17,894, November 22, 1887.

Dakota, 20,244, October 28, 1890; Dearborn Initials, 19,346, October 28, 1890; Dante, 18,971, March 19, 1889; Dormer, 18,608, September 11, 1888; Dotted, 17,758, October 4, 1887.

Eclipse, Shaded, 12,804, March 14, 1882; Emerald, 12,933, May 16, 1882; Ethic, 13,290, September 12, 1882; Elite, 14,949, April 8, 1884; Eclipse, 14,959, April 15, 1884; Era, 21,119, October 20, 1891; Elzevir Title, 25,015, December 24, 1895; Empire, 17,665, August 30, 1887.

French Plate Script, 38,223, September 4, 1906; Fair, 22,999, January 2, 1894; Freak, 18,969, March 19, 1889; Fanchon, 19,997, July 1, 1890.

Grant, Extended, 20,205, October 14, 1890; Grant, No. 2, 20,506, February 3, 1891; Grotesque Gothic, 11,404, September 9, 1879; Grace Script, 18,967, March 19, 1889.

Hazel Script, 19,753, April 8, 1890; Hazlett, 20,514, February 10, 1891; Huron, 18,970, March 19, 1889.

Jewell Script, 18,250, April 10, 1888; Jumbo, 17,800, October 18, 1887.

Lyric, 12,805, March 14, 1882; Landseer, 15,710, January 6, 1885; Lattice, 14,503, December 25, 1883; Lakeside Script, 13,560, January 30, 1883; Laurel, 11,768, May 11, 1880; La Salle, 19,364, October 22, 1889.

Mission, 37,413, April 18, 1905; Maltese, Open, 10,898, November 12, 1878; Moorish, 20,778, May 26, 1891; Midway Midgets, 53,594, December 4, 1893; Midway Midgets, 53,593, December 4, 1893; Myrtle Script, 15,792, February 10, 1885.

Normanesque, 11,643, February 3, 1880.

Orbitt, 20,204, October 14, 1890; Olive, 16,514, February 9, 1886; Occident, 12,333, June 28, 1881; Occident, Shaded, 12,332, June 28, 1881; Oliphant, 24,699, September 24, 1895.

Princess Script, 17,091, February 8, 1887; Protean Ornaments, 18,285, May 1, 1888; Pantagraph Script, 23,107, March 6, 1894; Pansy, 16,553, March 2, 1886; Peerless, 15,787, February 10, 1885; Pisa, 26,917, April 13, 1897.

Radial Italic, 15,743, January 20, 1885; Racine, 19,775, April 22, 1890; Rococo Border, 24,118, March 19, 1895.

Stillson, 32,116, January 16, 1900; Steelplate, 12,438, August 30, 1881; Spencer, 17,699, September 6, 1887; Standard Script, 17,797, October 18, 1887; Superior, 17,701, September 13, 1887; Solar, 18,024, January 24, 1888; Sentry, 17,668, August 30, 1887; Steelplate Text, 12,221, April 12, 1881; Stationers' Text, 24,700, September 24, 1895.

Talisman Italic, 37,154, September 27, 1904.

Universal, 13,315, September 26, 1882; Umbra, 17,130.

Vulcan, 14,757, February 19, 1884; Van Dyke, 18,603, March 6, 1894.

Whipple, 20,253, November 4, 1890; Worth, 20,515, February 10, 1891; Wave Ornaments, 18,442, July 10, 1888.

Yale, 18,394, June 19, 1888.

## MONOTYPE NOW SETS TO SIXTY PICAS.

The wonderful versatility of the Monotype machine has recently been still further augmented by the invention of an attachment which enables the operator to set any length of line up to sixty ems pica. The standard Monotype will compose any length of line up to forty-two ems without this attachment. The average printer would hardly think that a wider range would be particularly desirable, but offices that make a specialty of blank work find that this sixty-pica attachment enables them to set blanks of any measure that may be desired. The Monotype is especially adapted to such work as the composition of legal blanks, such as leases, bills of sale, etc. The Lanston Company will furnish the parts for this new attachment at a reasonable charge, and it can be attached to any machine now in use.

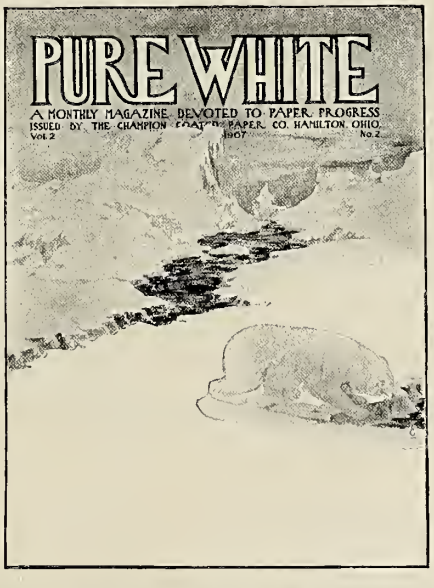
# BUSINESS NOTICES

**This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.**

A. F. WANNER & Co., dealers in type and printing machinery, announce the removal of their general offices and salesrooms to 340-342 Dearborn street, Chicago, where they will have double the space formerly occupied by them. In the new store representative machines will be shown in actual operation under power, the exhibition being in the shape of a model printing-office, similar to the last exhibit at the Advertising Show, but on a larger scale and in a more permanent shape.

THE working quality of an ink is the supreme test of its fitness, and that working quality on which so much depends is acquired from the ingredients of the ink. Like Soyer's famous recipe for making hare soup: "First catch your hare," for making good ink — black ink — "first get good black — carbon black — Peerless Carbon Black"; the rest of the recipe is a matter of routine. The Binney & Smith Company, 81-83 Fulton street, New York, and 63 Farringdon square, London, England; 15 Rue Elzevir, Paris, and 55-57 Neuerwall, Hamburg, have a world-wide reputation in this field. They have prepared a book on the subject, and it will be sent to those who are interested enough to ask for it. See advertisement on page 489.

"PURE WHITE," the magazine issued by The Champion Coated Paper Company, exploiting its products, in the January issue has one of the most attractive cover-




designs which has appeared upon that publication, which now has a circulation of nearly fifteen thousand among the printers, lithographers and manufacturers of the country. A reproduction of the cover is here shown, which is in two colors in the original, showing a large

red sun rising just back of the right-hand part of the picture and a rosy light reflecting from there on the waters, which proves very attractive.

### WILLIAM J. MAAS, OF THE MAAS COLORTYPE COMPANY.

It is interesting and instructive to note how success is achieved almost inevitably by fidelity to a specific calling and a determination to master its details and its possibilities. The man who has the mental grasp to add and to combine the acquirements in knowledge of those who have gone before him in his chosen work, and who brings with this knowledge his own ripened and practical experience will go far, for he knows what he knows thoroughly. In the career of Mr. William J. Maas, president of the Maas Colortype Company of Chicago, these facts are well illustrated. Mr. Maas was born in Chicago in 1866, and as a youth had the benefit of his father's instruction in the elementary principles of his art at the time he was attending school, so that at the time he was fifteen years old he had acquired a knowledge of the engraving business that was possessed by but very few men in the trade. Previous to 1893, when the three-color process was first introduced in the United States, Mr. Maas had been making plates by a process of his own, and which he has now brought to such a degree of perfection that he has made reproductions of articles which color engravers declared were impossible to reproduce by the colortype process and retain

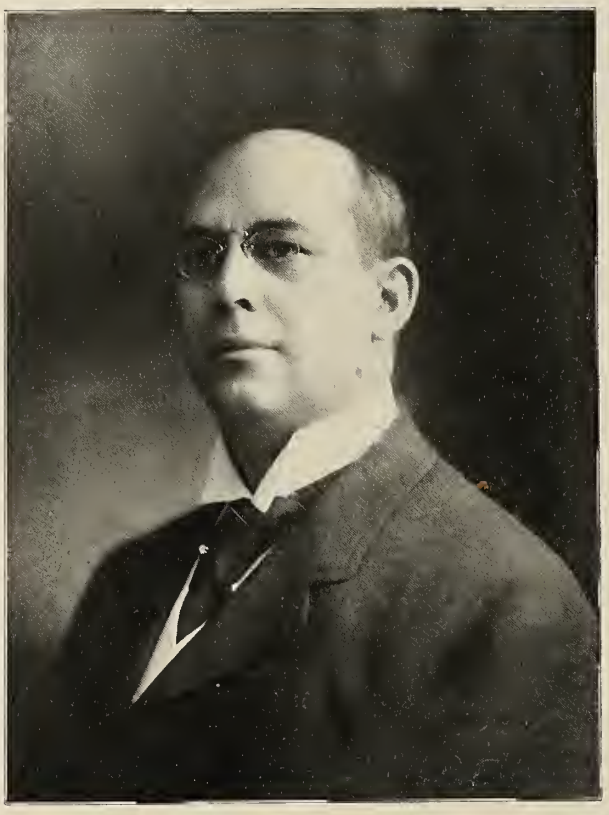


WILLIAM J. MAAS.
Of the Maas Colortype Company.

their original delicate tints. His work has been noted abroad, and during his twenty-five years' experience he has been the recipient of many flattering offers from some of the oldest and largest printing establishments in Europe to take entire charge of their engraving departments. About four years ago he was elected secretary of the Continental Colortype Company, which position he held until quite recently when he, with Mr. R. G. Messersmith, an experienced business man, organized the Maas Colortype Company and purchased the engraving business of the Continental Colortype Company. That Mr. Maas personally supervises the making of all process plates which the company is now supplying to the printing trade, is a guarantee of the excellence and uniformity of the product.

### NEW MANAGER NEW ORLEANS AGENCY OF THE MERGENTHALER LINOTYPE COMPANY.

Mr. Fred W. Bott, one of the best-known Linotype salesmen in the service of the company, is now manager of the New Orleans agency of that organization. Mr.



FRED W. BOTT.
Manager, New Orleans Agency, Mergenthaler Linotype Company.

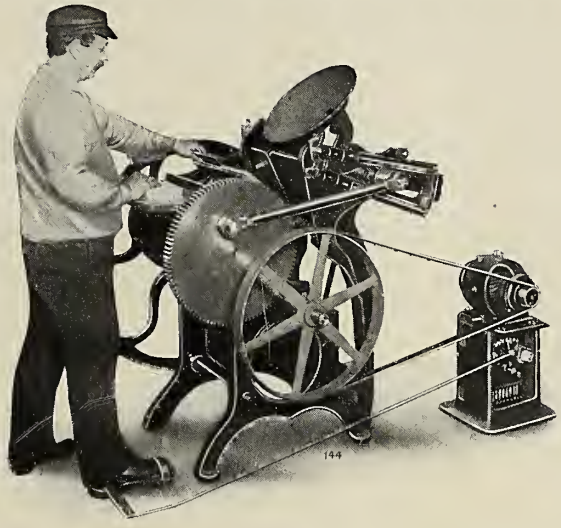
Bott is a practical Linotype operator and machinist, and is thorough not only in his acquirements as a mechanician, but in his business methods as well. Mr. Bott assumes his new position to fill the vacancy created by the resignation of Mr. Will S. Menamin, who has resigned to go into business for himself.

### THE ROTH MOTOR CONTROLLER.

Roth Bros. & Co., Chicago, have recently brought out a new motor equipment for job presses, which provides several marked advantages. As seen from the cut the motor, controller, switch and fuses are all mounted together in a compact unit with a pedestal base. The equipment is shipped from the factory with all connections made ready for attaching the two electric service wires. This can be readily done by the uninitiated.

The controller is operated by a rod and foot lever, allowing more freedom of the hands and resulting in increased output. The foot need not be kept on the lever all the time, but only when it is desired to change the speed. The motor is about sixteen inches from the floor, well out of the dirt and papers. The controller is well protected. The old method of mounting the controller,

switch and fuses under the apron of the press near the operator's body is often very objectionable, especially in the summer time, when the heat produces discomfort. These objectionable difficulties are entirely removed by locating the controller, switch and fuses on the pedestal. The absence of the usual wiring from the motor to the

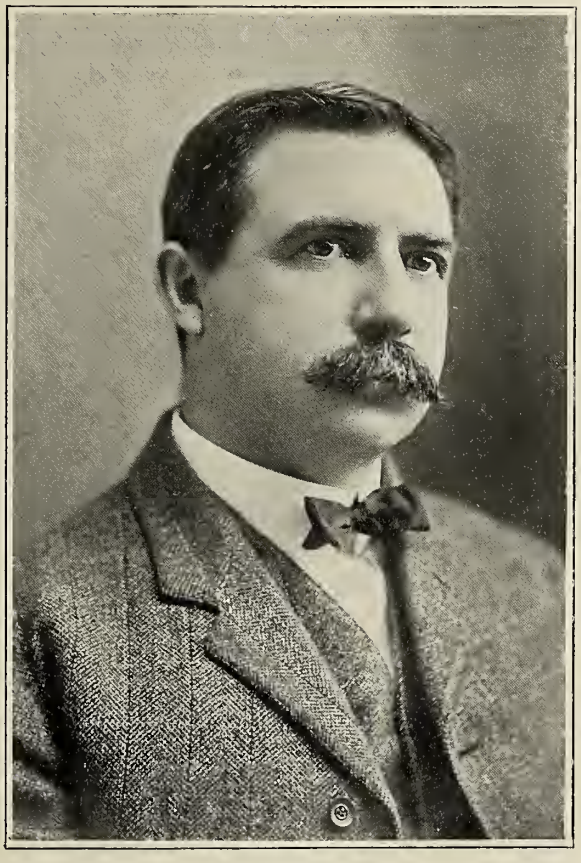


ROTH MOTOR CONTROLLER.

controller on the press is a great saving in the cost of installation and time; the outfit can be installed in about one-half hour. These advantages and the general neatness have won many friends for the equipment during the past few months.

### NEW COMPOSING MACHINE REBUILDING COMPANY.

Will S. Menamin has resigned his position as manager of the Southern agency of the Mergenthaler Linotype Company, located at New Orleans, having seen an opportunity to engage in the business of rebuilding and selling Linotype machines. He has organized a company with ample capital to buy, rebuild and sell Linotype machines, and has secured an exclusive special license from the Mergenthaler Linotype Company to use patented Linotype attachments in rebuilding machines. On account of this exclusive license the new company has agreed that all Linotype machines it handles will be thoroughly rebuilt and guaranteed in first-class working order. The new company will be located in Chicago and its advertisement will be found on another page.



WILL S. MENAMIN.

### HAYDEN, WITH THE BOSTON & MAINE RAILROAD.

Walter E. Hayden, for the past five years Advertising Agent of the Central Railroad of New Jersey, has resigned his position with that company to take charge of the Publicity and Advertising Department of the



W. H. HAYDEN, ADVERTISING AGENT BOSTON & MAINE R. R. SYSTEM.

Boston & Maine Railroad System. Mr. Hayden has earned the reputation as one of the best railroad advertising men in America. Mr. Hayden will have carte blanche in organizing his department, which will undoubtedly be the most complete railroad advertising department in the country.

### F. E. WHITE, WITH WESEL.

The printing and platemaking trades will be interested to know that Mr. F. E. White has joined the force of the F. Wesel Manufacturing Company, located at 150-152 Franklin street, Chicago, in the capacity of traveling salesman. His past experience and ability in supplying the wants of printers and platemakers from Ohio to the Pacific coast is well known. With the present connection he will be better able to care for the demands of the trade in the most minute details. With Wesel quality of goods, quick deliveries and cordial service, a continuation of his success is assured.



F. E. WHITE.

# WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safe-guard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown: 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

EXCEPTIONAL OPPORTUNITY — For sale — splendid book and job office controlling business in prosperous Virginia section; established 16 years; ideal location; price about $6,000; personal inspection invited. Box 486, Pulaski, Virginia.

FOR SALE — Printing ink manufacturing business with machinery, stock and formulas for making all kinds of printing inks and varnishes, binders' cement, elastic gum, roller composition, anti rustine, etc.; inventory $5,000; price $6,000; offered for sale owing pressure other business; easy terms. GOLDING MFG. CO., Boston.

FOR SALE — The Globe Printing House, the oldest and one of the best equipped job printing and bookbinding plants in Terre Haute, can be bought for less than one-half its actual value. W. H. TABER, Administrator, Terre Haute, Ind.

OPPORTUNITY — For advertising solicitor; none but high-grade man need apply; prosperous afternoon daily, leading weekly, best field in Texas; 10,000 people; right man can later *buy* interest; references. J 55.

START A NEWSPAPER in some town; good money in it for a hustler; cost $5 weekly. G. TUNISON, 15 Vandewater st., New York.

SUPERINTENDENT capable of taking complete charge of modern plant of 4 cylinders and 4 jobbers; must invest between $1,000 and $2,000; company incorporated under Ohio laws. J 30.

WANTED — Practical photoengraver as partner; must have good references; business established 10 years. HOUSTON ENGRAVING CO., Houston, Texas.

$10,000 — For sale, the best paying and one of the best equipped and oldest established job printing offices in Seattle, doing a business of $18,000 yearly; Miehle cylinder and 3 platen presses; material in good order and lots of it; long and exceptionally good lease and central location; owner has made sufficient to retire. JOHN S. PINNEY, Seattle, Wash.

### Superintendents.

FOREMEN AND SUPERINTENDENTS wanted everywhere to give Puck's soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for $1, from our nearest branch. PUCK SOAP COMPANY, Des Moines, Iowa.

### Wanted.

WANTED — Printers and workmen who handle type and ink to try Puck's soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for $1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. PUCK SOAP COMPANY, Des Moines, Iowa.

## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COTTRELL & SONS 43 by 56 2-revolution, air springs, 4-roller, table distribution, rear tapeless delivery, cylinder trip, back-up motion, complete with roller stocks and side and overhead steam fixtures; can be seen running for a limited time. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

ESTABLISHED ELECTROTYPE FOUNDRY, modern equipment, controlled by men practical and expert in all branches; must move May 1 next; want space with large printing concern to mutual benefit. J 40.

FOR SALE — Book and job office worth $6,000; modern in every respect; leading office in growing city of 35,000 in northern Ohio; easy terms; must sell on account of health; for particulars address J 54.

FOR SALE CHEAP — 44 by 60 Whitlock 2-revolution, 4-roller, table distribution, rear tapeless delivery, cylinder trip, back-up motion, complete with roller stocks, side and overhead steam fixtures, cutter, slitter and jogger; can be seen running for a limited time. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

FOR SALE — Leading democratic paper in democratic Missouri town of 10,000; will clear $5,000 yearly; bargain for cash. J 31.

FOR SALE — Simplex typesetting machine, in perfect order; 500 lbs. 8-point type, brass leads; now using Linotype and will sell at a bargain. THE PROGRESS, Pomona, Cal.

FOR SALE — Two 2-letter Linotype machines in first-class order; immediate delivery; cash sale only. BROWN-COOPER CO., 358 Dearborn st., Chicago.

FOR SALE — Type used but a few times and in first-class condition; includes such faces as Dewey, Grant, Hazel Script, Title Italic, Lining Gothic and Roman 80 pounds, write for proof sheets. RAWLEIGH MEDICAL CO., Freeport, Ill.

FOR SALE — Well equipped job printing office, doing nice business, in one of the largest manufacturing cities of Iowa. J 67.

BEST AND MOST SUCCESSFUL job office in city of 30,000, 75 miles from New York, always crowded with work; complete equipment; Optimus cylinder, Universal, 4 Gordons, power cutter, double-head power stitcher, 2 motors, numbering, punching and round corner machines, large amount of type including very latest faces, 100,000 envelopes, 100,000 ruled headings, 200 reams flats and tons of other material in stock; everything guaranteed as represented; no soliciting; business capable of unlimited expansion; plant free of all incumbrances; price, $7,000, part cash; ill-health of owner *only* reason for selling. HOBSON PRINTING CO., Easton, Pa.

FOR SALE — No. 0 Huber 2-color press arranged for motor drive; nearly new; obliged to sell on account rearrangement of plant. J 51.

FOR SALE — 8 by 12 and 10 by 15 C. & P. Gordons complete with long fountains and overhead fixtures; also 10 by 15 with post 2-color attachment. P. O. BOX 1070, New York, N. Y.

HOE 2-revolutions — one 35 by 51 and one 38 by 55, air springs, 4 form rollers, table distribution, rear tapeless delivery, cylinder trip, 4 tracks, box frame, side and overhead steam fixtures; in fine order. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

ONE 30½ by 46 C. & B. stop-cylinder, 6 form rollers, table distribution, rear tapeless delivery, S. & O. steam fixtures; very cheap. J 35.

WE PAY CASH for secondhand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126).

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with THE INLAND PRINTER EMPLOYMENT EXCHANGE, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 11; Linotype operators, 5; machinist-operators, 5; Monotype operator, 1; foremen, 3; all-round printers, 2; bookbinders, 5; rulers, 2; make-ups, 4; compositors, 5; photoengravers, 2; pressmen, 10; proofreaders, 2. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Knife Grinders

SIMPLE—AUTOMATIC—GUARANTEED

*Using Emery Wheels Arranged for Wet or Dry Grinding.*

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205. 90-in. $225.

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

## HELP WANTED.

### Artists.

WANTED — A good all-around artist for engraving house; steady position; a half-tone operator; a young man will find a fine chance for a good position. J 65.

### Bindery.

THERE IS ALWAYS a demand for good bookbinders; we teach the trade in all its phases to young men or women in 13 weeks for $35; full particulars free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis, Ind.

### Composing-room.

DON'T BE A DRONE in the composing-room; fit yourself for a better place at higher pay; we round out compositors and make specialists of them in job composition, imposition and other lines of work; fine equipment, competent instructors, reasonable tuition; full information free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

WANTED — A first-class A-1 job compositor to work on typefounders' specimens; must be able to get up original designs in composition and furnish copy; don't write unless you can absolutely fill above requirements, as none but a thoroughly competent man can hold the job; liberal salary with chance of increase to the right man. Address Printing Department, P. O. BOX 5263, Boston, Mass.

WANTED — A first-class job-printer who can also make up book forms. JOSEPH LEICHT PRESS, Winona, Minn.

### Electrotypers.

WANTED — Electrotype finisher, builder, blocker and floor-hand; union or non-union. WILLIAMS ELECTROTYPE FOUNDRY, 13-15 S. Water st., Rochester, N. Y.

### Engravers.

HALF-TONE OPERATOR AND ETCHER, all-around man, by engraving house in Canada doing splendid business; sober and trustworthy man will be given opportunity to acquire interest in the business. J 42.

WANTED — Two stipple artists and one engraver; fine interesting class of work; open shop, steady position. BUEDINGEN BOX & LITHOGRAPH CO., Rochester, N. Y.

### Operators and Machinists.

FULL COURSE OF INSTRUCTION to students in Linotype composition, including machine erection and repairing; term lasts 8 weeks, 5 days a week, 7 hours a day; high-grade instruction given along most practical lines; low tuition; students may begin any time; classes open to women; write us for full information. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

WANTED — A Monotype caster and keyboard operator, one who desires to make his home in the South; a permanent position to the right party; give references; non-union. J 72.

### Pressroom.

PRESSMAN, look ahead, get ahead; we make specialists of ordinary pressmen or fit them for foremanships; chemistry of inks, mixing colors, make-ready and other lines of instruction given; practical work on new presses; tuition low; write for particulars. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

WANTED — Platen pressman for Los Angeles, Cal.; must be a top-notch man, experienced in high-grade colorwork and capable of taking charge of several presses; good wages; references required. J 25.

### Superintendents and Foremen.

WANTED in San Francisco, Cal., a No. 1 foreman for a first-class job printing-office; permanent position and good salary to the right man; address, with references, J 26.

WANTED — Superintendent for a plant with 3 cylinders and 3 platens; must be a first-class man. J 47.

### Miscellaneous.

LEADING EUROPEAN (GERMAN) HOUSE OF TRANSFERS, ceramic, etc., wants representatives in United States; those acquainted with this business apply, stating age, experience and mentioning salary desired. SOLGER, P. O. Box 822, New York, N. Y.

WANTED — Printing solicitor for Indiana with headquarters at Indianapolis; salary; state experience. THE COURIER CO., Madison, Ind.

## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Pressmen, 13; bookbinders, 3; editors and reporters, 3; all-around man, 1; steel engraver, 1; photoengraver, 1; artist, 1; superintendents and foremen, 14; job printers, 6; advertising and business managers, 7; make-up, 1; compositor, 1; Monotype operators, 2; proofreaders, 4; Linotype machinists, 5; Linotype operators, 9; machinist-operators, 9. THE INLAND PRINTER COMPANY, Chicago.

### Bindery.

I AM PRACTICAL in all branches of bookbinding, first-class finisher, an experienced foreman and manager; No. 1 references; prefer county and bank work; wish to go West or Northwest any place between Chicago and the coast. J 22.

### Composing-room.

ARTISTIC JOB COMPOSITOR, (union), sober, industrious, desires position in well-equipped office; 16 years' experience — 2 in a typefoundry's specimen-printing department; excellent references; samples. PRINTER, 53 W. 16th st., New York.

COMPOSITOR, employed in Chicago, wishes change to smaller city; temperate, reliable; expert on ads., fine booklets and catalogues. J 68.

DISTRIBUTER — Reliable, sober, competent, union; desires steady position in New York or Chicago. J 57.

JOB COMPOSITOR, capable of handling title-page, booklet and commercial composition with taste and originality; open for engagement. J 59.

### Engravers.

PHOTOGRAPHER — Three and four color work by direct process; practical experience in all other branches. J 45.

SITUATION WANTED — As a line or half-tone operator, or all-around worker; small shop preferred. J 37.

WANTED — Position as router; first-class, sober; commercial or newspaper; age 23; steady and reliable. J 46.

### Managers.

A THOROUGHLY COMPETENT assistant manager, sales manager or superintendent will locate; employed; fine references; state salary; go anywhere. J 78.

LET ME HELP YOU, Mr. Manager or Proprietor — Practical, thoroughly experienced man who knows how to and can produce the highest grades of catalogues and other printed matter, experienced in handling, systematically, large working forces in the great cities, who knows where the good printing orders are, who gives them out — at what prices they go, who has large personal acquaintance with these firms and buyers; strictly temperate, up-to-date man; go anywhere; fine references; holding good position; not less than $40 per week. J 64.

MANAGER of large folding-box, printing, and lithographing plant would like to connect with some modern plant in similar business; has had wide successful experience in these lines; can take general management, superintendence or charge of any branch. J 69.

### Operators and Machinists.

LINOTYPE OPERATOR wants position; any locality; speed, 4,000, increasing steadily; union, sober, steady; printer. J 63.

MACHINIST-OPERATOR, fast, accurate, 5 years' experience, successful with double-deckers, desires position; can take charge, book or news. J 61.

OPERATOR (union) wants position in country town; speed 4,000 to 5,000 per hour. J 58.

### Pressroom.

WANTED — A position as cylinder pressman by competent industrious man. J 84.

WANTED — A position by a first-class platen and cylinder pressman. Address WALTER CAVELL, 24 Court st., New Haven, Conn.

CYLINDER PRESSMAN with 20 years' experience on half-tone cut, three-color and label work; have worked for the leading three-color and black houses in the East and Chicago; good executive ability and capable of taking charge. W. A. HILL, Lock Box 172, Canton, Pa.

PRESSROOM FOREMAN — $30 and prospect of increase according to size of plant; last 10 years' experience on best grade half-tone, color and commercial work; 8 years' experience as assistant foreman and foreman. J 62.

### Proofroom.

PROOFREADER — Young lady of taste desires position; well informed, quick, capable, attentive to business; good health; non-union. J 43.

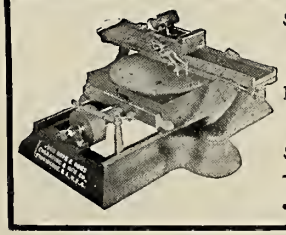
SITUATION WANTED — Expert proofreader, thoroughly versed in all details of book manufacturing. J 36.

### Superintendents and Foremen.

SUPERINTENDENT OR MANAGER — Practical printer on high-grade work; unquestionable references; young man, desires permanent location; Middle West preferred; could invest some capital. J 10.

### Miscellaneous.

FIRST-CLASS CUTTER and creaser for folding boxes; understands making ready thoroughly for carton press. J 28.



**STEEL AND COPPER PLATE ENGRAVING MACHINES**

The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

**ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS**

Patentees of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

**STEEL CYLINDERS FOR EMBOSSING PURPOSES**

Illustrated and descriptive circulars sent on application. Please mention this paper.

**John Hope & Sons Engraving and Manufacturing Company, *Providence, R. I.***

### WANTED TO PURCHASE.

LINOTYPE MACHINE wanted; square-base machine. NEWS, White Plains, N. Y.

WANTED — A complete up-to-date bindery; one of the best and largest locations in the Northwest; if you have a bindery and wish to move and get next to a money-making proposition, address J. E. FANCHER, 618 W. 12th st., Sioux Falls, S. D., for full particulars.

WANTED — Secondhand two-letter Linotype machines; give full particulars and quote lowest price. J 71.

WANTED — Two or three good Linotype machines; give cash price, last date on patent plate, full description, and advise when shipment can be made. J 80.

WANTED — Two-color Harris 15 by 18; state price and full particulars. P. O. Box 1070, New York, N. Y.

### MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ADVERTISING THERMOMETERS sell easily because they pay; high-grade proposition, liberal commission; ask booklet "I." TAYLOR BROS., Rochester, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

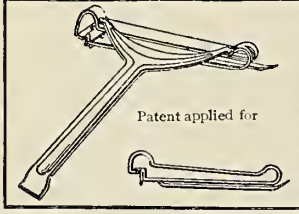
A PRINTING-HOUSE SYSTEM THAT IS EXACTLY CONCLUSIVE — I will send to any one in need working samples of a printing and publishing house system, evolved through an experience of over 30 years, with "red tape" eliminated, for $10; it is worth a hundred times the price if you are working under any system that admits of doubt; it will show exactly what you are doing and as exactly what it costs to do it; no guesswork, no equivocation, no evasion of any item of cost; no employee can beat it; this system can be contracted or expanded to meet the requirements of a business of any size; the manager and his stenographer can handle its details with their other work; it is in most satisfactory use by myself, and I want you to come under its energizing influence. Address CHAS. R. JOHNSTON, Manager The Acme Publishing Co., Morgantown, W. Va.

NOTICE — PREPAID MATRICES — For any process, hot or cold, patent front and back matrix paper, any size or weight; these matrices will keep for any length of time in any climate; (dampen and use); will send 12 complete matrices for $1, 19 by 24; my stereo supplies of all kinds meet the demand of the trade to-day; send for prices; paper made as fast as you want it; space packing, felt and minerals of all kinds; THE BEST. DAVID HUSTON, successor to F. Schreiner Mfg. Co., Plainfield, N. J.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular-letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. ..... $2.50
Typewriter ribbons exactly matching, per dozen ..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

**OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS** are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
**CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO**

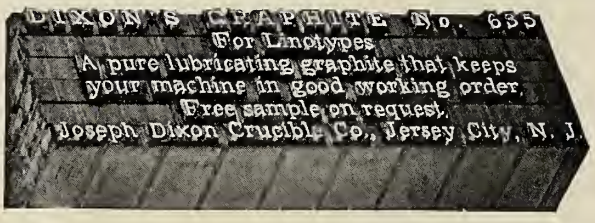

Patent applied for

**"King Oscar"** Holds sheet securely at moment of impression, insuring perfect register. **Gauge and Gripper Pin**
Price, 75c. a set. Manufactured only by
**J. B. EASTMAN, Clarinda, Iowa**

**The Neidich Process of Imitating Typewriting (Ribbon Printing)**
Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.
**NEIDICH PROCESS CO., Burlington, N. J.**

**Printers and Stationers** Make **RUBBER STAMPS** A PROFITABLE SIDE LINE Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.


**PRINTERS** Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.




**Machine for Sale!**

One No. 10 Harris Press that will print in one color automatically at a speed of 5,000 per hour. Covers a curved electrotype form up to 15 x 18 inches. Will handle a sheet of paper 15 x 18 inches. This press has not been used a month and cost us $2,500. It was bought for work that we did not get. We will sell it for $1,250 cash. Apply to Box "X," INLAND PRINTER OFFICE.

**Why** don't you use BURRAGE Padding Glue? Only the best materials are used in its manufacture, and it makes the neatest and most serviceable pad. **Robt. R. Burrage, 83 Gold St., New York**

WHITFIELD'S
**CARBON PAPER**
**SAMPLES**
are valuable in your file. If not needed now, they will be at some future time. All prominent business houses are demanding manifolding books. We can give you Carbon Paper, or Manifolding Oil Tissue for any job, no matter how intricate, and, what's more, beat the other fellow on price and quality. If it's anything in Carbon Paper, we have it. Why not drop us a line, and get acquainted?
**WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City**

Within the past year we have supplied the Government Printing-office at Washington, D. C., with over **100,000** pounds of
Trade Mark M & E Registered
**MONOTYPE METAL**
*Without a Single Complaint.*

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotype, Autoplate, Compositype.

**MERCHANT & EVANS CO.**
(Successor to MERCHANT & CO., Inc.) *Smelters, Refiners*
**PHILADELPHIA, PA.**
New York Chicago Baltimore Brooklyn Kansas City Denver

# The Typo Mercantile Agency

INCORPORATED 1896

**SPECIALIST.** Field confined exclusively to the Paper, Book, Stationery, Printing and Publishing Trade. **Credit Books, Reports, Bulletins, Collections,** and every feature of Service designed to meet the special requirements of those whose customers are in this Trade. **The Typo Credit Book** stands in a class by itself; gives every firm in the Trade, with ratings for capital and credit, and street addresses in all cities; complete Classified Directory of the entire Trade.

**The Recognized Authority in the Trade.** **General Offices, 116 NASSAU STREET, N. Y.**



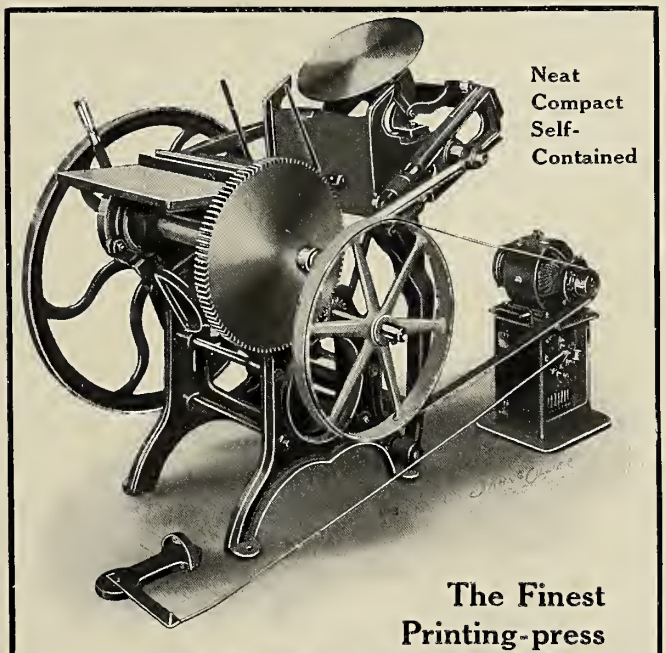
**SPATULA CUT CATALOGUE** (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.




**Any Printer** can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

*Write for Catalogue and get started at once.*

**THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.**



**Neat Compact Self-Contained**

**The Finest Printing-press Control and Drive You Ever Saw**

ROTH BROS. & CO. 27 S. Clinton St. CHICAGO, ILL.



## We Have Them

The brightest lot of advertising cuts ever made—in one and two colors. The Herrick Cut Book contains over 150 original cuts with headlines to help you prepare your copy. For 25c business firms will receive all the numbers published within the year. Two are now ready.

If the "Herrick Cut Book" proves of no real value to you, we'll send your money back. It isn't just your quarter we want; it's your orders for cuts. Send 25c to-day.

**THE HERRICK PRESS**

981 Fine Arts Building CHICAGO

## AULD'S BODYGUM

***Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing.*** Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers, and hard, rough cover-stock, celluloid, aluminum and tin-foil.

***Price, $2.00 per pound. Large trial sample, postpaid, 25c.***

**HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.**

SINCLAIR & VALENTINE, Selling Agents, NEW YORK.

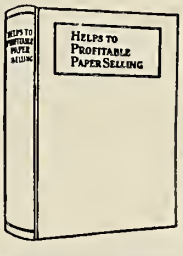
## *A Modern Monthly—All About PAPER*

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.




**SPECIAL OFFER**—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1906 and all of 1907. This includes copy of our book, "Helps to Profitable Paper Selling."

***The* PAPER DEALER**

**155 WASHINGTON STREET, CHICAGO**

# PICTURES

MOUNTED WITH



## HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

**HIGGINS' PHOTO MOUNTER**

(Excellent novel Brush with each Jar.)

*At Dealers in Photo Supplies, Artists' Materials and Stationery.*

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

**CHAS. M. HIGGINS & CO., Mfrs.**

NEW YORK — CHICAGO — LONDON

**Main Office, 271 Ninth St. } BROOKLYN, N. Y.**
**Factory, 240-244 Eighth St. } U. S. A.**

# WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

**Established 1868. Cincinnati is sufficient address in writing or shipping.**

**To Employing Bookbinders:** Better work without increasing the cost of production, are the demands of to-day.

A copy of our *"Formulas for Bookbinders"* placed with your foreman for the use of his men, solves this vexatious problem to your entire satisfaction.

Write for circular to-day. The Roycrofters, East Aurora, N.Y.



Quick Stringing Saves Time Labor Money

# LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

## The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

*Look Better and Won't Break or Wear Out.*

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.

PHONE, M. 4813

**WIRE LOOP MFG. CO.**
75 SHELBY STREET
DETROIT . . . . . MICHIGAN

# ? ARE YOU AN INVENTOR?

Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.

**John S. Thompson & Co., 130 Sherman St., Chicago**

References: THE INLAND PRINTER CO., Chicago; HILL & HILL, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; R. B. MACINTOSH & CO., Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; W. H. SCHUYLER, Expert Machinist, 139 Laflin Street, Chicago.

## The Cheapest Watch-Dogs to Guard Against




*Write for catalogue.*

expensive printing mistakes are

**DURANT COUNTERS**

Simple, durable and absolutely reliable for use in pressroom and bindery.

**W. N. DURANT CO., Milwaukee, Wis.**

LET US SEND YOU A SAMPLE OF OUR

# "ESSO"

**Molding and Polishing Graphite**

Prices furnished gladly.

THE S. OBERMAYER CO.

CINCINNATI CHICAGO PITTSBURG




# "Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD COMPANY**
**120-130 Sherman Street, CHICAGO**



HEADQUARTERS FOR

# EMBLEM CUTS

YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.

*Send Stamp for Booklet: Write on your Business Stationery*



# Study Law at Home

***THE ORIGINAL SCHOOL.*** Instruction by mail adapted to every one. Recognized by courts and educators. Experienced and competent instructors. Takes spare time only. Three courses—Preparatory, Business, College. Prepares for practice. Will better your condition and prospects in business. Students and graduates everywhere. Full particulars and *special offer FREE.*

**THE SPRAGUE CORRESPONDENCE SCHOOL OF LAW, 733 Majestic Bldg., Detroit, Mich.**

# GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

**GUARANTEE ELECTRIC CO., Chicago, Ill.**

# EMBOSSING IS EASY

IF YOU USE

## *Stewart's Embossing Board*

SIMPLE ECONOMICAL DURABLE

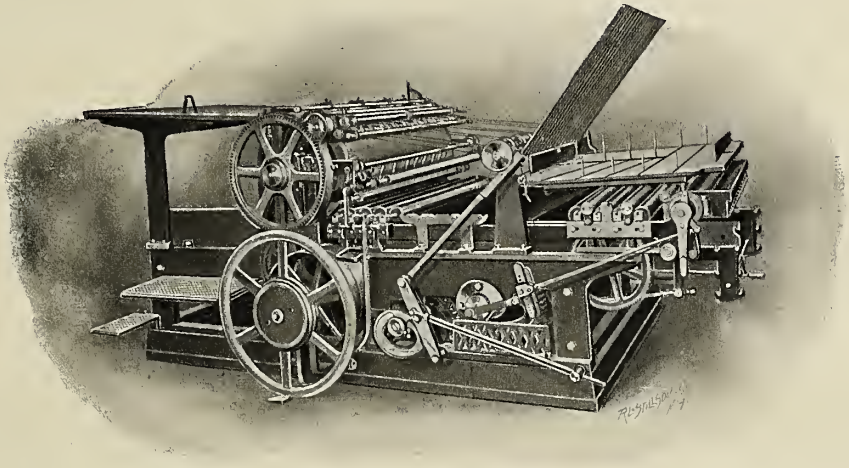
Sheets, 6 x 9 inches. 80 cents a dozen, postpaid.

THE INLAND PRINTER COMPANY

130 SHERMAN STREET, CHICAGO

# START RIGHT

THE most important of your New Year's resolutions should be to place an order for WHITLOCK PRESSES at once.



THE WHITLOCK

The printer with an equipment of WHITLOCK Presses is assured of a Happy and Prosperous New Year.

LET US TELL YOU WHY

**Agencies covering America and Europe:**

Western Agents
AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

Southern Agents:
Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN,
10 Johnson's Court, Fleet St., London, E.C.

FOR CIRCULARS, PRICES, ETC., WRITE

THE WHITLOCK PRINTING PRESS MFG. CO., *of* Derby, Conn.

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

## INLAND PRINTER Advertisers

A large proportion of the advertisers who patronize the display pages of *The Inland Printer* would find it not only worth while but very desirable to use space in PROFITABLE ADVERTISING, the acknowledged leading journal of publicity. Start the New Year right. Get under this beautiful January cover. Send in your copy at once.




(January cover-design, to be published in two colors.)

**PROFITABLE ADVERTISING**
**BOSTON, MASS.**

## INLAND PRINTER Subscribers

Practically every reader of *The Inland Printer* can get full value (and more) from the regular reading of PROFITABLE ADVERTISING. $2.00 is mighty little to pay for a magazine that will give you as many and as up-to-date ideas, typographically and otherwise, as will P. A. Send your money to-day. 20 cts. pays for a sample copy.

## THE AMERICAN STEEL AND COPPER PLATE CO.




Charcoal
Dragon's Blood
Etching Ink
Printing Frames
Engravers' Supplies

Branch Office
358 Dearborn Street
Chicago, Ill.

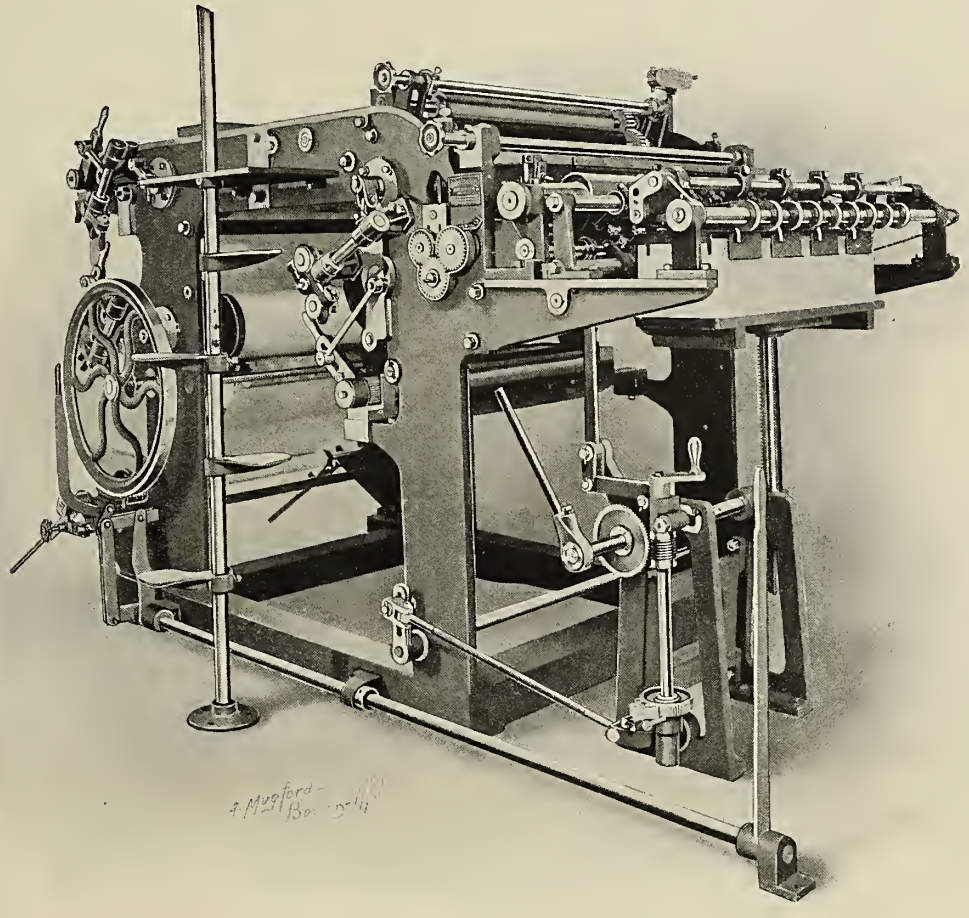
Special Attention Given to Foreign Orders

Correspondence is Invited

Cable Address
"Manpit"
New York
W. U. Code

**116 NASSAU STREET, NEW YORK, U. S. A.**

# KIDDER PRESS CO.



## THREE-COLOR ROTARY
### FOR SOAP WRAPPERS

This may not be just the kind of a Rotary you want, but whatever it is we can build it for you.

One of our customers who has four of our Multi-Color Rotaries has just placed his order with us for another—to print six colors.

## GIBBS-BROWER CO. SOLE AGENTS

150 Nassau Street NEW YORK CITY

# NINETEEN NEW NEWSPAPERS IN NINE WEEKS

Sample copies and advertising rates will be mailed on request

**The Canadian Printer and Publisher**

TORONTO WINNIPEG MONTREAL

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

# THALMANN PRINTING INK CO.

MAKERS OF **INKS** FOR EVERY PURPOSE

Letterpress
Lithographic
Copper Plate
Steel Plate
Proving
Chromatic
Cover Inks




Embossing Inks
Book and Half-Tone Blacks
Bronzes
Varnishes
Compounds
Etc.

MAIN OFFICE AND FACTORY, ST. LOUIS, U. S. A.

BRANCHES:

415 Dearborn Street CHICAGO
400 Broadway KANSAS CITY
1509 Jackson Street OMAHA
255 Commerce Street DALLAS

# RELIABLE

# Printers' Rollers

FOR

# Winter Use

## ORDER THEM NOW

FROM

# Sam'l Bingham's Son Mfg. Co.

FACTORIES

**CHICAGO**
195-207 South Canal Street

**PITTSBURG**
First Avenue and Ross Street

**ST. LOUIS**
514-516 Clark Avenue

**KANSAS CITY, MO.**
509 Broadway

**ATLANTA, GA.**
52-54 So. Forsyth Street

# Job Printers

Can Now Publish

## HIGH-GRADE LOCAL MAGAZINES

By Using

## THE BROOKS MAGAZINE SERVICE

Heretofore it has been impossible to publish a magazine profitably outside of the large centers in the East because of the great expense necessary in producing a magazine of standard size. A very productive field was thus practically closed to all but a few until the introduction of the BROOKS MAGAZINE SERVICE. This method of syndicating literary matter solved the problem by reducing the cost to so little that any one with energy and ability can enter the magazine field right at home with practically no outlay of capital. The Brooks method is simply this:

We buy and artistically arrange the material for 64 pages of your magazine.

We illustrate the stories and special articles with fine half-tones and pen-and-ink drawings.

We set the type, print and fold the matter in sections, and ship it out untrimmed, ready for binding up with your local reading and advertising sections which you have printed in your own office.

We start page numbers at 17, thus leaving room for a 16-page section of local reading and advertising matter to be inserted in front by you. If more than 16 pages of local reading and advertising is desired, additional pages may be added in the back of the magazine, directly following the close of the syndicate matter. Any number of local advertising pages may be inserted.

We furnish you a handsome new cover each month, with the front printed in colors, leaving space at the top and bottom for name of magazine and your name as publisher. We also print neat border on the back cover page, and all cover space is left blank to be sold by you to your local advertisers and printed by your local printer.

We also supply a patent advertising sheet with 16 pages of illustrations covering practically all lines of local business. Open spaces appear in each illustration for the insertion of local advertising copy, and we supply the copy free, if desired.

We issue a franchise covering exclusive territory. No one can get a like service in YOUR territory.

Over eighty publishers are now making a success of local magazines under our plan.

Send us ten cents in stamps (for postage) and we will send you completed sample magazines, descriptive booklet on MAGAZINE PUBLISHING and full particulars.

**THE BROOKS PUBLISHING COMPANY**

**Sixth Floor, Granite Building, ST. LOUIS, MO.**

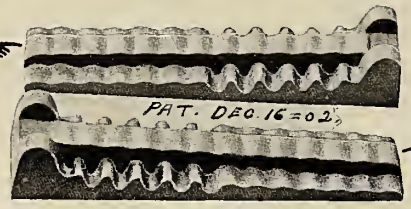
# SEE THE HUMP?

THE ONLY SELF-LOCKING QUOIN MADE

Positively will not SLIP.

Buy the BEST.

Cheaper in the end.




Any standard key will fit it.

Best made.

$2.00 PER DOZEN.

For Sale by

**THE WARNOCK-TOWNER CO.**

334 DEARBORN STREET - - - - - - CHICAGO, ILLINOIS

# Park Type Foundry

BIRCHWOOD, LOUISVILLE, KY.

WE SELL all type, from 10-pt. to 36-pt. at 45c., 6-pt. at 55c. and 8-pt. at 50c. per lb. Spaces and quads, from 10-pt. to 36-pt. at 30c., 6-pt. at 40c., 8-pt. at 35c. per lb.

Quality guaranteed as represented or money back. Cash with order or C. O. D. only; no credit to anybody. New list of faces now ready—write for it.

# Peerless Electric Co.

*122-124 S. Green Street, Chicago*

TELEPHONE, MONROE 1362

**Headquarters for**

**Direct Current Motors**

**High-grade Electrical Repairing and Construction**

PRICES REASONABLE & GIVE US A TRIAL

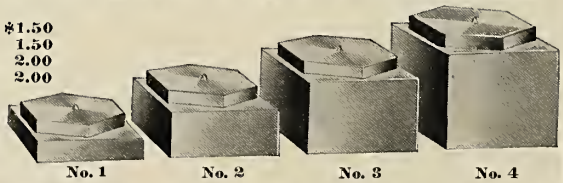
# REGISTER NUTS

FOR MOUNTED COLOR PLATES

No. 1, $1.50
" 2, 1.50
" 3, 2.00
" 4, 2.00

Less 25 per cent.

Wrench 25 cts.




The Only Economical Way to Register Mounted Color Plates. Positive Lock. Accurate Register.

Manufactured and for sale by

**THE WARNOCK-TOWNER CO.**

334 DEARBORN STREET - - - - - - CHICAGO, ILLINOIS

# KNIFE GRINDERS



SIX STYLES, TWENTY-NINE SIZES, for knives from two to thirteen feet long. For Printers, Publishers, Lithographers, Paper Mills, etc. Prices from $50 to $500. Fine descriptive catalog mailed free on request. :: :: :: Write to us.

**BALDWIN, TUTHILL & BOLTON**

**56-78 Seventh Street, Grand Rapids, Mich., U. S. A.**

---

Agents for
The Tubbs Manufacturing Co.
Wood Goods

Agents for
Eclipse Folding Machine Co.
Sidney, Ohio

## Ohio Printing Machinery Co.

**New and Rebuilt Printing Machinery and Supplies**

Ninth St. and Webster Ave. **CLEVELAND, OHIO**

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The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

## Deutscher Buch-und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s.—post free. Sample Copy, 1s.

**Deutscher Buch-und Steindrucker**
ERNST MORGENSTERN
19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

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# COPPERPLATE WORK
## FOR THE TRADE ONLY




**STATIONERS ENGRAVING CO.**
**147 FIFTH AVE. CHICAGO**

---

Come to us for your

# electricity troubles

We have a patented device for taking electricity out of your printed sheets. It takes it all out. No special machinery to install; no mutilation of the press. In fact, simple and practical. As an additional feature, this device on printed-side-up delivery presses practically does away with all smut-sheeting.

Read what a few users say about it:

**Hollister Bros. say:**

"We have given the Slipsheet and Electricity Annihilator a very thorough test on several of our machines and on several half-tone forms and find that, besides removing all difficulty from electricity in the stock, it practically obviates the necessity of slip-sheeting. In our judgment, the device solves at least two of the most knotty problems high-grade printing establishments have to contend with, and we believe it will quickly demonstrate its practicability wherever it is given a trial."

**The Franklin Company says:**

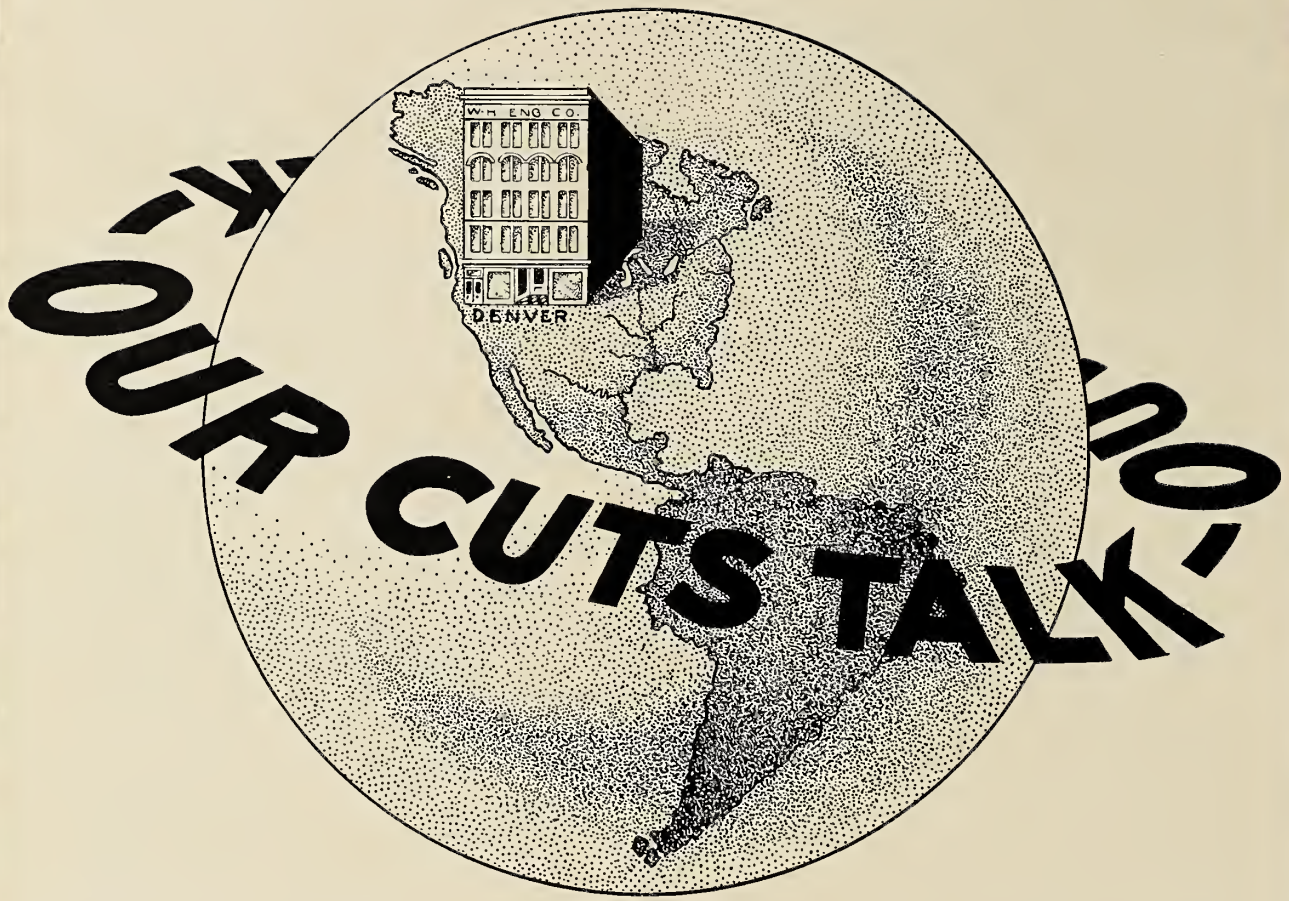
"In answer to your letter of the 26th inst. would state that we have been using the device that you are now handling for taking the electricity out of paper on cylinder presses for nearly two years. We find it very satisfactory indeed. It does away with smut-sheeting on all ordinary forms that are usually smut-sheeted. We believe it would prove satisfactory to any concern that would care to try same."

**Sleepeck-Helman Ptg. Co. says:**

"We have installed on our cylinder presses the device for the elimination of electricity and the prevention of off-setting and can only speak in words of high praise for the results. We have tried it out on several jobs which contained a number of very heavy half-tones and have found, after completing the work, that it was free from off-set. It looks like a money-maker and a time-saver to the printer."

## CHAMPLIN TYPE & MACHINERY CO.

121 Plymouth Court, Chicago




# JUST AS A REMINDER

We wish to call attention to the fact that

## *Our Cuts Talk!*

If you have anything that you wish illustrated you will find artists at your command in every department of

The Williamson-Haffner Co., *Designers, Engravers*
The United States Colortype Co., *General Printers*
DENVER



STEEL DIE EMBOSSING and COPPER PLATE ENGRAVING & PRINTING to the TRADE

WM. FREUND & SONS

174-176 STATE ST. CHICAGO.

EST. — 1865

Samples Free

WRITE REGARDING THE AGENCY IN YOUR CITY

"Inks with a World-wide Reputation"

**Kast & Ehinger**

Germany

Offices in Every Country where Printing is Done

Mfg. Agent for the United States, Canada, Cuba and Mexico

# Chas. Hellmuth

NEW YORK .... CHICAGO

Letterpress
Lithographic
Lichtdruck
Bookbinders'
Tin-Printers'
Celluloid Printing
Copying
Cover and Cameo

**Inks and Dry Colors**

*Specialties:*

Tintolene (for making tints)
Ink Softener
Gloss Compound
Solvine (for removing hardened ink from presses, rollers and forms)
Kast & Ehinger's German Tusche
Brown Etching Powder
Paste Dryers

ENGRAVERS' PROVING INKS
LIQUID DRYERS, VARNISHES and PLATE OILS
For Every Kind and System of Printing

BI-TONE INKS

*The World Standard Three and Four Color Process Inks*

DEALERS IN

Bronze Powder, Egg Albumen, Lithographic Crayons, Dragon's-blood, Topping Powder, Patent Color Foils.

NEW YORK
154-6-8 West 18th Street
Hellmuth Building

CHICAGO
355-7-9 South Clark Street
Wells Building

# Colortype Plates

**THE MAAS COLORTYPE COMPANY** has purchased the Engraving Department of the Continental Colortype Company, retaining all the employees of the department, and is making colortype plates for the trade.

There are a number of color-plate-making establishments in the country, but we desire to state that this company is the only exclusive colortype concern that makes plates for the trade which will give the desired results. The men connected with us have had more years of experience in the business than those employed by any other concern, *and know how* to retain the color values of the subjects to be reproduced.

The insert appearing in this issue of The Inland Printer, entitled "Don't be Afraid," was printed from plates made by us. This is a good calendar subject and we offer nickeltypes of same for sale.

WRITE US FOR ESTIMATES, ETC.

**The MAAS COLORTYPE CO.**

(NOT INC.)

126-132 MARKET STREET, CHICAGO, ILLINOIS.

# Big January Press Sale

A few IMMENSE BARGAINS in Cylinder Presses, Washington Proof Presses, Vaughn Ideal Hand Cylinders, Rubber Blankets, Chases, etc. You can save from 25 to 50 per cent by getting our prices on this **Special Sale.** We will save you **Big Money.** Send for circulars and terms to

**WALKER & COMPANY, Madison, Wisconsin, U. S. A.**

# REDUCED PRICES

— ON —

# LINOTYPE PARTS

| No. | Sheet | | Other Manuf'rs Prices | Our Prices |
|---|---|---|---|---|
| *516 | F | Mold liners, L. H., any length, . . . . . | $1.25 | **$1.00** |
| *517 | F | " " R. H., . . . . . | 1.25 | **1.00** |
| 169 | C | Keyboard driving belt, front, assembled, . . | .35 | **.28** |
| 164 | C | Keyboard driving belt, per foot, . . . . . | .04 | **.03** |
| 186 | C | Keyboard driving belt, back, assembled, . . | .35 | **.28** |
| 77 | H | Keyboard cam rubber roll, plain, . . . . | .65 | **.55** |
| 6 | D | Assembler stars, fibre, . . . . . | .05 | **.04** |
| 900 | D | Assembler glass, small, . . . . . | .75 | **.60** |
| 393 | D | Matrix delivery belt, . . . . . | .15 | **.12** |
| 687 | D | Assembler slide brake, Model 2, . . . . | .50 | **.40** |
| 459 | D | Assembler chute spring, . . . . . | .20 | **.16** |
| 907 | D | Assembler chute spring, Model 2, . . . . | .15 | **.12** |
| 873 | D | Line delivery slide, Model 4, . . . . . | 4.00 | **2.25** |
| 311 | E | Knife wiper, assembled, . . . . . | 3.50 | **2.80** |
| 69 | B | Slug lever, . . . . . | 1.40 | **1.15** |
| 585 | F | Mold wiper, Model 2, assembled, . . . . | .25 | **.20** |
| 268 | B | Pot levers and rollers, assembled, . . . . | 6.00 | **4.80** |
| 706 | F | Pot crucible and mouthpiece, assembled, . . | 12.50 | **11.00** |
| 882 | F | Pot pump plunger, Model 3, assembled, . . | 2.00 | **1.60** |
| 173 | BB | Ejector lever, assembled, . . . . . | 10.00 | **8.50** |
| 296 | B | Second elevator lever, Model 2, . . . . | 9.00 | **7.50** |
| 297 | B | Distributor shifter lever hub, Model 2, . . | 2.75 | **2.25** |
| 208 | BB | Vertical starting lever and automatic stop, assembled, Model 2, . . . . . | 4.50 | **4.00** |

*Our stock in these is now complete and we are prepared to make immediate shipment from Agate to Pica.

Above prices are to illustrate our substantial reductions. Our catalogue includes most any part you may want. Trial solicited.

## C. W. SEAWARD COMPANY

***Linotype Parts and Supplies***

**127 Federal Street : : : : BOSTON, MASS.**

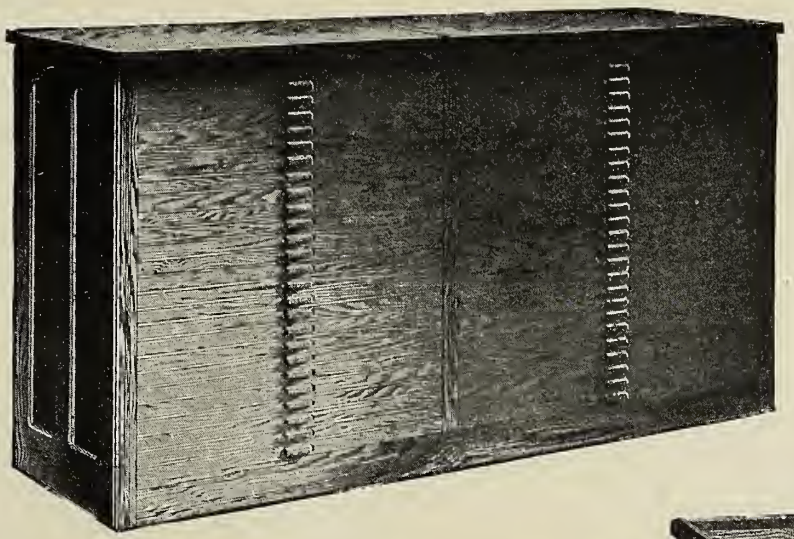
# 30% DISCOUNT

ON ALL

# Tubbs Standard Cabinets

**WITH STEEL CASE SLIDES**

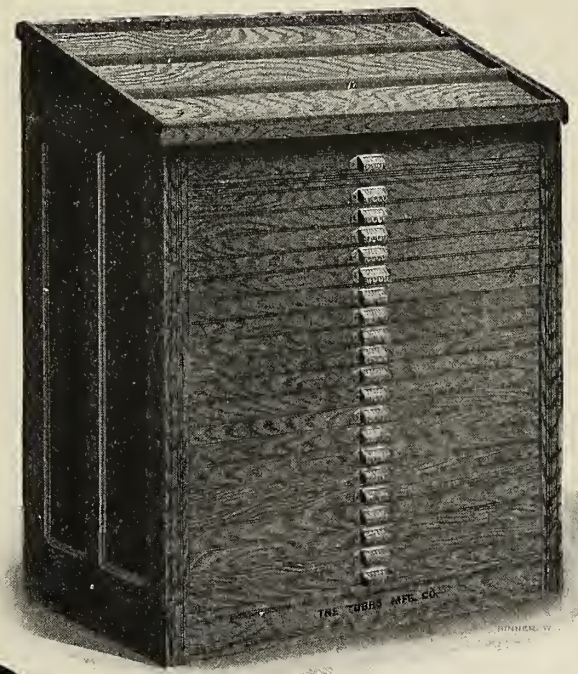
**All cabinets contain TUBB'S NEW IDEA CASES, the kind without the paper lining**
**Can you "stand" for the cheap covered case?**



¶ Tubbs Standard Cabinets are made in single, double, or triple tier, any size case, have flat steel case slides (not angle steel), with Tubbs New Idea Cases, and we ask you to put one along side of any other manufacture, and make your own comparison. Every cabinet has our positive guarantee. List prices on page 20 of our catalogue.

## Rejuvenate Your Office

¶ This is an excellent time to discard your old, antiquated furniture and substitute the Tubbs Modern Dividend-paying kind. Write us for suggestions. We are experts on composing room economics



## The Tubbs Mfg. Co.

**LUDINGTON MICHIGAN**

*QUALITY* MANUFACTURERS

*Not Related to Monopoly*

This border is set in Tubbs Maxine Border, double line. Made from end wood





# "Two Balls"

Tired of lifting cases so you can work where the light is? Then let us show you how easy it is to get

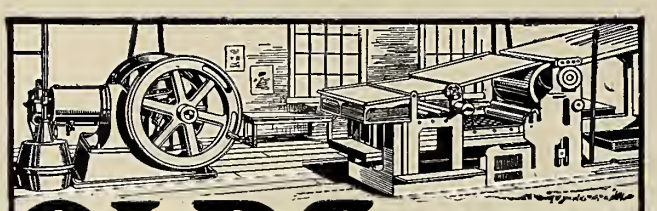
## Light Where The Work Is

By simply fitting your drop electric lights with "Two Balls" Adjusters at slight expense, you can make each lamp practically a portable. "Two Balls" lamps "stay put" *anywhere* wanted, between ceiling and floor. Fifteen feet range, lateral and vertical. Adjustment instantaneous and automatic. Nothing to get out of order. Doubles efficiency of lights and men in every part of printery, bindery and engraving plant.

Full information and name of nearest dealer for your name on a postal. Address

**The Vote-Berger Company**
**Dept. 19, LaCrosse, Wis.**

Also makers of First-Award Telephones and Equipment for all classes of service.



# OLDS ENGINES

There is no gas engine as simple as an Olds—compare it with others and this statement is proved. The ***repairs cost practically nothing.*** It is the most economical engine for running presses or electric light plants. The reason why is interestingly told in our catalogue, mailed on request. Tell us your requirements and ***we will help you*** figure out what you need.

**OLDS GAS POWER COMPANY**
*951 Chestnut St., Lansing, Mich.*

**You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these**

## Improved Extension Feed Guides



**Price, $1.00 per pair—complete**

They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

**E. L. MEGILL,** *Patentee & Mfr.,* **60 Duane St., New York**

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

# James White Paper Co.

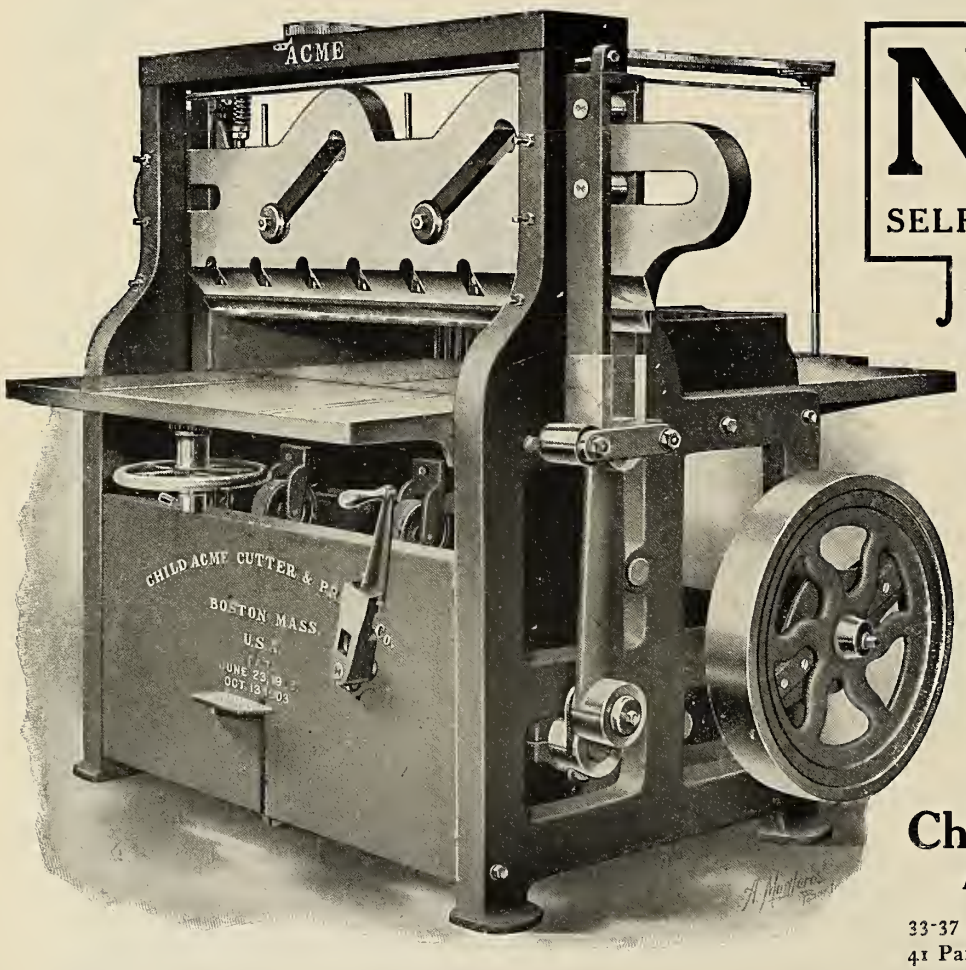
(FORMERLY JAMES WHITE & CO.)



TRADE-MARK

## COVER AND BOOK PAPERS

**210 MONROE STREET - - - CHICAGO**




# New SELF-CLAMPING Cutter

C M A E

*"Better Than Ever"*

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

## Child Acme Cutter Co.

***Manufacturing only Cutting Machines***

33-37 Kemble Street - - - - BOSTON, MASS.
41 Park Row - - - - - NEW YORK, N. Y.

# The Ideal Vibrator

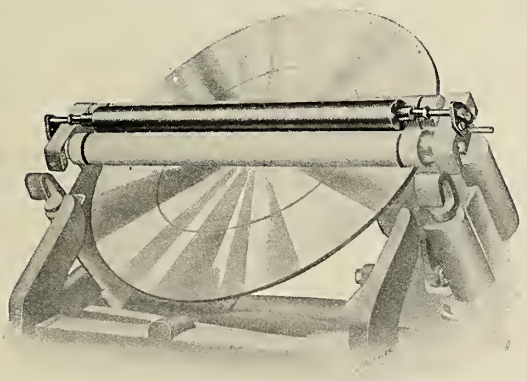
Is a practical and efficient device that will greatly improve the quality of your platen presswork. It travels with and is operated by the form rollers, carrying the ink constantly from one roller to the other. Avoids streaking; does away with double rolling; saves ink; gives more and better results. Better order one to-day. Your money back if you want it.

**COMMENTS OF USERS**

"The Ideal Vibrator is giving excellent satisfaction," etc.
*The Henry O. Shepard Co*

"We are well pleased with the Vibrator."
*R. R. Donnelley & Sons Co.*

"We are delighted with it, as it has given us eminent satisfaction and has substantiated every claim you made for it."
*Marshall & Bruce Co.*
*Nashville, Tenn.*

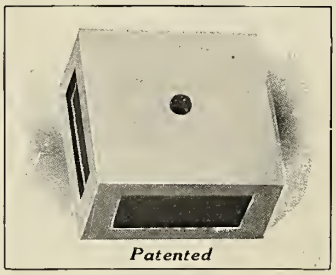


**FOR GORDON AND PEERLESS PRESSES**

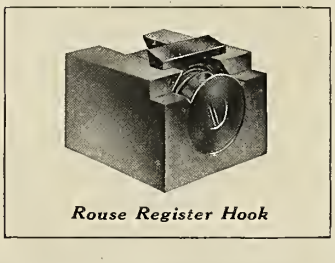
| | |
|---|---|
| 7 x 11 | $ 13.00 |
| 8 x 12 | 13.00 |
| 9 x 13 | 13.00 |
| 10 x 15 | 15.00 |
| 10 x 16 | 15.00 |
| 11 x 17 | 16.00 |
| 12 x 18 | 17.00 |
| 13 x 19 | 17.00 |
| 14 x 20 | 20.00 |
| 14½ x 22 | 20.00 |

# Unit System Bases *and* Rouse Register Hooks

Are a demonstrated success — not an experiment — and are used by many of the most progressive printers in America. They provide a solid, smooth and **unbroken surface** to the plate, and are the best and most satisfactory method yet devised for mounting and registering printing plates. Estimates and information on request.



*Patented*



*Rouse Register Hook*

SOLD BY RELIABLE DEALERS EVERYWHERE

*Made only by* **H. B. ROUSE & CO.**

**61-63 WARD STREET, CHICAGO, U.S.A.**

*The Original Point-System-Base People*

# THE VERY BEST

## Twenty-five Cent BOOK INK on the market—

# BOXER BLACK

THIS is the opinion of a large number of the best printers in the United States who have tested all other twenty-five cent black inks. It is suitable for super stock, and for a good all-around commercial black it has no equal. It is black, lustrous and quick-drying, requiring no slip-sheets. A trial order will convince you, as it has hundreds of others. Send us your orders to-day.

OUR GUARANTEE to any printer sending us an order for Boxer Black: We agree to pay charges both ways upon failure to find the quality other than advertised.

## THE BIG FOUR PRINTING INK COMPANY

MAIN OFFICE AND FACTORY

BATTLE CREEK, MICH.

*Branch Offices*

401 Dearborn Street, CHICAGO

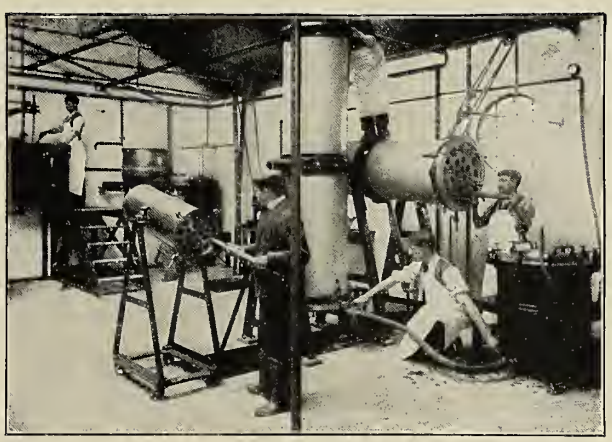
606 Commercial Place, NEW ORLEANS

FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

## Roller-Making Machinery

FURNISHED.

ESTIMATES FOR LARGE OR SMALL OUTFITS.



**JAMES ROWE** 241-247 S. Jefferson St. CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND.

# Commence 1907 Right!

Last year you did well.

Resolve to do better this year.

Let us assist you in gaining new business with our **Stock Certificate Blanks.** Ours is the best line and you can not afford to be without a sample-book.

## Monasch Litho. Co.

500-512 SOUTH FIFTH STREET

MINNEAPOLIS, MINN.

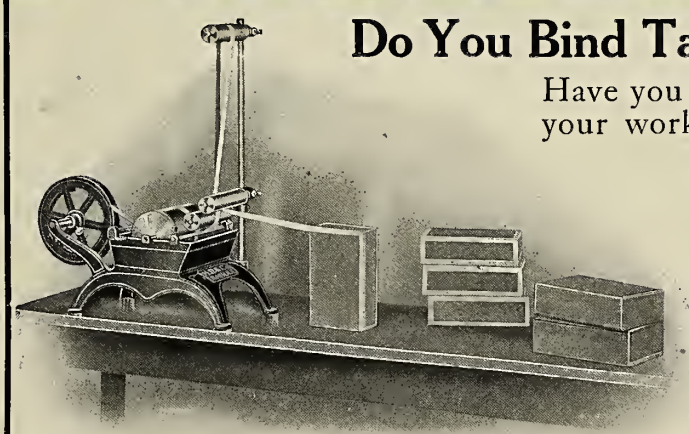
MYSELL-ROLLINS CO., 22 Clay St., San Francisco, Cal.

*Agents for California and Oregon.*

STAYING MATERIAL

PAPER BOX MACHINERY

# M. D. KNOWLTON CO. ROCHESTER, N.Y.



## Do You Bind Tablets, Notebooks, etc.?

Have you one of our binding machines in your workroom? They insure smoother and neater work in less time than the old way.

We are manufacturers of machinery for treating and forming paper board, sheet fabric, etc. Get copy of our new catalog.

**M. D. KNOWLTON COMPANY**

29 ELIZABETH ST., ROCHESTER, NEW YORK

BRANCHES

203-205 Wooster Street - - - - NEW YORK CITY
80-86 West Jackson Boulevard - - CHICAGO, ILL.
23 Goswell Road - - - LONDON, E. C. ENGLAND

PAPER BOX MACHINERY



# Announcement

We originated, designed and engraved the beautiful four-color **BOOKLET COVER—**

**"CLOTHCRAFT CLOTHES"**

shown opposite page 584 of this issue.

All our work is of the same high-grade character —that is one reason why our business has increased over 100 per cent in the last year—

**Other Reasons**—We employ only the best Artists, Retouchers and Engravers—

Our plant is the largest and best equipped Engraving Establishment between New York and Chicago.

We occupy our own building, especially designed to meet the requirements of our business.

Let us prove our ability by trial order from you.

We are not Printers and do not solicit Printing.

**THE MUGLER ENGRAVING CO.**

DESIGNERS & RETOUCHERS · ENGRAVERS BY ALL PROCESSES.
COMMERCIAL PHOTOGRAPHERS

MUGLER BLDG., CLEVELAND.

# Some good things FOR PRINTERS

Register Hooks.
Sectional Blocks.
American Multiplex Punch.
Progress Wire-stitchers.
Wilson Patent Blocks.
Monotype Galleys.
Register Quoins.
Saw-tables.
Round-corner Machines.
Eyeletters.
Chases.

All made right by practical men. They have a place in your business. Tell us what you are interested in and we will send complete illustrated catalogue. Time is money. Material (of the right kind) is cheaper than labor. Our devices save time and money. :: :: :: Write to-day.

**A. F. WANNER & CO.**

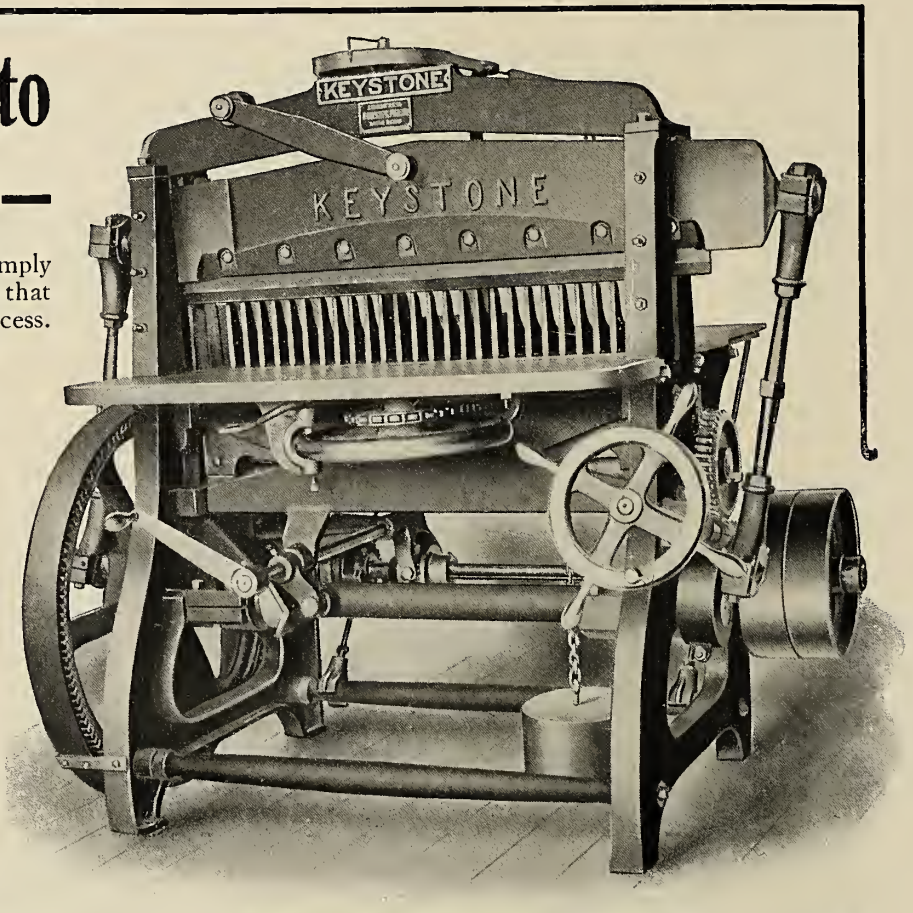
**340-342 Dearborn Street, CHICAGO, ILL.**

# All things come to those who wait—

may be true in some cases, but if you simply wait and don't work it is very likely that failure will come to you instead of success.

Our machines are giving A-1 satisfaction wherever they are placed and we believe you would find it very much to your interest to investigate the merits of the "Standard" machines, for if you are equipped with the best and most up-to-date machinery you should soon outdistance your competitors in the race for business, because of the quality and promptness of your work.

Write to-day for descriptive circulars and prices.




*38 and 44 inch Keystone Hand-Clamp Cutter*

**The Standard Machinery Co.**

Successor to GEORGE H. SANBORN & SONS

***Builders of Bookbinders' Machinery, Embossing Presses and Paper Cutting Machines of all kinds, Die Cutting Presses, etc.***

**Main Office and Works, MYSTIC, CONN.**

CHAS. E. WHEELER, Gen. Mgr. and Treas.

# For 22 Years

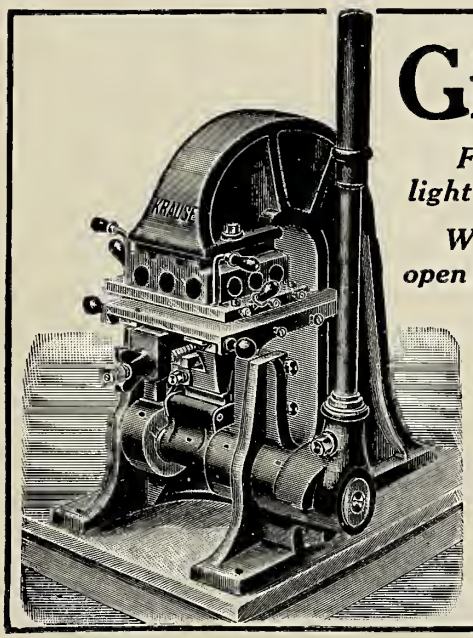
The Wetter Type-High Numbering Machine has been the Standard for comparison. When you buy the Wetter you get what was originally the Best — that has by merit remained the Best — and as made to-day is the best possible to produce. No better Numbering Machine made than the "Wetter" — and no more modern factory in existence than the plant in which the "Wetter" is made — the ***only*** factory in the United States making ***exclusively*** Typographic Numbering Machines.

ASK ANY DEALER

## You are the Loser if satisfied with a Substitute

Wetter Numbering Machine Company, 331-341 Classon Avenue, Brooklyn, New York, U. S. A.

See our ad. on page 629


# Gilding Press "Krause"

***For light work***

***With open frame***

| Code Word | No. | Blocking Surface | Bed | Space between center of Blocking Plate and Frame |
|---|---|---|---|---|
| Bepeinzing | B P I | 8⅝ x 7⅛ in. | 10¼ x 10¼ in. | 8¼ in. |

¶ As this press is ***open on three sides*** and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents for U. S. A.
SCHUCHARDT & SCHÜTTE
136 Liberty St., New York

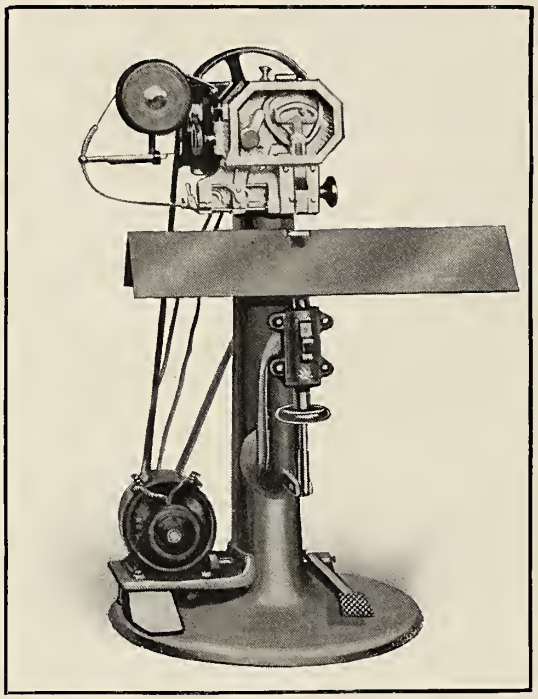
KARL KRAUSE
LEIPZIG



Crane's Ladies' Stationery
Of well known Merit
Yield a Profit to Dealer
Sold by Booksellers and Stationers
—
Z. & W. M. CRANE
Dalton Massachusetts U.S.A.

# New and Improved Wire Stitcher

*Perfect, accurate and true Stitcher, built with a view of up-to-dateness, possessing new improvements far superior to any Stitching Machine on the market*



## SOME OF ITS NEW FEATURES

THE back of the cam which operates the driver controls a unique device which moves the cutting-blade and the staple-clamp in the anvil-block, and operates a release check that throws up the milled feed-wheel the instant it has drawn off enough wire for a staple. Thus the proper length of wire is gripped after being cut, and is not released until formed into a perfect staple. As there is no drag or slipping, wearing of the feeding mechanism is avoided.

The clinchers are in three parts; the center piece has a perpendicular stroke and drives the ends of the wire closer to the work.

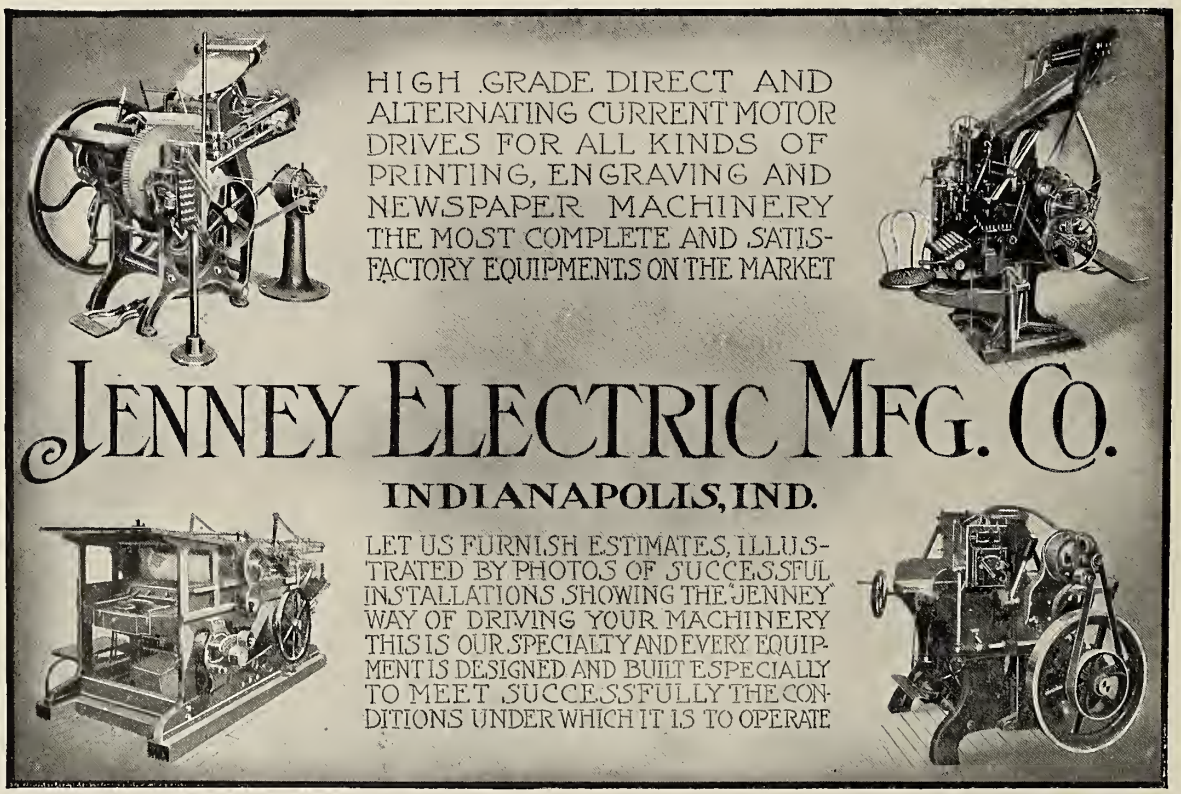
The adjustments are made by a clamping gauge and a hand-wheel on the right and left of the machine, each having a numbered indicator.

The cutting-block has no tube, but a wire channel that will take from 20 by 25 Flat to No. 30 Round wire without any adjustment. The cut-off is a straight shear-cut.

The machine will stitch from two pages to one inch.

*Any one interested or in need of machinery of this kind will please write to makers for full particulars.*

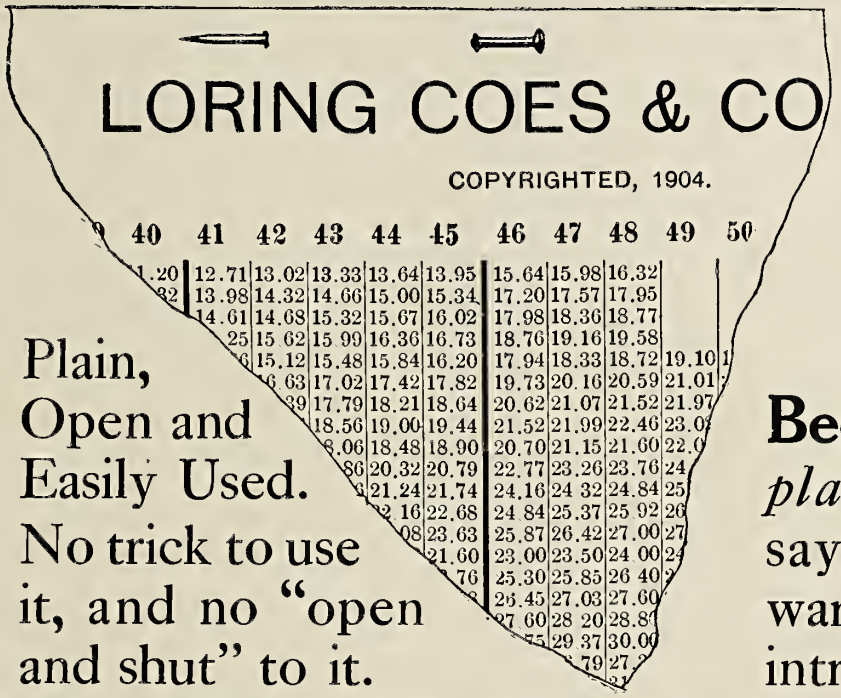
GALLAHER & SPECK
295 FIFTH AVENUE, CHICAGO



TRADE MARK "Micro-Ground." Coes

ESTABLISHED 1830

# Coes' Price-list is different, too.





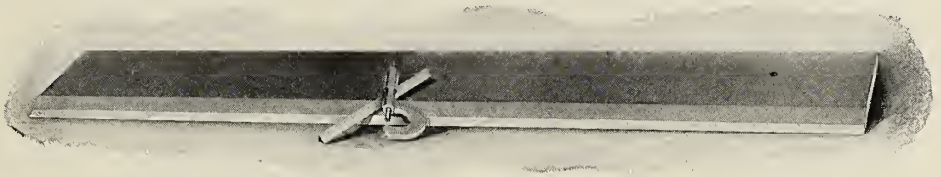

LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

**Because** it is *plain*, the Trust says it is not warranted and an intrusion.

## That MAY be, but it can't be juggled with.

# Coes' Knives



Are *Honest, Reliable* and *Sound.*

### COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

**COES**
**Is Always Best?**

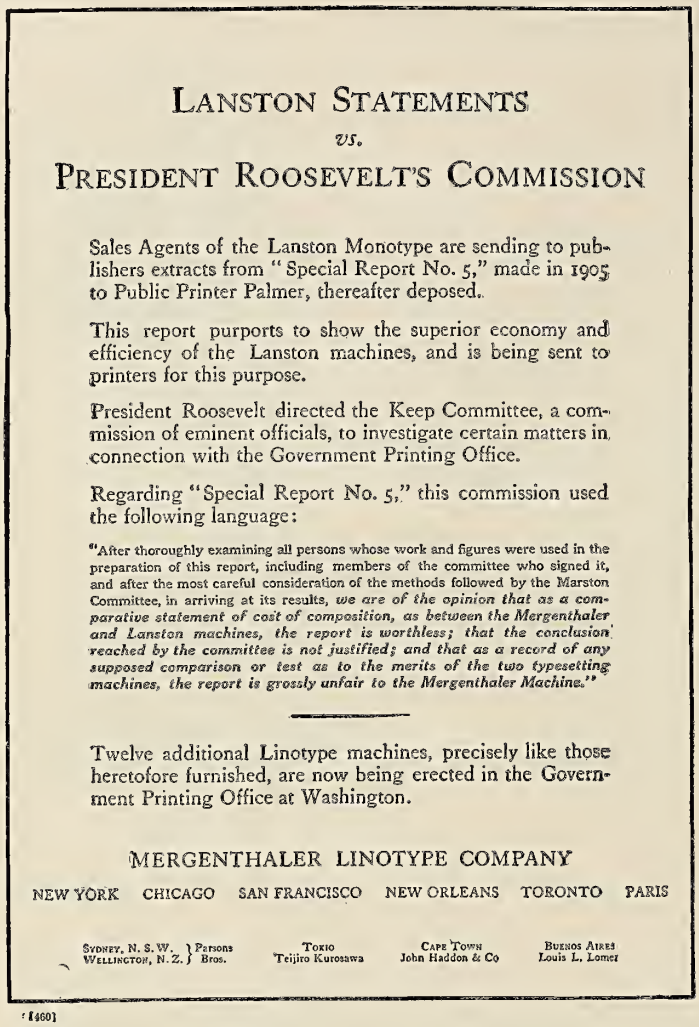
**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

# Loring Coes & Co. INC.

**Worcester : : : : Massachusetts**

NEW YORK OFFICE—G. V. ALLEN, 10 Warren Street



LANSTON STATEMENTS
*vs.*
PRESIDENT ROOSEVELT'S COMMISSION

Sales Agents of the Lanston Monotype are sending to publishers extracts from "Special Report No. 5," made in 1905 to Public Printer Palmer, thereafter deposed.

This report purports to show the superior economy and efficiency of the Lanston machines, and is being sent to printers for this purpose.

President Roosevelt directed the Keep Committee, a commission of eminent officials, to investigate certain matters in connection with the Government Printing Office.

Regarding "Special Report No. 5," this commission used the following language:

"After thoroughly examining all persons whose work and figures were used in the preparation of this report, including members of the committee who signed it, and after the most careful consideration of the methods followed by the Marston Committee, in arriving at its results, *we are of the opinion that as a comparative statement of cost of composition, as between the Mergenthaler and Lanston machines, the report is worthless; that the conclusion reached by the committee is not justified; and that as a record of any supposed comparison or test as to the merits of the two typesetting machines, the report is grossly unfair to the Mergenthaler Machine.*"

Twelve additional Linotype machines, precisely like those heretofore furnished, are now being erected in the Government Printing Office at Washington.

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS TORONTO PARIS

SYDNEY, N. S. W., WELLINGTON, N. Z. Parsons Bros. TOKIO Teijiro Kurosawa CAPE TOWN John Haddon & Co BUENOS AIRES Louis L. Lomer

[460]

# *Its Cry of Distress*

MR. THINKINGPRINTER:

First, and in order to be fair to our troubled competitor, let us call your attention to its appeal, issued last month, which is appended hereto.

Read it carefully, and you will perceive that in it our friend asks for your sympathy upon the score that we are permitting our representatives to use the testimony of Government officials to the superior availability of the Monotype for the all-round work of the national printing-office, and that it hurts.

Furthermore, with a wave of the whitewash brush, it seeks gently to lead you into the belief that not only was it vindicated by the Keep Commission's report, all but a fragment of which it is careful to suppress, but that an additional purchase by the Government of twelve Linotype machines quite disposes of the Monotype's great victory at Washington.

## — THE MONOTYPE —

WOOD & NATHAN CO., Selling Agent

1 Madison Avenue, NEW YORK CITY

334 Dearborn Street, CHICAGO, ILL. 49 Clay Street, SAN FRANCISCO, CAL.

Our reply is a simple one, although of necessity it must give pain to the gentle corporate creature now supplicating you, who is suffering from the rude discovery that at last it has a rival who can neither be brow-beaten nor estopped in any other way from bodily taking from its machine, the Linotype, the book, job and general printing fields for composing machinery.

Let us, in parallel, draw a comparison of our respective methods:

On September 10, 1905, in speaking of both concerns, the President of the United States said:

"Second only to corruption in a public officer in point of iniquity comes making a baseless charge of corruption, and this is what the committee finds the Mergenthaler Company has done in this case, its comments being in part:

" 'In the light of the failure of the Company to produce evidence of such corruption, it must be held that the charge was made recklessly, and the Mergenthaler Company should be condemned severely for including such a charge in a formal communication to the President of the United States, made as a basis for official action on his part.

" 'It is fair, also, to the Lanston Monotype Company to say that no evidence was presented by the Mergenthaler Company, nor was any obtained by the committee in the course of its hearing, tending to show any promise, payment or consideration of any kind whatsoever made by the Lanston Company, or any of its officers or agents, to any person in the government service.' "

Here, on the one hand, we have rampant and hysterical misstatement; on the other, a successful attempt to sell to the Government Monotypes upon their merits alone.

Now comes the Mergenthaler Company, and, through disclosing its sale of twelve additional machines at Washington, endeavors to make it appear to you: "Lo, Government hath changed its mind; see, th' Linotype's th' thing!"

'Twere indeed a pity to damp so sweet a dream, but we are compelled to confess that the Government also is adding another dozen Monotypes; so it may be said that the respective scores of the two machines stand 58 Linotypes to 112 Monotypes, which suggests the thought that had the former score of 46 to 100 not justly represented the respective worths of the two machines for the general needs of the Government, additional machines of both varieties would not have been ordered.

Now that the Mergenthaler Company has concluded to put its troubles into print, we are inclined to ask of it a question: During the past three years we have put into the book, job and general printing-offices of Boston and vicinity, which is perhaps the oldest and most conservative printing community in the United States, well over 100 Monotype machines. May we suggest that the Mergenthaler Company tell us the number of Linotypes, which, in the same space of time, have gone into similar offices of that territory?

We are only touching upon so delicate a matter in order to show that the rating of the Linotype machine by the Government, as expressed by the proportions of 58 Linotypes to 112 Monotypes, is really higher than the experience of printers in, for instance, the country's oldest established printing center will warrant.

Respectfully submitted,

WOOD & NATHAN COMPANY,

No. 1 Madison Ave., New York City.

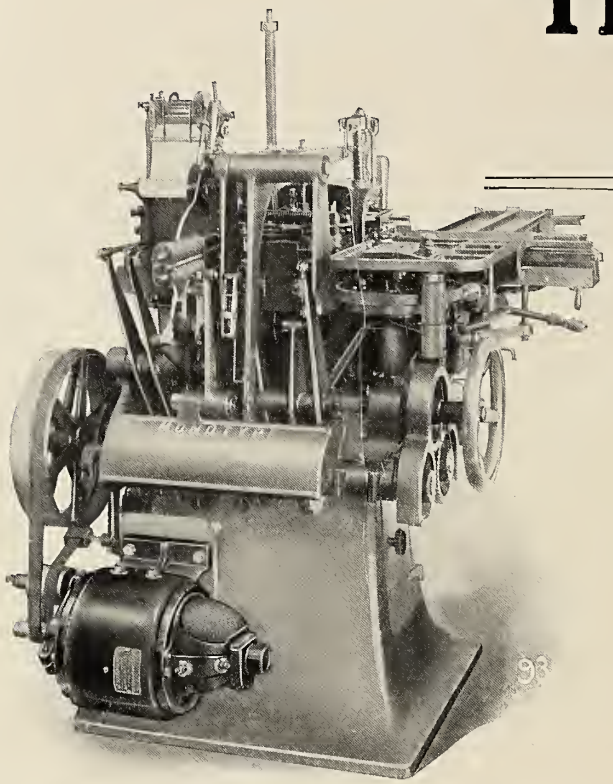

# — THE MONOTYPE —

## WOOD & NATHAN CO., Selling Agent

1 Madison Avenue, NEW YORK CITY

334 Dearborn Street, CHICAGO, ILL. 49 Clay Street, SAN FRANCISCO, CAL.

# "The Standard" Motors



## "The Standard" D. C. Motors

Are now driving printing machinery of every kind; because they are adaptable to all positions and give universally good results.

Let us give you the benefit of our experience in installing motor drives for your machinery.

We can furnish you with illustrations showing the application of "STANDARD" Motors to almost any printing machine.

***We build the best Monotype Motor yet designed***

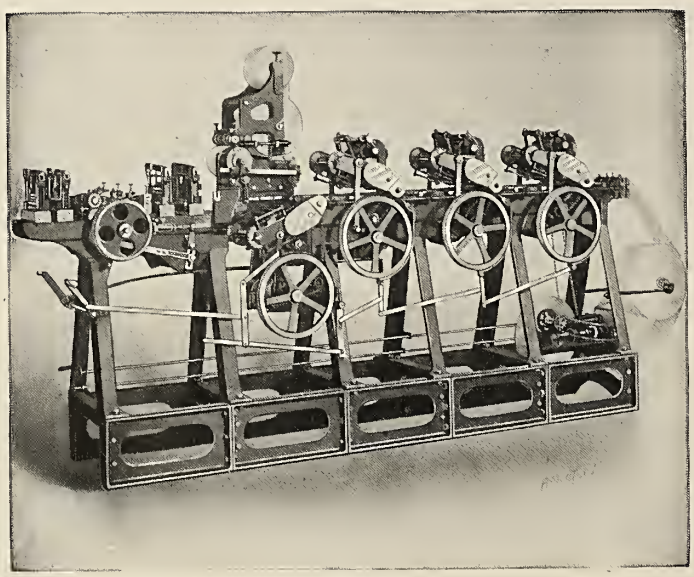
## The Robbins & Myers Co.

MAIN OFFICE AND WORKS
**SPRINGFIELD, OHIO**

NEW YORK - 66 Cortlandt St. PHILADELPHIA, 1103 Arch St.
BALTIMORE, 407 American Bldg. CHICAGO - 1107 Fisher Bldg.
CLEVELAND, 337 Frankfort Ave., N. W.

# THE NEW ERA PRESS

*The fastest Flat-bed Multi-color Press on the market*



**Speed, 5,000 to 10,000** Impressions per Hour.

This press takes the stock, from onion skin to ten-ply blank, at one end, and delivers finished product printed on both sides in one or several colors, perforated, punched or numbered, and cut both ways, ready for drying rack.

The press is especially designed for manufacturing printers, and invaluable for all classes of small work, including labels, blanks, post-cards, sales-books, tickets, commutation books and transfers.

Four years' practical operation.

Now used in Chicago, New York, New Haven, Boston, Toronto, Montreal, and several other cities.

Duplicate and triplicate orders received.

*Correspondence solicited. Catalogues on application.*

*Address:* NEW ERA PRESS, Peabody, Mass.

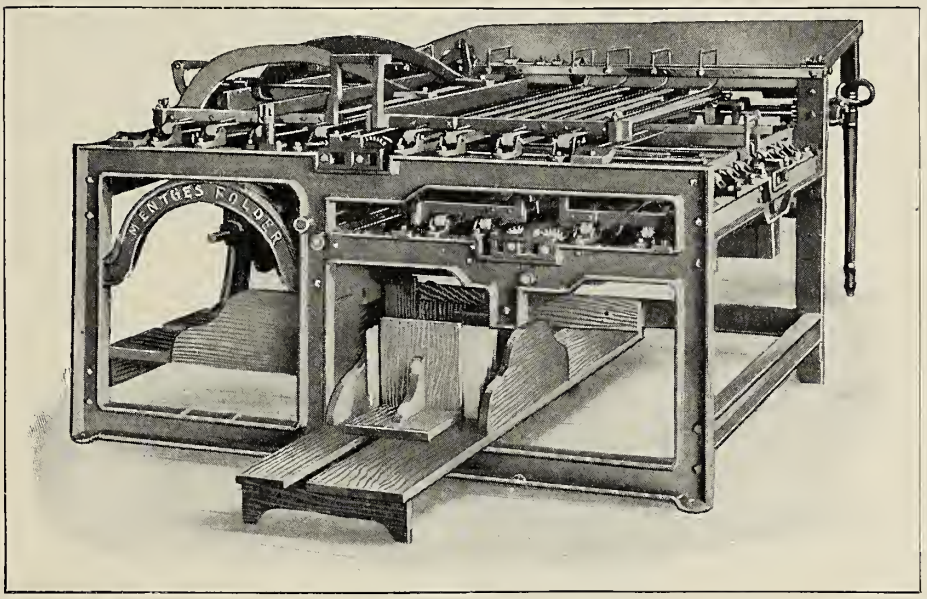
FIRST MEDIUM-PRICE STEEL-ROLLER FOLDER ON THE MARKET

# ¶ A New Mentges

# Milled Steel Roller

## Newspaper and Job Folder

Saw-tooth Polished Steel Knives




The highest grade, medium-price folder. Best suited to the needs and requirements of the up-to-date publisher and job printer.

Best iron and steel construction throughout.

Gives perfect satisfaction and lasts a lifetime.

MILLED STEEL ROLLERS. BOX PUSH PACKER

$200.00 for No. 1 Folder — 4 and 8 pages with paster and trimmer.
$225.00 for No. 2 Folder — 4, 6, 8, 10 and 12 pages; with 8 and 10 page paster.

## WHY YOU GET BEST VALUE IN A MENTGES

Has the strongest frame made.
Gear-equipped throughout; extra heavy gears.
All folding-knives of high-grade polished steel with saw teeth.
Special automatic paster, gear-driven, positive action.
Latest automatic gripper straightener, insuring accuracy.
Automatic push packer, keeping all papers perfectly packed.
Spring-cushion boxes, adapting machine to all weights of paper.

Supplement attachment, direct-feed, no tapes, taking up no extra room.
All drive and cam shafts of best cold-rolled steel.
All gears locked to shafts; no part of machine can get out of time.
Simple, easy-running, practically noiseless, speedy.
Constructed upon the most approved, practical and sensible lines.
Absolutely free from frail or complicated parts.

Fully warranted. Ask your jobber about the Mentges, or write us direct for descriptive matter.

MENTGES FOLDER COMPANY, SIDNEY, OHIO, U. S. A.

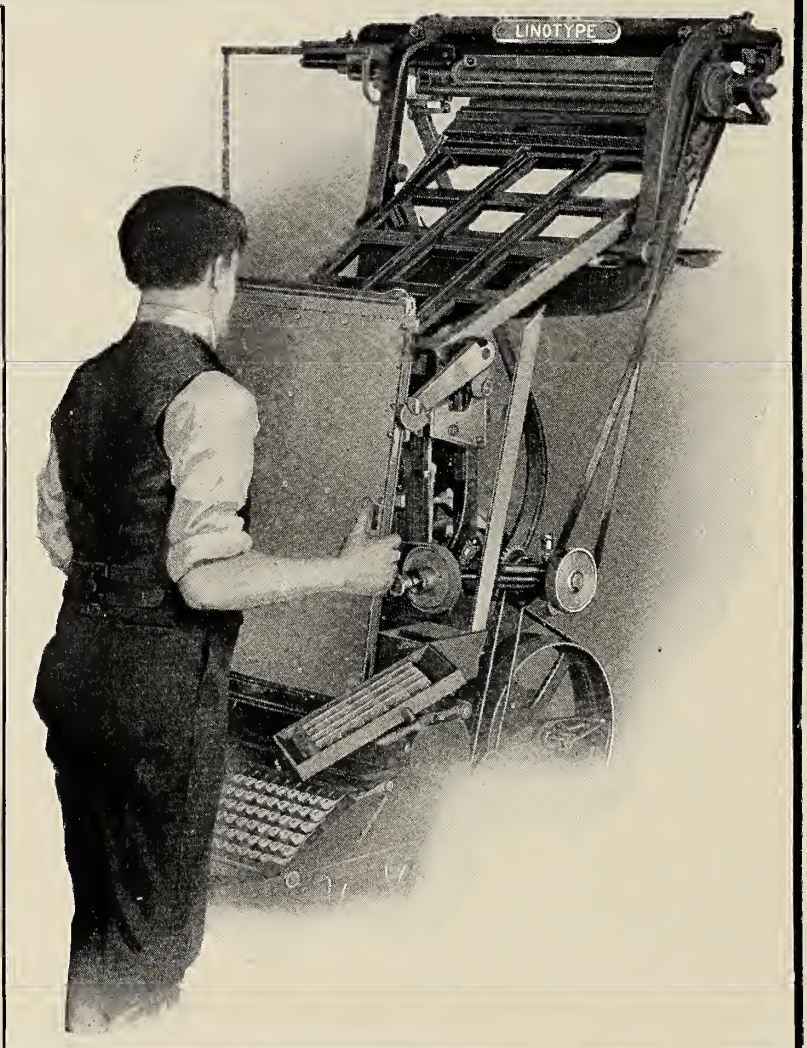
FIRST MEDIUM-PRICE FOLDER TO USE POLISHED STEEL SAW-TOOTH FOLDING-KNIVES

# 15,000

**LINOTYPES IN DAILY USE.** The use of this vast number of machines is an eloquent tribute to the intelligence of the Printing Fraternity.

## Three Unassailable Features *of the* LINOTYPE

*Quality Quantity & Economy*




QUALITY—Inspect the perfectly printed pages of *The Inland Printer* for the past seven years.

QUANTITY—It has double the output of any other composing machine.

ECONOMY—One operator on pay-roll—all other composing-machines require two or more.

**PRICE---$3,000 to $3,600.** **TERMS---Either Lease or Purchase.**

ADDRESS

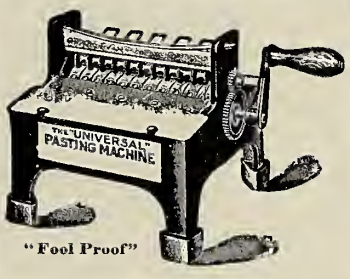
**MERGENTHALER LINOTYPE COMPANY**

**NEW YORK** **CHICAGO** **NEW ORLEANS** **SAN FRANCISCO**

P. T. DODGE, PRESIDENT

Something New in the New Year!

# UNIVERSAL PASTER




Gums an ordinary shipping label or the finest surface coated stock without injury.

Thousands in use.

Can be made to drive from an electric-light socket; other styles and sizes furnished.

**5-INCH ROLL, HAND POWER, $10.00**

## Chas. Beck Paper Co. Ltd.

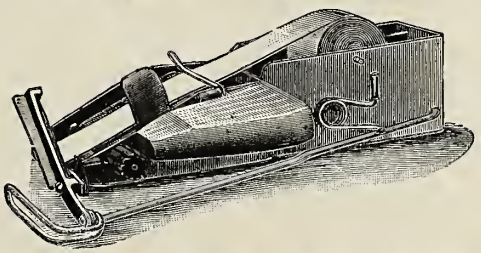
**"THE PRINTERS' STORE"**

609 Chestnut St. PHILADELPHIA, PA.

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Now is the time to buy a

# DICK MATCHLESS MAILER



to take care of that Spring rush you are to have.

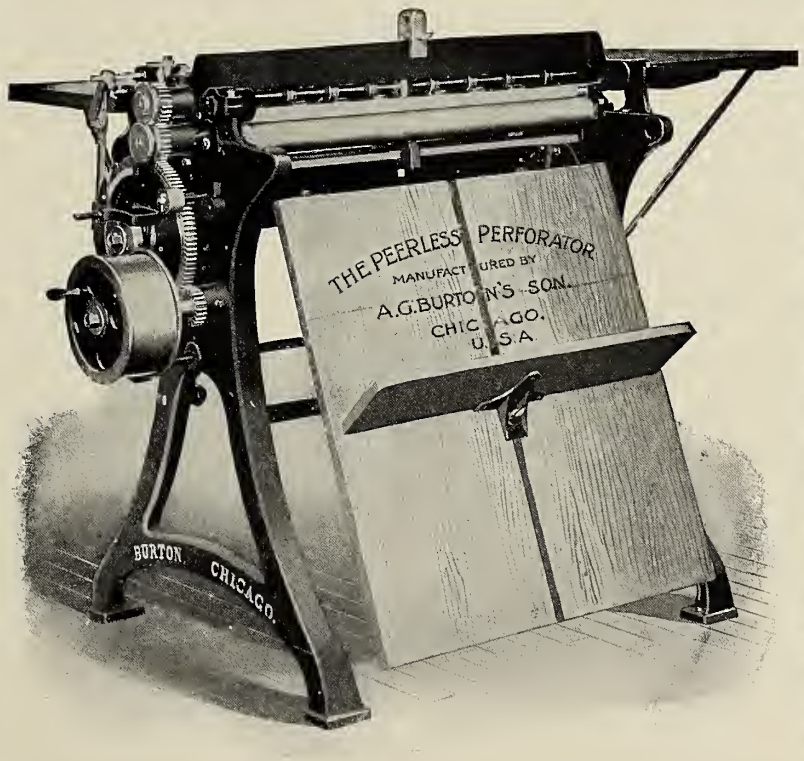
There is no mailer on the market that compares with it. It is in a class by itself. Write at once and get our price, it will surprise you. Send for Catalogue B.

## F. J. VALENTINE

**178 VERMONT STREET BUFFALO, NEW YORK**

---

# THE PEERLESS PERFORATOR




IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

**SELLING AGENTS**

E. C. FULLER CO. . . . . NEW YORK, N.Y.
GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . . CHICAGO, ILL.
THE J. L. MORRISON CO. . . . TORONTO, ONT.
T. W. & C. B. SHERIDAN . . . . LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by

## A. G. BURTON'S SON

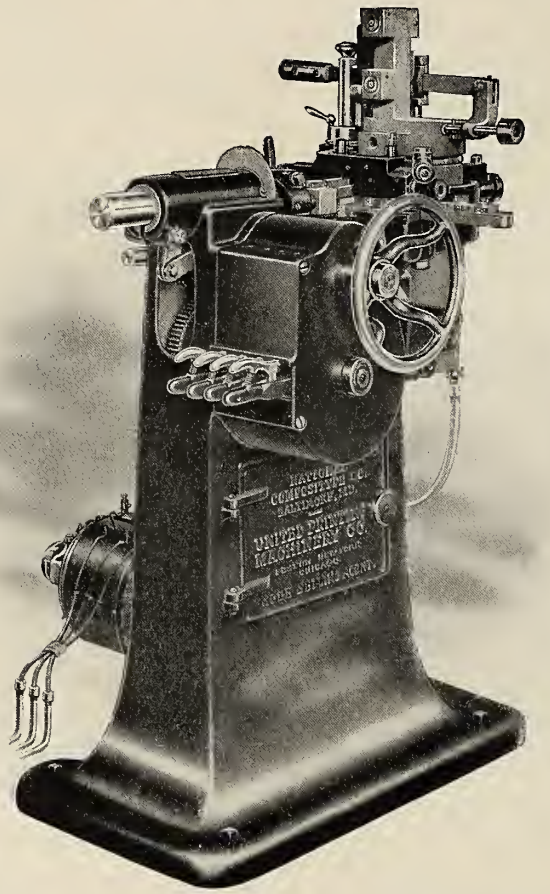
**133 to 139 South Clinton Street**

**CHICAGO, ILL., U. S. A.**

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

# WHEN YOU WANT TYPE—MAKE IT

SUPERIOR
TYPE FOR
SUPERIOR
WORK
CAST
IN YOUR
OWN SHOP
IN JUST
THE FACES
YOU NEED



GIVE YOUR
CUSTOMERS
THE TYPE
THEY WANT
OR
THEY WILL
GO
WHERE THEY
CAN
GET IT

## THE AUTOMATIC TYPECASTER

¶ Static Electricity is costing you dollars every day you run your presses without THE CHAPMAN ELECTRIC NEUTRALIZER. It is the only remedy that will put an end to this waste of money. It soon saves enough to pay for itself. Equip your presses and you will forget all about Static Electricity.

¶ Don't forget, when you want any machines or supplies for your ELECTROTYPING, STEREOTYPING or PHOTOENGRAVING plants, that the U. P. M. Co. makes a specialty of these lines. Let us know your wants — we can help you. This is an important part of our business and receives our best attention.

## UNITED PRINTING MACHINERY CO.

**NEW YORK**
**12-14 Spruce St.**

**BOSTON**
**246 Summer St.**

**CHICAGO**
**337-339 Dearborn St.**

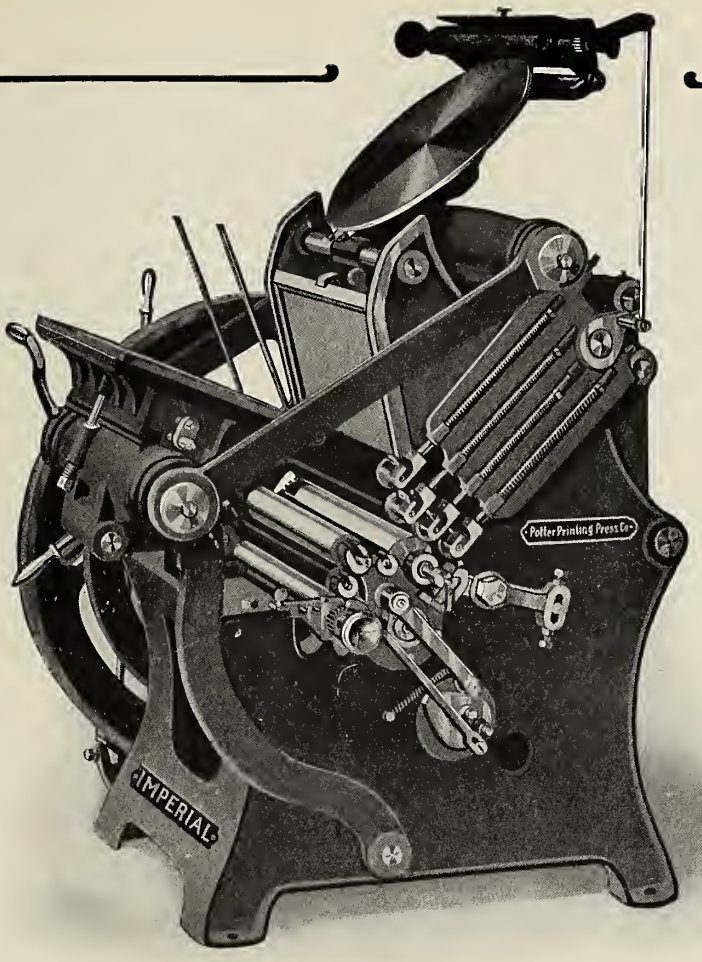
THE
# IMPERIAL ART PRESS

THE LATEST AND BEST

Adapted for highest grade of work.

Contains features found in no other job press.

Two Sizes: 10 x 15 and 14 x 22.

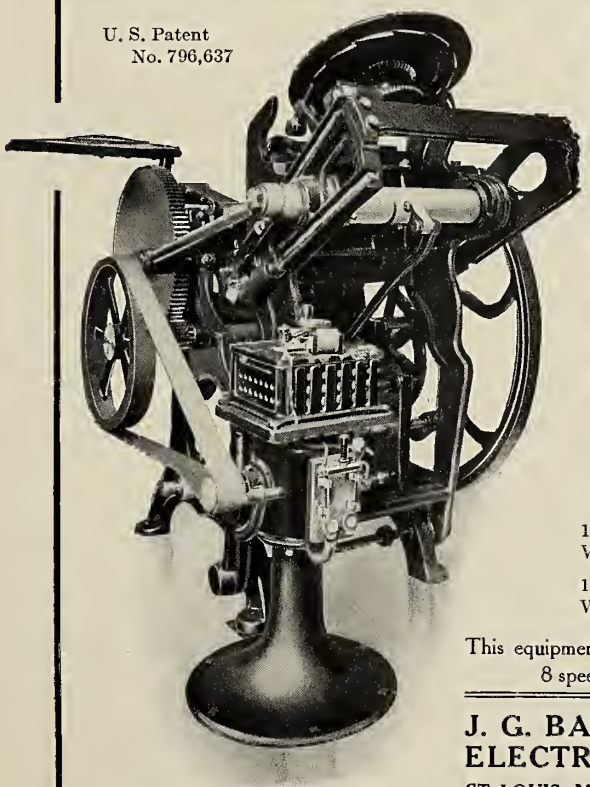



## Imperial Art Press Company

77 Summer St., Boston, Mass., U. S. A.

## The Combination Motor Equipment

U. S. Patent No. 796,637



Base, Motor, Speed-Regulator, Starter, Switch, Fuses,

**All in One**

Made in

¼ H. P.
½ H. P.
1 H. P.

110, 220, 500 Volts D. C.

110, 220 Volts A. C.

This equipment gives you 8 speeds.

**J. G. BARR ELECTRIC CO.**

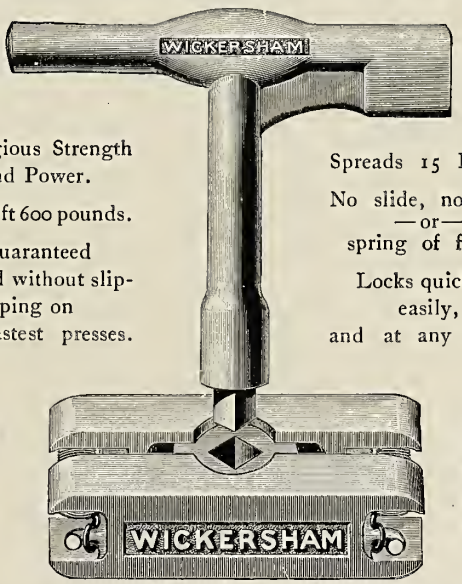
ST. LOUIS, MO.

AGENCIES—St. Louis, Chicago, San Francisco.

THE WONDERFUL

THREE-DISK-CAM

## WICKERSHAM QUOIN




Prodigious Strength and Power.

Will lift 600 pounds.

Guaranteed to hold without slipping on the fastest presses.

Spreads 15 Points.

No slide, no skew —or— spring of form.

Locks quickly, easily, and at any point.

MADE IN TWO SIZES.

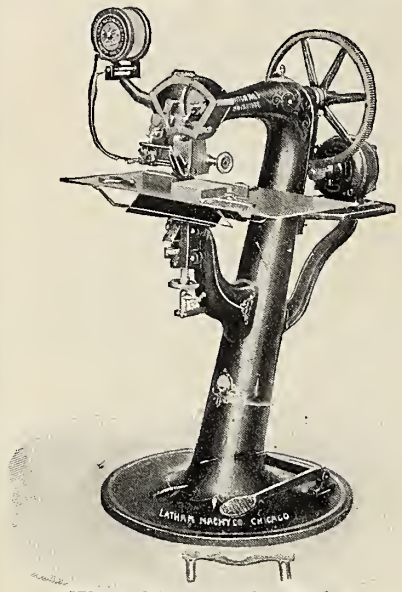
ONE KEY FITS BOTH SIZES.

Send for Booklet of **Quoins, Expansion Locks** and **Morton Lock-Ups** in forty lengths.

**WICKERSHAM QUOIN CO., BOSTON, U. S. A.**

AGENCIES { AMERICA—Leading Dealers in Type and Printing Materials.
GREAT BRITAIN—Caslon Letter Foundry, London.
AUSTRALIA—Alex. Cowan & Sons, Melbourne and Sydney.
SOUTH AFRICA—John Dickinson & Co., Cape Town.

# WATSON MOTORS




Watson Motor geared to Stitcher

are particularly adapted to driving

## PRINTERS' ENGRAVERS' and BOOKBINDERS' MACHINERY

¶ It is poor economy to buy a pail with a hole in it because it is cheap

**Watson Motors stand for true economy**

the more you use them the more you save : : :

MANUFACTURED BY

MEISENHEIMER PRINTING COMPANY
370 CLINTON STREET, MILWAUKEE

August, 1st.1905.

The Mechanical Appliance Co.,
Hanover Street,
Milwaukee.

Gentlemen:

In reply to your inquiry we would state that your Company should need no more conclusive proof of our satisfaction of your motors than the fact that since our first installation of them we have sent you all our orders without even making inquiry in regard to your prices on the same.

We have found them admirably adapted to our needs, and are particularly pleased with the fact that they are evidently built to last. Our maintenance charges against them have been practically nothing at all.

Respectfully yours,
Meisenheimer Printing Company,
Treasurer.

R.M.-T.N.

## The Mechanical Appliance Company

FACTORY
Milwaukee, Wis.

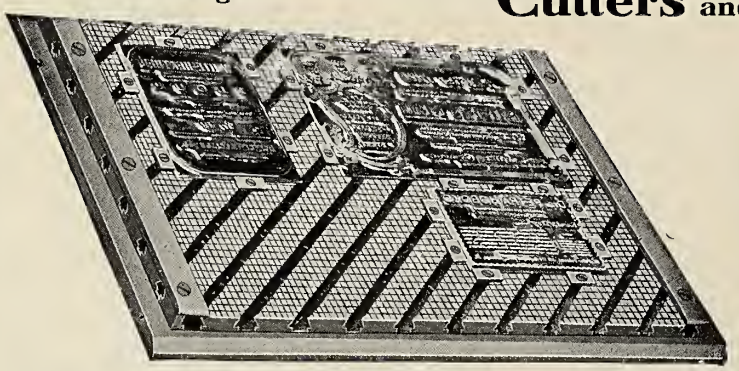
*Agencies*

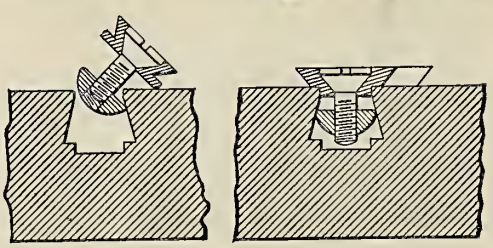
NEW YORK—Allis-Watson Co.
BUFFALO—F. P. Jones & Co.
CLEVELAND—General Engineering Co.
WHEELING—H. S. Sands Elect. and Mfg. Co.
LOUISVILLE—Harry I. Wood Co.
BIRMINGHAM—United Elect. Works
CHICAGO—Arthur Jones Co.
ST. LOUIS—Dudley Shaw Co.
MINNEAPOLIS—Geo. J. Cadwell & Co.
DENVER—Carstarpher Elect. Co.
SAN FRANCISCO—Standard Elect. Wks.
NEW ORLEANS—Burke Elect. Wks.

# Ideal Iron Grooved Blocks
# Ideal Register Hooks

*BULK is no indication of strength.*

## Kent New Model Power Paper Cutters and Die-Cutting Presses





OUR IDEAL TIP-IN HOOKS are not made with an idea of giving you quantity, but are constructed on scientific principles and do positively give a "*wedge grip*" and a firmer hold than any device on the market.

One claim we do make about the size of our Tip-in Hooks is the size of our sales. We are making and selling twice as many hooks as any of our competitors; our books are always open for inspection if you care to investigate.

Do not place your orders for blocks until you have heard what we will do for you; if you are open for conviction, we can convince you that the IDEAL IRON GROOVED BLOCKS are just what their name implies.

**ANDREWS, PITTMAN & MARSH, 286 Greenwich Street, NEW YORK CITY**

**Adjustable Temporary Cross-Bars**



**Save Make-up On Press**

New York Office, 32 Union Square

# METALLIC OVERLAYS

(PATENTED)

## ARE ESSENTIAL TO

# GOOD ILLUSTRATING

PERFECT — QUICK — PRACTICAL

GILBERT HARRIS & Co.

OWNERS AND LICENSORS.

PATENT METALLIC OVERLAYS

158~164 EAST HARRISON STREET,

*Chicago, Ill.*

PERFECT — QUICK — PRACTICAL

GILBERT HARRIS & Co.

OWNERS AND LICENSORS.

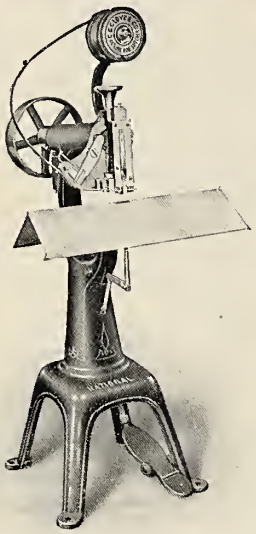
PATENT METALLIC OVERLAYS

158~164 EAST HARRISON STREET,

*Chicago, Ill.*

ABOVE PAR is the

# National Wire Stitcher



## WHY?

*Because* it is the only stitcher with a revolving cutter.

*Because* the adjustment is so arranged as to take up all wear.

*Because* there is no need to change parts when changing from round to flat wire.

*Because* by simply turning the hand-wheel at top of machine you adjust all parts.

These are facts and we can prove it.

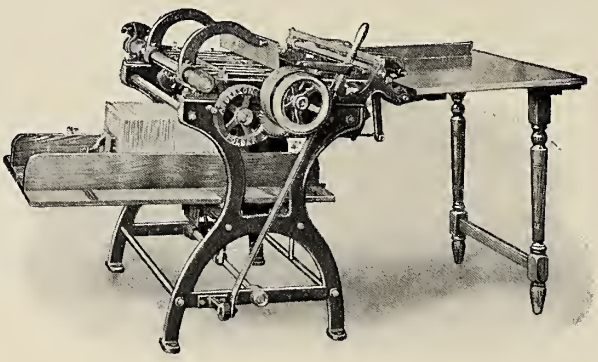
MANUFACTURED BY

C. G. Hoover Co.

48 CENTRE STREET . . . . . NEW YORK CITY

# Drop-roller Folder

ONE FOLD



SPEED **6000** PER HOUR

MADE BY

C. F. ANDERSON & CO.

394-398 SOUTH CLARK STREET

CHICAGO

# THE ROTH EMBOSSED PRINTING PRESS

DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

**The only press sold on trial and guaranteed in every respect,** including that it can be **successfully** operated by a (young) person of ordinary intelligence.

**The most durable, efficient** and **reliable press.**

**Our improved chuck** takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, in one impression.

**The opening** to feed the sheets is 30 inches.

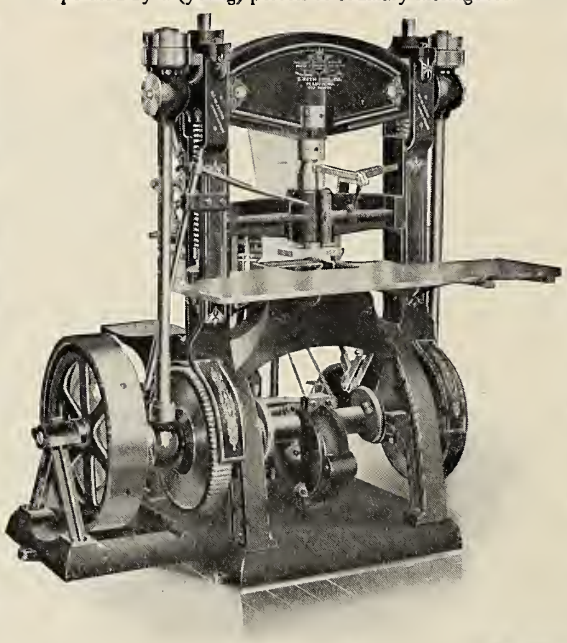
**The efficiency** and **delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

**We guarantee a greater number of impressions** can be run from a non-case-hardened die than on any other make of press.

**Our superb inking device** is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

**The only press with a universal,** self-centering (on any size roll) **paper roll shaft.**

**Is a triumph of simplicity.**



**Contains** less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

**Is constructed with a view to longevity,** convenience and easiness of operation.

**All adjustments** can be made while press is running.

**Its operation is entirely automatic,** and it can be run at 30 per minute on either large or small dies.

**Its output** is produced at the **lowest possible shop cost.**

**The only press that retains its accurate** and **positive registry** for an indefinite period of years.

**Our price** includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

**Our press** is being **successfully** operated by 30 different concerns in the United States and Mexico, including one sold **Tiffany & Co.,** all of which were sold without **personal solicitation.**

Also Sole Manufacturers of ROTH'S DIE-HARDENING OUTFIT (Patent Pending)

ROTH'S PATENTS

Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

Est. 1857

**B. ROTH TOOL COMPANY**

Sole Owners and Manufacturers

ST. LOUIS, MO., U. S. A.

# Time is Money

## Do you realize this when ordering type?

Haven't you been put to **expensive delays** by not receiving your type when you needed it? Yes.

Were those orders sent to the Inland? No.

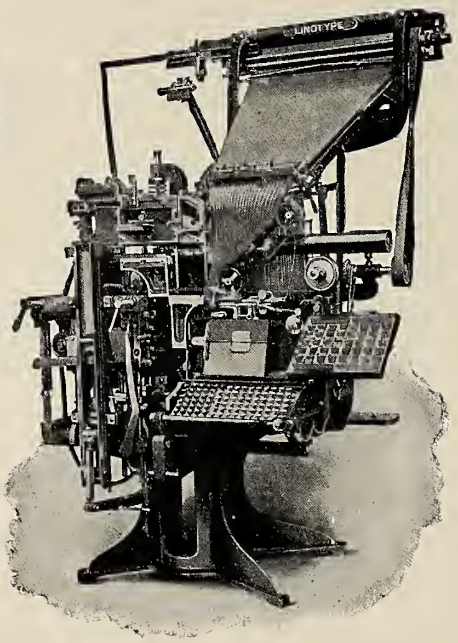
No other foundry is able to give as prompt service as the Inland

Set in Heavy Caslon and New Caslon

# Inland Type Foundry

**SAINT LOUIS CHICAGO NEW YORK**

# The Gutenberg Machine Company




**BUYS, REBUILDS AND SELLS LINOTYPE MACHINES**

This company alone is authorized (by special arrangement with the Mergenthaler Linotype Company) to use patented attachments in rebuilding Linotype machines.

It is Special Agent for all patented attachments to be used in rebuilding Linotype machines. On account of this special arrangement this company has agreed to guarantee all Linotype machines sold by it.

If you have a Linotype to sell . . . } WRITE
If you wish to buy a Rebuilt Linotype } US

---

The
Gutenberg Machine Company
WILL S. MENAMIN, President and General Manager
Nos. 545 to 549 Wabash Avenue
Chicago, Ill.

# THE INLAND PRINTER BUSINESS DIRECTORY.

**The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.**

**Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.**

### ADVERTISING CALENDARS AND PADS.

BONNERWITH, I., & Co., 14-16 Thomas st., New York. Samples for 1907.

### ADVERTISING FANS.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

### ADVERTISING NOVELTIES.

ANXIOUS to keep posted? Read *The Novelty News*, Chicago, U. S. A. Illustrated monthly, 50 cents a year. The authority in its field.

### ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

NORTH-WESTERN NOVELTY Co., Geneva, Ill.

### AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

### BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

### BOOK STAMP ENGRAVERS AND DIE SINKERS.

ARTISTIC ENGRAVING Co., 534 W. Broadway, New York. "Art — Skill — Judgment."

### BOOKBINDERS' MACHINERY.

HICKOK, W. O. MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

### BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

### BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

### BRASS RULE AND BRASS GALLEYS.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia.

### BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

WESTERN BRASS TYPE FOUNDRY Co., 3749 Texas av., St. Louis, Mo. New modern machinery and plant.

### CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

MEYER-ROTIER PRINTING Co., Milwaukee, will mail a set of 20 good-selling calendar subjects for 50 cents.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind.

### CALENDAR PADS.

THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1907. The best and cheapest in the market. Write for sample book and prices.

### CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

### CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

### CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

### CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Brdwy., Brooklyn, N. Y.

### CHASE MANUFACTURERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss Steel Electric Welded Chases.

### COATED PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

### COIN CARDS.

COIN CARDS (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. THE DETROIT COIN WRAPPER Co., Detroit, Mich.




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BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

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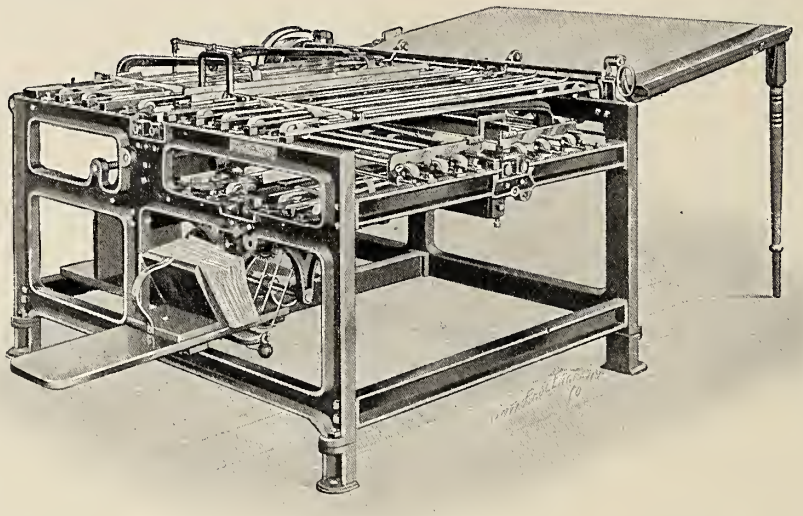
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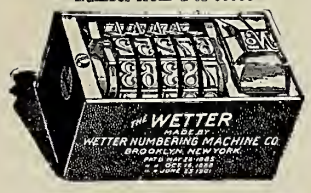
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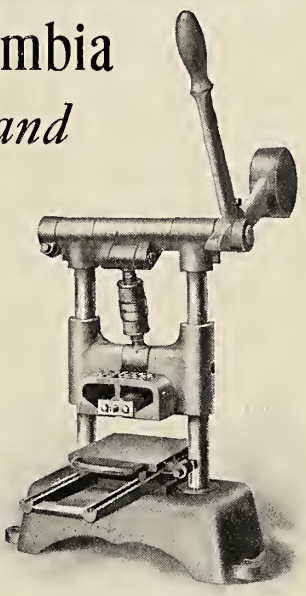
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**GIVES STRONGER COLOR.** Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value--it both reducesand dries almost Immediately, at same time press can stand over night and start without wash-up, especially with black ink.

**OLD INKS CAN BE SAVED.** All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

**INKS WILL NOT CURDLE OR CLOUD** when mixed with INK REGULATOR, even if extremely thin.

**SAVES PAPER.** Many a job has been rejected because of off-set or it took too long a time to deliver, because the ink wouldn't dry. No slip sheeting needed.

**BY WORKING INK REAL THIN** with INK REGULATOR two rollers will give as good distribution as four will ordinarily do. **IN COLD WEATHER** presses can be started immediately by having ink mixed fairly thin.

**PRINTING WITHOUT PEELING** can be done with temperature as low as freezing point.

**MISTAKES NOT POSSIBLE.** INK REGULATOR working with the highest results in all grades and colors of printers' ink, the possibility of the pressman using the wrong reducer, as one that works in one grade of ink only and not in another, is removed.

**QUANTITY TO USE.** Reduce all job or book inks to consistency or thinness of ordinary news ink to get best results. For news or webb press ink, 5 gals. to 500 lb. barrel. A little more or less will never hurt the ink.

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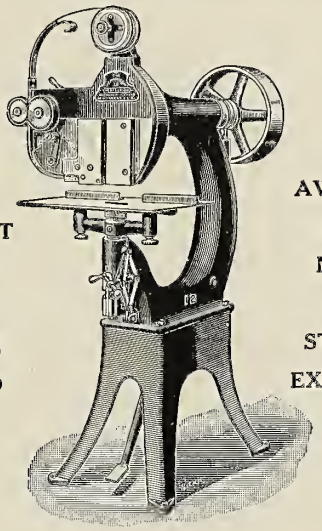
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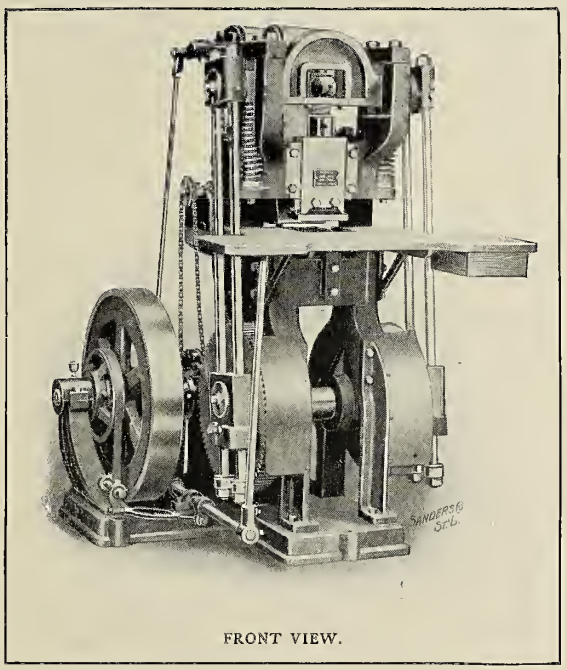
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THE

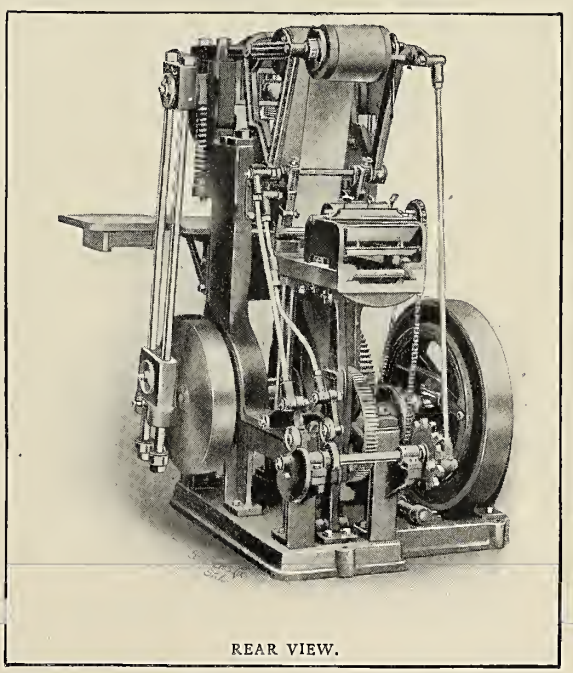
# Curtis Power Embossing Press

Manufactured and for sale by

**The Modern Machine Company**

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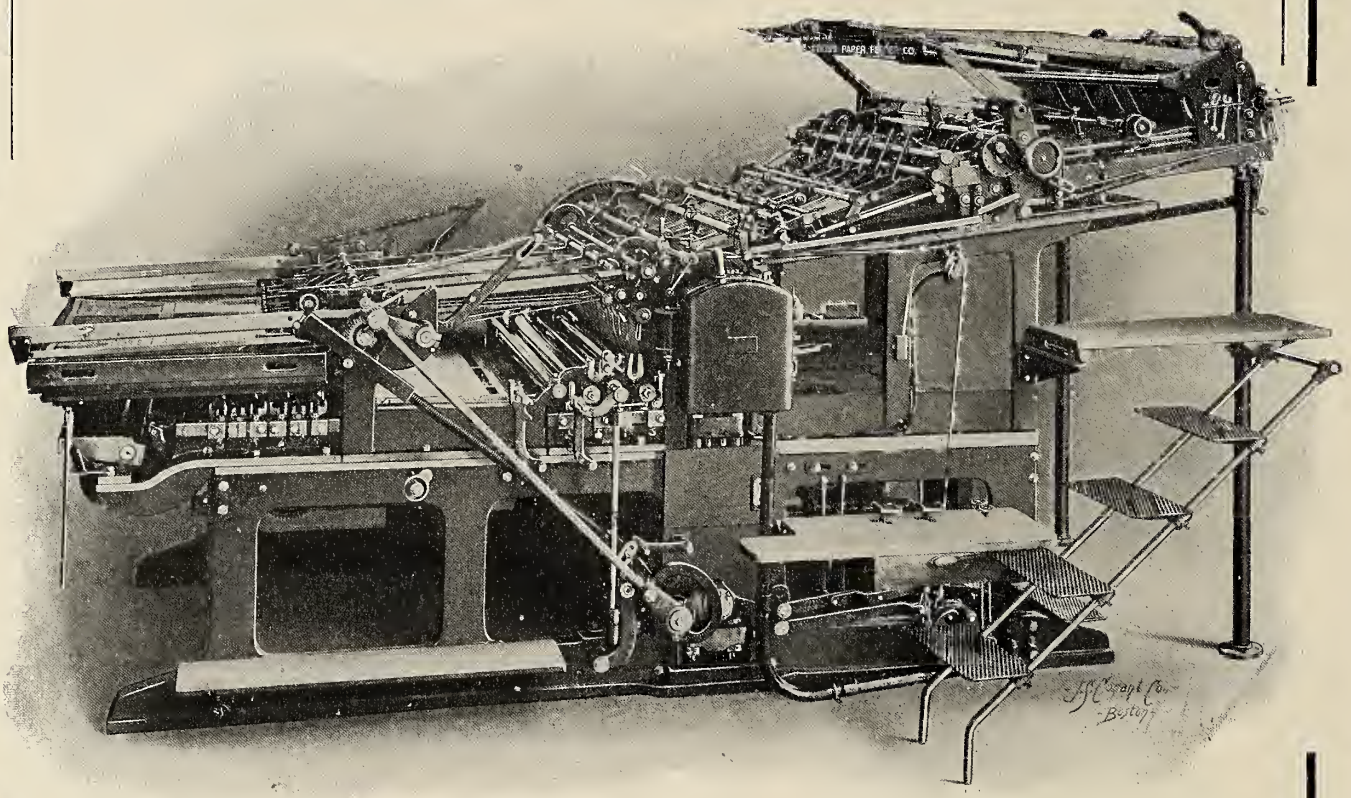
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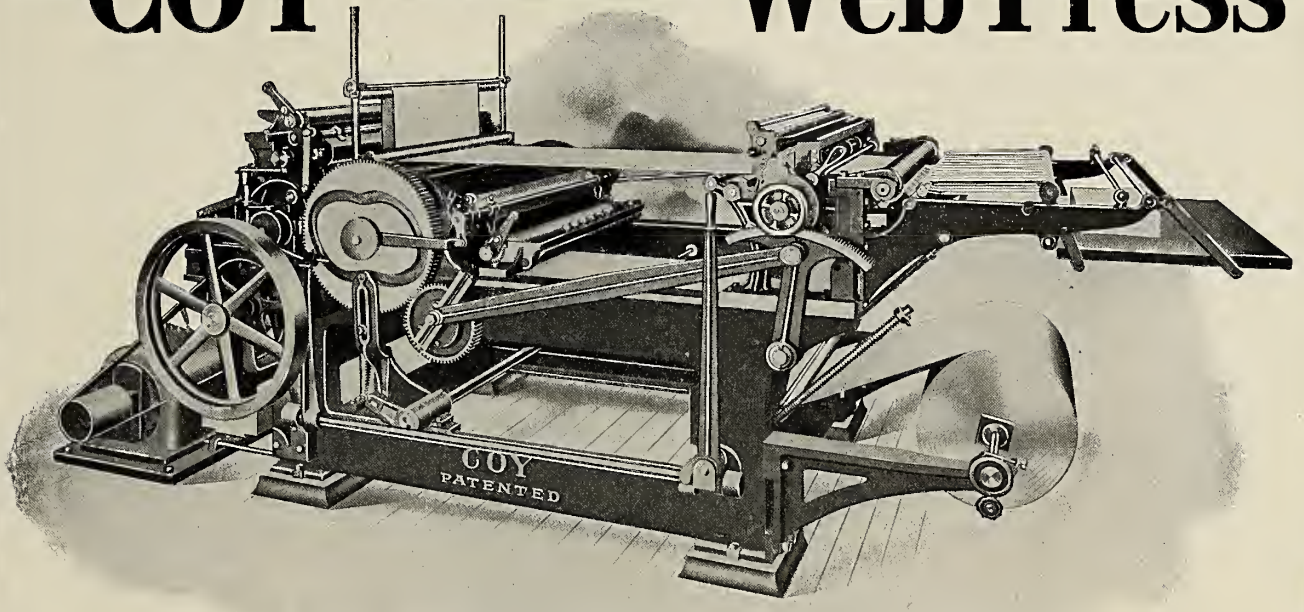
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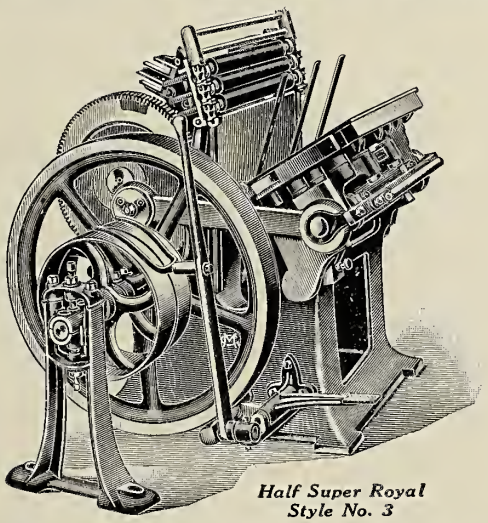



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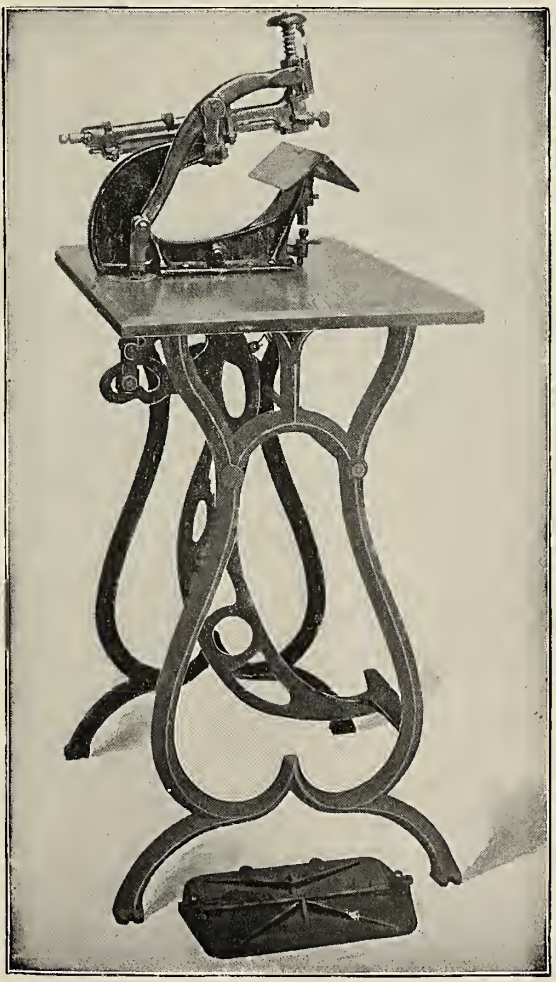
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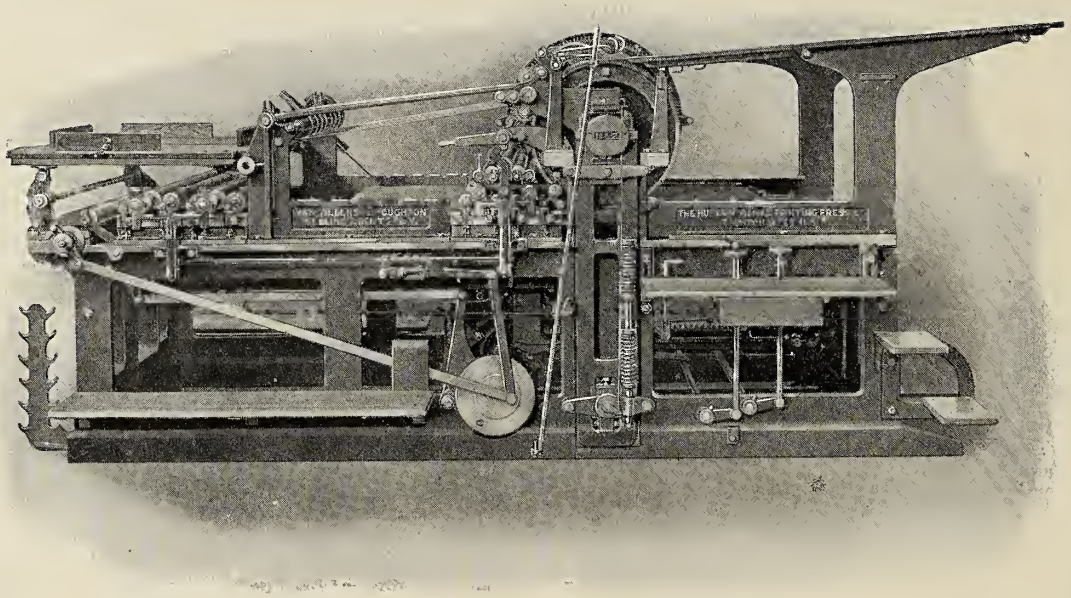
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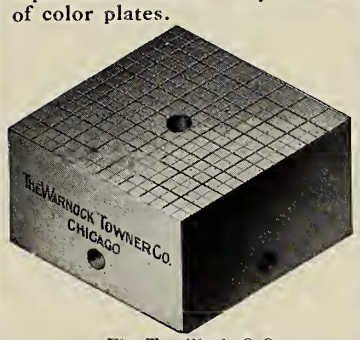
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The Warnock Narrow-Margin Register Hook answers every requirement of rapid and accurate adjustment of color plates.



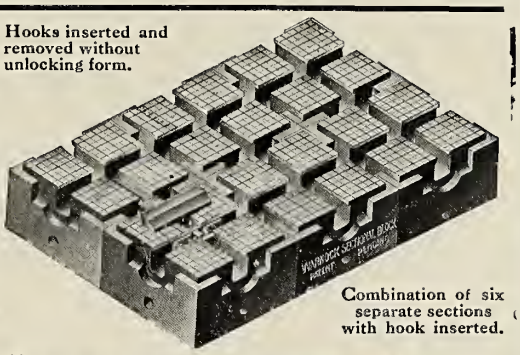

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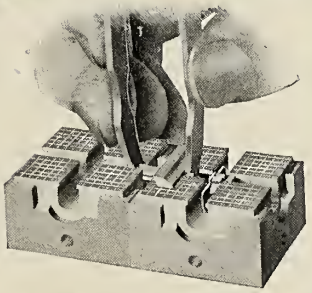
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Hooks inserted and removed without unlocking form.



Combination of six separate sections with hook inserted.



Top View of Two 8x8 Blocks.

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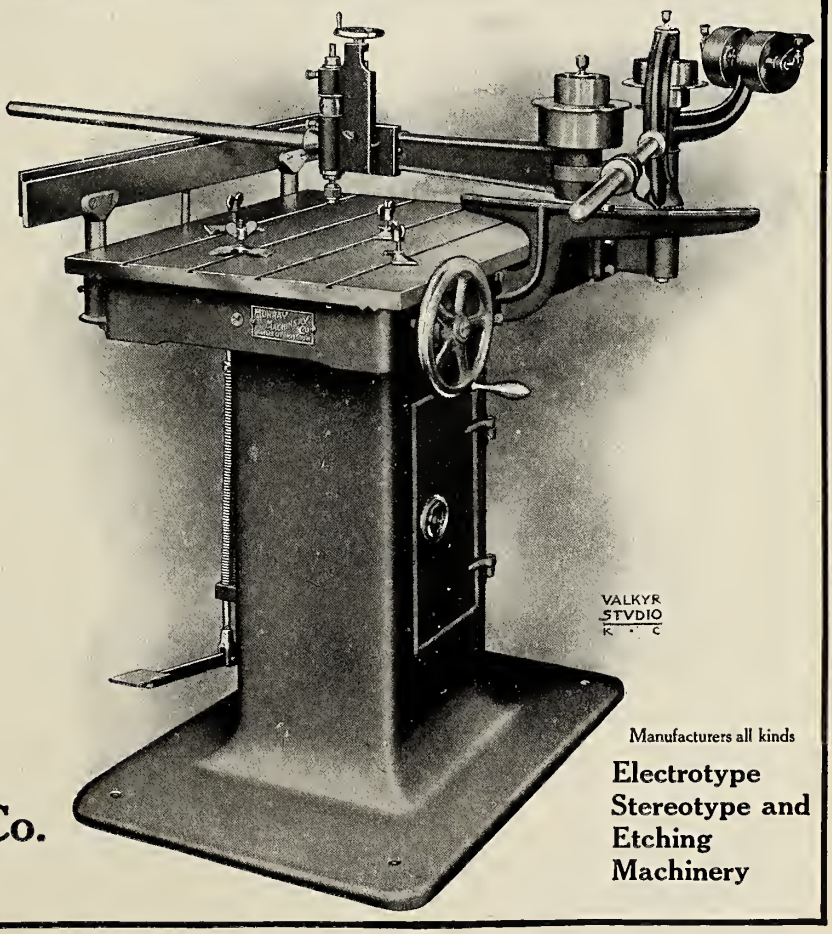
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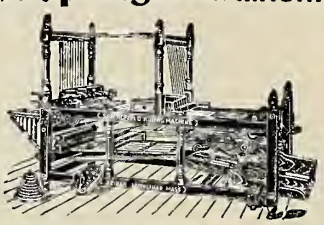
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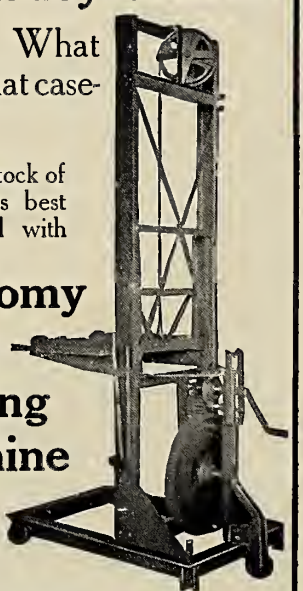
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# THE INLAND PRINTER—JANUARY, 1907.

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THE HENRY O. SHEPARD CO., 57 PRINTERS, CHICAGO.

# THE INLAND PRINTER




PRICE 30 CENTS FEBRUARY 1907 VOL. XXXVIII. NO. 5

# Lettering for Printers and Designers

*By THOMAS WOOD STEVENS*

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

*Price One Dollar*

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

# *The* Kalamazoo Paper Company

Makes a specialty of its line of

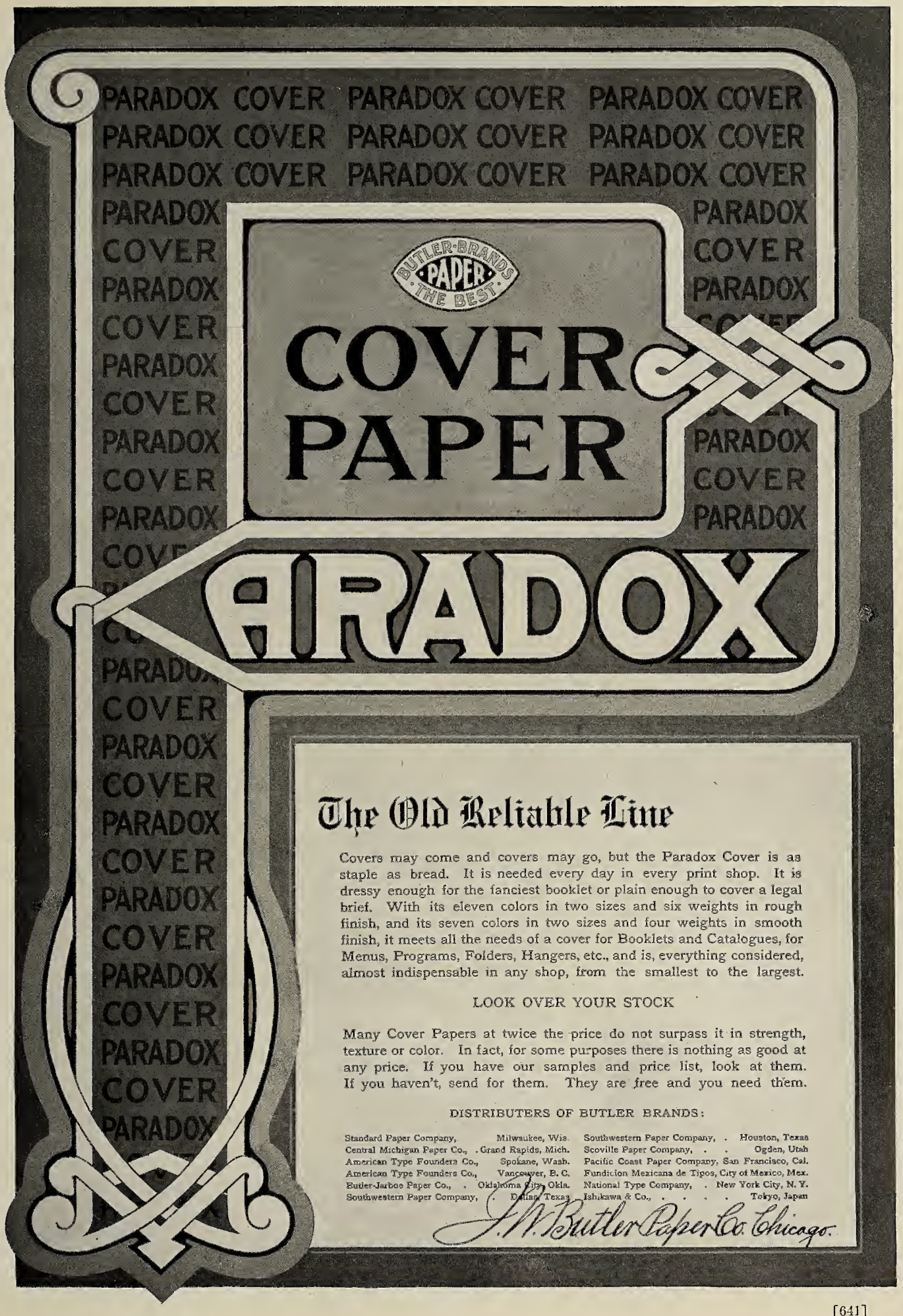
## Sylvan Cover

Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

SEND FOR OUR NEW SAMPLE-BOOK

We also make Ledgers, Bonds, White *and* Colored Flats.
And High-Grade Book Papers.

KALAMAZOO PAPER COMPANY
KALAMAZOO, MICHIGAN




## The Old Reliable Line

Covers may come and covers may go, but the Paradox Cover is as staple as bread. It is needed every day in every print shop. It is dressy enough for the fanciest booklet or plain enough to cover a legal brief. With its eleven colors in two sizes and six weights in rough finish, and its seven colors in two sizes and four weights in smooth finish, it meets all the needs of a cover for Booklets and Catalogues, for Menus, Programs, Folders, Hangers, etc., and is, everything considered, almost indispensable in any shop, from the smallest to the largest.

LOOK OVER YOUR STOCK

Many Cover Papers at twice the price do not surpass it in strength, texture or color. In fact, for some purposes there is nothing as good at any price. If you have our samples and price list, look at them. If you haven't, send for them. They are free and you need them.

DISTRIBUTERS OF BUTLER BRANDS:

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| Standard Paper Company, | Milwaukee, Wis. | Southwestern Paper Company, . | Houston, Texas |
| Central Michigan Paper Co., | Grand Rapids, Mich. | Scoville Paper Company, . . | Ogden, Utah |
| American Type Founders Co., | Spokane, Wash. | Pacific Coast Paper Company, | San Francisco, Cal. |
| American Type Founders Co., | Vancouver, B. C. | Fundicion Mexicana de Tipos, | City of Mexico, Mex. |
| Butler-Jarboe Paper Co., . | Oklahoma City, Okla. | National Type Company, . | New York City, N. Y. |
| Southwestern Paper Company, | Dallas, Texas | Ishikawa & Co., . . . . | Tokyo, Japan |

*J. W. Butler Paper Co. Chicago.*

THE

# Cheltenham Family

*Showing Lifelike Portraits of Different Members of this Celebrated Family*

Cheltenham Oldstyle

*Cheltenham Italic*

Cheltenham Wide

**Cheltenham Bold**

***Cheltenham Bold Italic***

**Cheltenham Bold Condensed**

***Cheltenham Bold Condensed Italic***

Cheltenham Bold Outline

*The Largest Type Family Ever Brought Out—and it is Still Growing*

The use of the Cheltenham type faces imparts distinctiveness to printing and advertising display. The popular **Cheltenham Family** is shown in the new American Line Type Book, including specimens of the other faces of type and decorative material so popular with leading printers and advertisers

## American Type Founders Co.

MAKER OF THE CHELTENHAM FAMILY

12 POINT OLD ENGLISH BORDER NO. 2

# A liberal education

in the printing business is needed by the average buyer of the commodity. The prevalent practice of working one printer against another and buying of the lowest bidder is disastrous to both buyer and seller. In advertising

## OLD HAMPSHIRE BOND

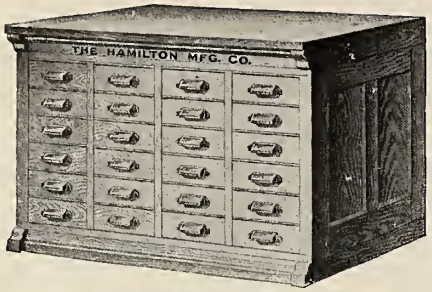
in the general magazines and weeklies we are endeavoring to and succeeding in *educating* buyers. We are proving that quality means more than price. We are *creating new* and *better* business. Are you getting your share? It's right up to you.

Hampshire Paper Company

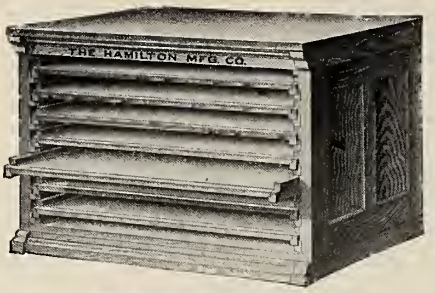
*The only paper makers in the world making Bond Paper exclusively*

South Hadley Falls, Mass.






REVERSIBLE UNIT No. 20



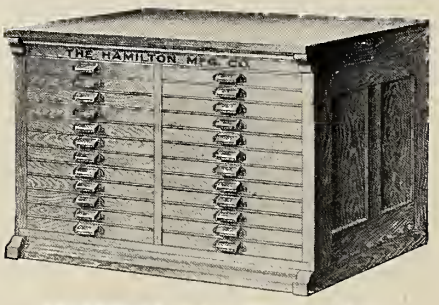

REVERSIBLE UNIT No. 22



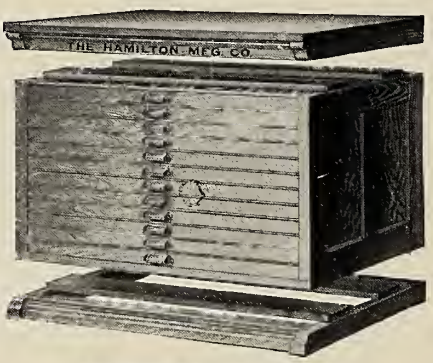

REVERSIBLE UNIT No. 21

# HAMILTON ORIGINALITY

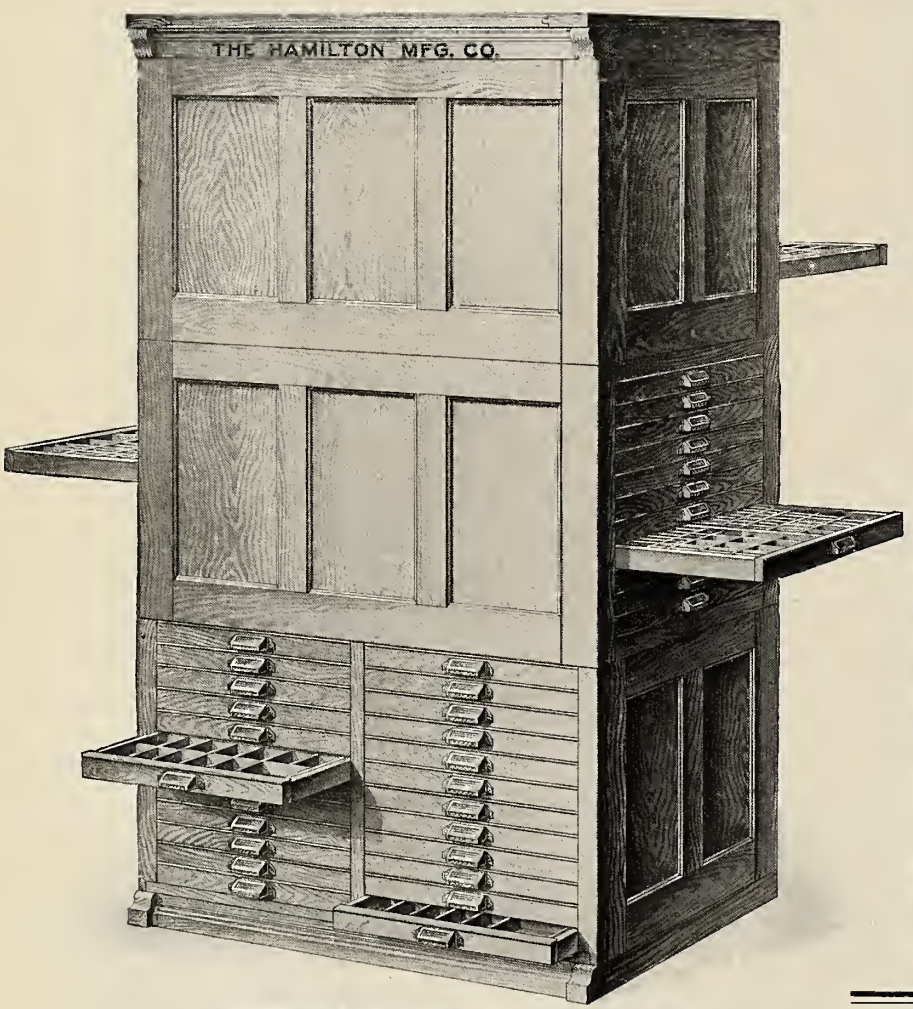
and improvement in Printing-office Furniture is distinctly represented in the new system of the REVERSIBLE UNITS which have met with instant success and are being installed in the largest and best printing-offices. They save space as well as time of workmen, allow almost any arrangement to meet the requirements and provide the interchangeable feature so that the system can be changed as the office grows and expands. Two Units with Cap and Base make a Cabinet on which Brackets and Cases can be used for type-setting purposes. Four Units make a Double Cabinet; six Units make a Triple Cabinet, etc. Our new catalogue explains it all.




REVERSIBLE UNIT—Nos. 12 and 14




REVERSIBLE UNIT—No. 10




**REVERSIBLE UNIT CABINET—Combination No. 2**

Occupies floor space 25 x 35 inches. This Cabinet is made by combining one Unit No. 12, holding 24 half-sized Wells job cases; one Unit No. 16, holding 22 California job cases, two-thirds size, pulling from the ends; one Unit No. 10, holding 12 large California job cases; one base piece and one cap piece. Note that the cases draw from four sides of the cabinet. Four compositors can set type from this cabinet without interfering. This is something not obtainable in any other type-cabinet.

## Hamilton's Reversible Unit Cabinets

(PATENT APPLIED FOR)

are already installed in some of the best printing establishments. The United States Printing Co., of Cincinnati, Ohio, has in use thirty-six of these improved Cabinets. The Woodward & Tiernan Printing Co., of St. Louis, Mo., have just installed eighteen of these Reversible Unit Cabinets and fourteen Cabinets Grand, another New Type Cabinet we have just introduced. This represents only a beginning—hundreds of offices will soon be equipped with these modern, up-to-date Improved Printers' Cabinets. THEY SAVE TIME AND SPACE, and thus increase the profits.

**Hamilton's Improved Printing-office Furniture is carried in stock and is for sale by every first-class dealer in printers' supplies.**

Send for our complete new catalogue. It is a text-book of all that is modern in printing-office equipment.

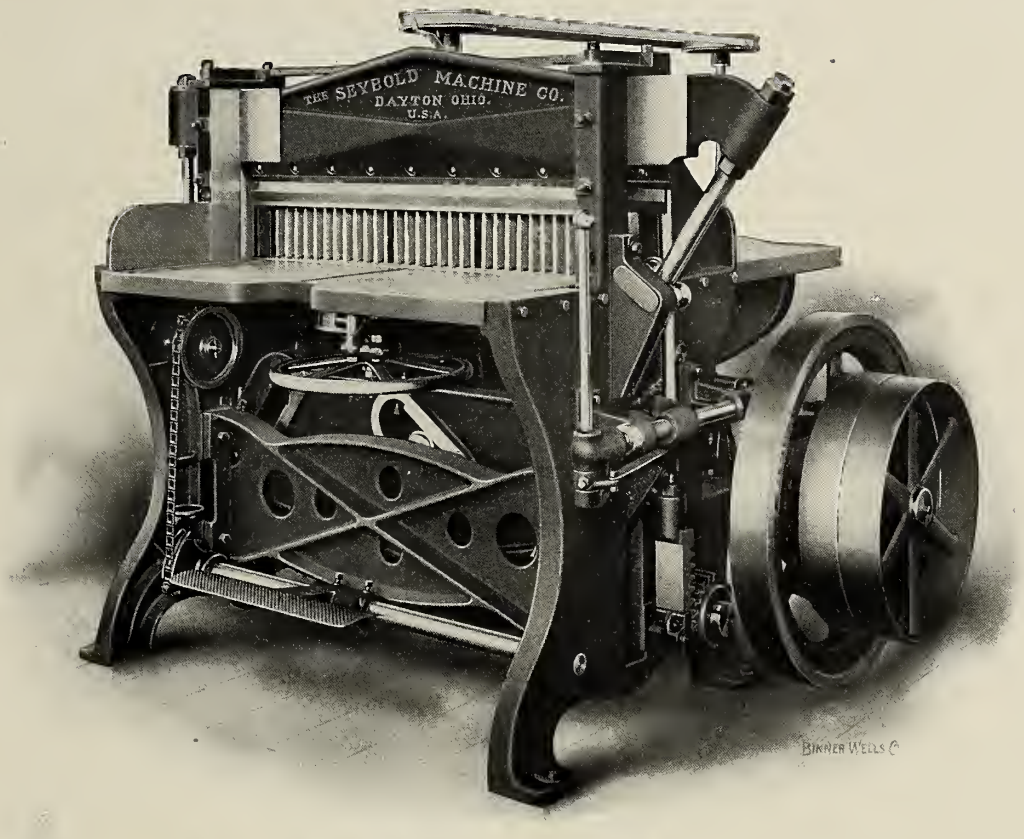
## THE HAMILTON MFG. CO.

**Main Office and Factories . . . TWO RIVERS, WIS.**
**Eastern Office and Warehouse . . . RAHWAY, N. J.**

A VALUABLE LINE GAUGE MAILED FREE, POSTPAID, TO ANY PRINTER WHO WILL ASK FOR IT

# Increase Your Profits

BY USING




## *The* Seybold Treadle Holyoke Automatic Cutter

BECAUSE

It is the ***Most Accurate*** Cutter built.
It is the ***Strongest*** Cutter built.
It is the ***Most Easily Adjusted*** Cutter built.
It is the ***Safest*** Cutter built.
It is the ***Fastest*** Cutter built.
It is the ***Most Simple*** Cutter built.

We are always pleased to verify and demonstrate the above claims.

## THE SEYBOLD MACHINE COMPANY

**Main Office and Factory, DAYTON, OHIO**
**NEW YORK :: CHICAGO :: SAN FRANCISCO**

THE J. L. MORRISON CO.
*Canada Agents*
Toronto

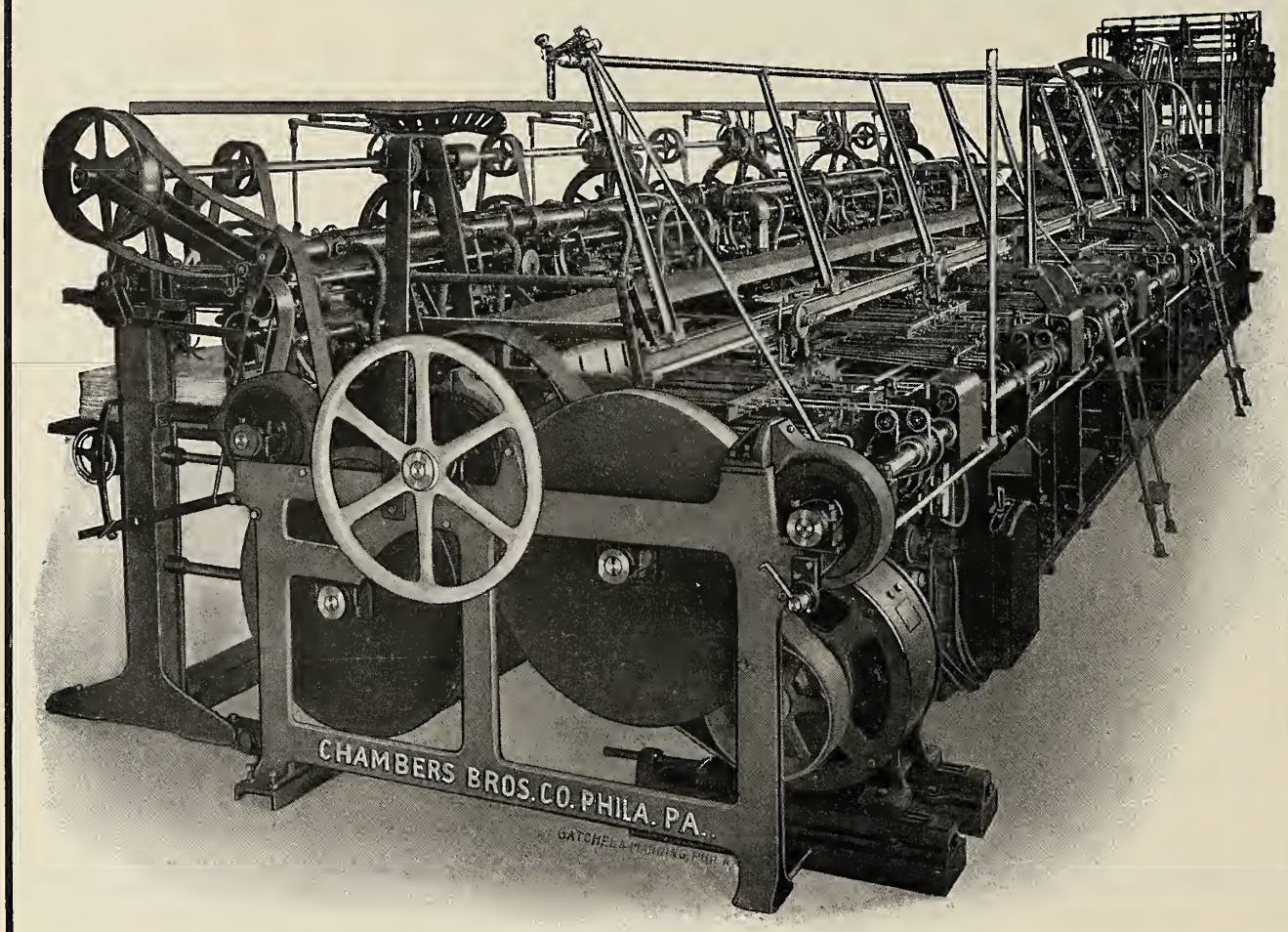
F. A. VENNEY & CO.
*Southwestern and Mexican Agents*
Dallas, Texas

J. H. SCHROETER & BRO.
*Southern Agents*
Atlanta, Ga.

CANADIAN-AMERICAN MACHINERY CO.
*European Agents*
London, E. C., England

# The New Combination Machine

*From 16 to 96 pages* — *From 16 to 96 pages*




EIGHT KING AUTOMATIC FEEDERS

supply the sheets for this Folding Machine. From one to five wire staples in each magazine. The most wonderful combination of sheet-feeding and folding mechanism ever produced.

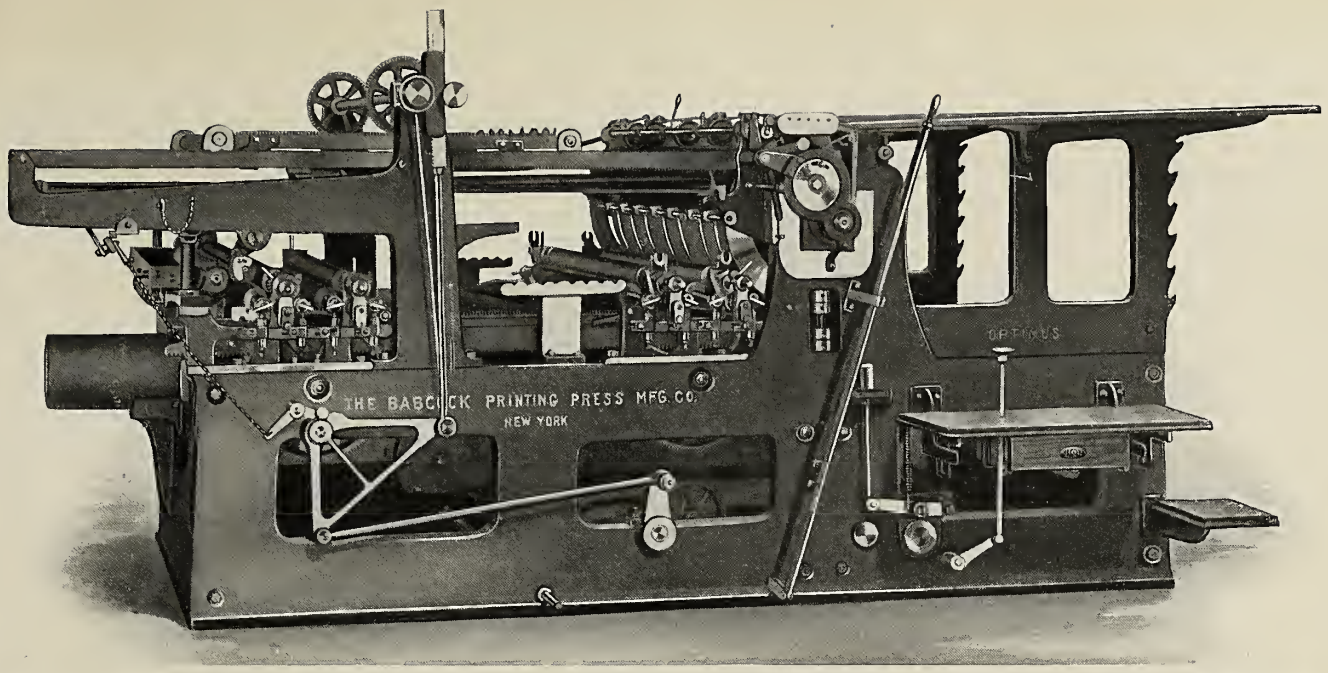
## CHAMBERS BROTHERS COMPANY

*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 West Jackson Boulevard

*Agent for Great Britain*, W. H. BEERS, 170 Edmund Street, Birmingham




THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co , St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

# The Babcock Optimus
The Babcock Optimus

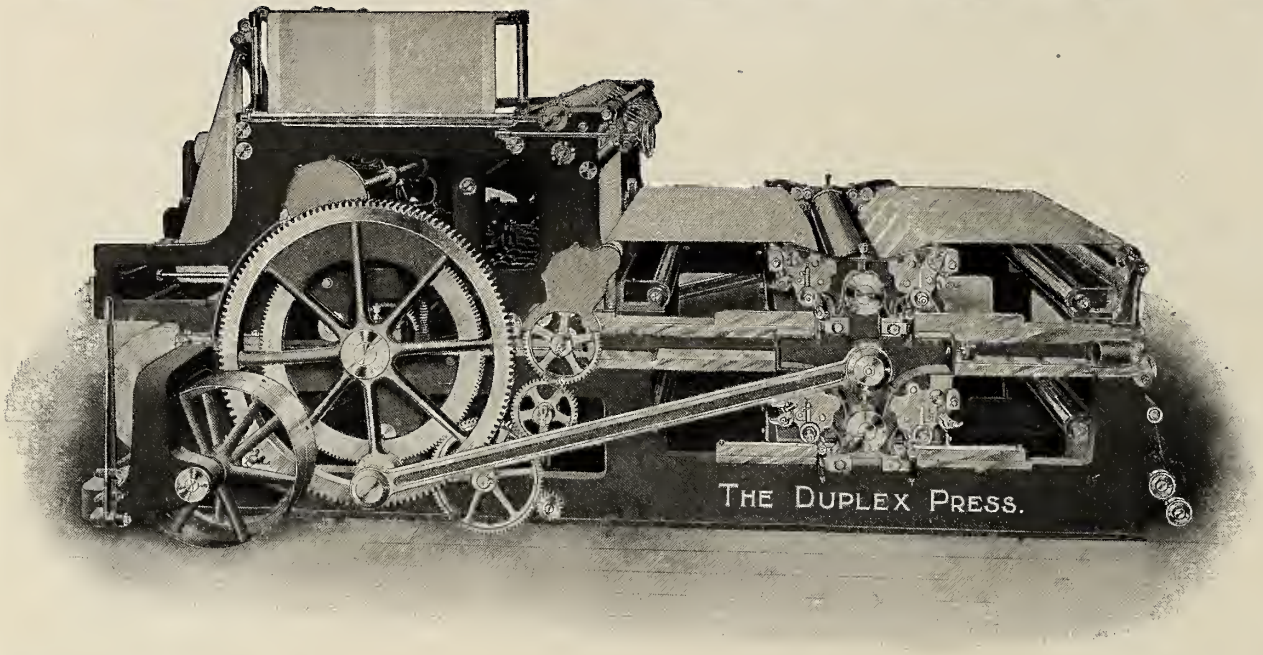
In 1902 we sold to a large publishing house in Ohio, one No. 11 Optimus press. This machine was run in comparison with other presses for a year. The result in quality and quantity of product was so favorable to the Optimus that orders for four more were then received. Operating the five for nearly three years the house further discovered that repairs for the Optimus amounted to next to nothing, while this item was heavy on other machines. A month ago we received an order for five more Optimus presses, with the assurance that until something better was found only the Optimus would be considered.

No better press can be found. We are making a constantly better press, leading the continually advancing requirements of the printer. These improvements add to Optimus perfection and handiness, so that its great strength, great speed and great durability may be of the utmost value to the user. It is better than the press you have thought was best.

# The Babcock Optimus

SET IN BARNHART OLD STYLE.

# THE DUPLEX




## Flat-Bed Web-Perfecting Newspaper Press

**Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers WITHOUT STEREOTYPING**

New York, N. Y., *New Yorske Listy*
Ossining, N. Y., *Sentinel*
Havana, Cuba, *Post*
12-page
San Bernardino, Cal., *Times-Index*
Marion, Ohio, *Star*
12-page, second purchase
Marion, Ohio, *Mirror*
Philadelphia, Pa., *Voce del Popolo*
Long Beach, Cal., *Press*
San Francisco, Cal., *New World*
12-page
Hoboken, N. J., *Inquirer*
Sidney, Ohio, *News*
Toledo, Ohio, *Ameryka Echo*
Twin presses
Waldshut, Germany
Baden Baden, Germany
Coethen, Germany
Parsons, Kan., *Sun*
South Framingham, Mass., *News*
New York, N. Y., *Magyar Nepszava*
12-page
St. Louis, Mo., *Record*
Beaver Falls, Pa., *Tribune*
Halifax, N. S., *Chronicle*
Twin presses
Chicago, Ill., *Dzinnik-Narodowy*
Emporia, Kan., *Gazette*
Rock Island, Ill., *Argus*
12-page, second purchase
Chicago, Ill., *W. Smulski Pub. Co.*
Lorrach, Germany
Fribourg, Switzerland
New York, N. Y., *Bolletino Della Sera*
Roanoke, Va., *World*
12-page
Guthrie, Okla., *Leader*
Crookston, Minn., *Times*
Oskaloosa, Ia., *Herald*
Cleveland, Ohio, *Herold*
Harrisburg, Pa., *Sunday Currier*
Menominee, Mich., *Herald-Leader*

### SOME of OUR RECENT CUSTOMERS

Woburn, Mass., *Times*
San Francisco, Cal., *Recorder*
Aarhus, Denmark
Hot Springs, Ark., *Sentinel-Record*
Nashua, N. H., *Telegraph*
12-page, second purchase
Athens, Greece
Cairo, Egypt
Lancaster, Pa., *Intelligencer*
Twin presses, second purchase
Independence, Kan., *Reporter*
Sterling, Ill., *Gazette*
Brantford, Ont., *Courier*
St. John's, N. F., *Telegram*
12-page
Fort Scott, Kan., *Tribune and Monitor*
Charleston, W. Va., *News-Mail*
Santa Barbara, Cal., *Independent*
San Jose, Cal., *Times*
Twin presses
Jackson, Miss., *News*
Marquette, Mich., *Mining Journal*
12-page
Edmonton, N. W. T., *Bulletin*
Connelisville, Pa., *News*
Fitchburg, Mass., *Sentinel*
12-page, second purchase
Poughkeepsie, N. Y., *News*
Sioux Falls, S. D., *Press*
Pasadena, Cal., *News*
12-page
New Brighton, N. Y., *Staten Islander*
Salina, Kan., *Journal*
Elkhart, Ind., *Truth*
12-page
Herisau, Switzerland
Mt. Vernon, Ohio, *Republican-News*
Tulsa, Ind. Ter., *World*
12-page
Alliance, Ohio, *Review*
Berkeley, Cal., *Gazette*
Berkeley, Cal., *Reporter*
Twin presses
Sydney, N. S., *Post*

**OUR CUSTOMERS WRITE OUR ADS.**

## Duplex Printing Press Co. Battle Creek, Mich.

January 1, 1907




H. D. BOOK, 113.
YELLOW, 409.
BLUE, 406.

# The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.




DUAL-TONE DARK SEPIA, 2132.


# The Queen City Printing Ink Co.

Makers of High-Grade

PRINTING INKS

CINCINNATI · CHICAGO · BOSTON · PHILADELPHIA
KANSAS CITY, MO.




DUAL-TONE MAUVE, 2126.


# The Queen City Printing Ink Co.

Makers of High-Grade

PRINTING INKS

CINCINNATI · CHICAGO · BOSTON · PHILADELPHIA
KANSAS CITY, MO.

# Turn Your Back

## On the Old-fashioned Patchwork Methods of Building Up the Form





DO away with the old-fashioned cut-and-try methods of justifying the forms. Make every component to labor-saving dimensions so that it will justify without the makeshift cardboarding and plugging. ¶ Put a

# MILLER SAW-TRIMMER

into your shop. It simultaneously cuts and trims *to the point system* every component of the printer's form. Here are a few of the many uses to which it may be applied: Trimming cuts, making outside mortises, undercutting plates, mitering rule to any angle, making plate bevels for tacking or patent register hooks, sawing slugs without burring or trimming off their ribs and shoulders to gain space.

*Sold on thirty days' trial. Write us for further information.*

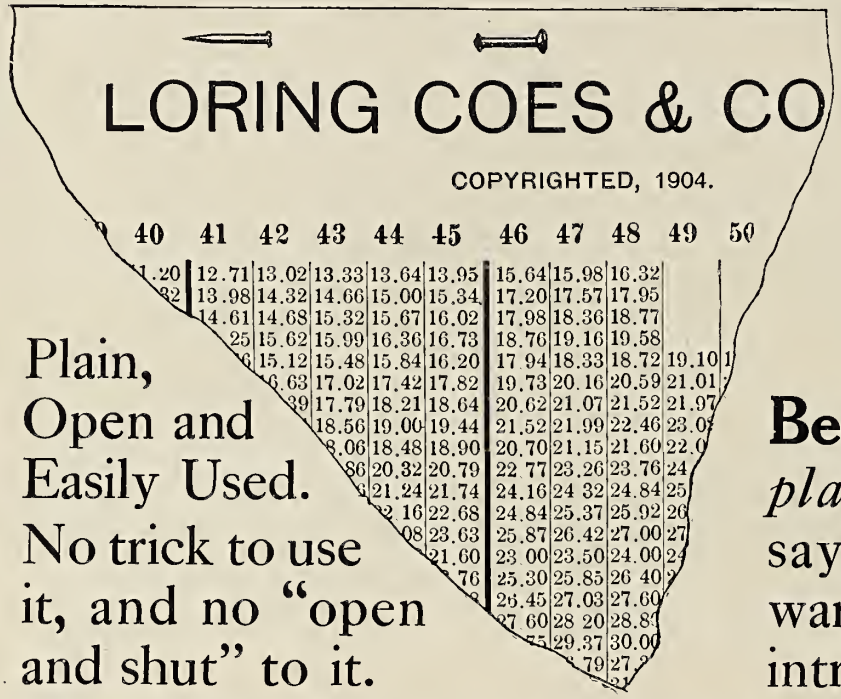
**Miller Saw-Trimmer Company**
MILWAUKEE, WISCONSIN




THE HALL-TAYLOR CO., MILWAUKEE

ESTABLISHED 1830

# Coes' Price-list is different, too.





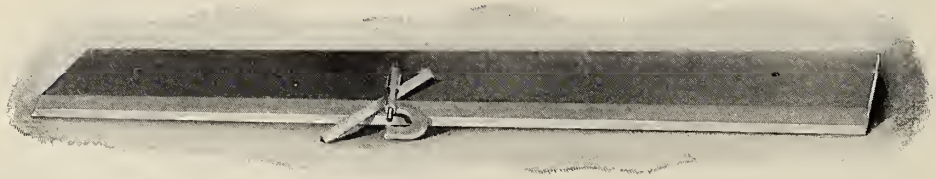

LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

**Because** it is *plain*, the Trust says it is not warranted and an intrusion.

## That MAY be, but it can't be juggled with.

# Coes' Knives



Are *Honest*, *Reliable* and *Sound*.

### COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

**COES**
**Is Always Best?**

**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

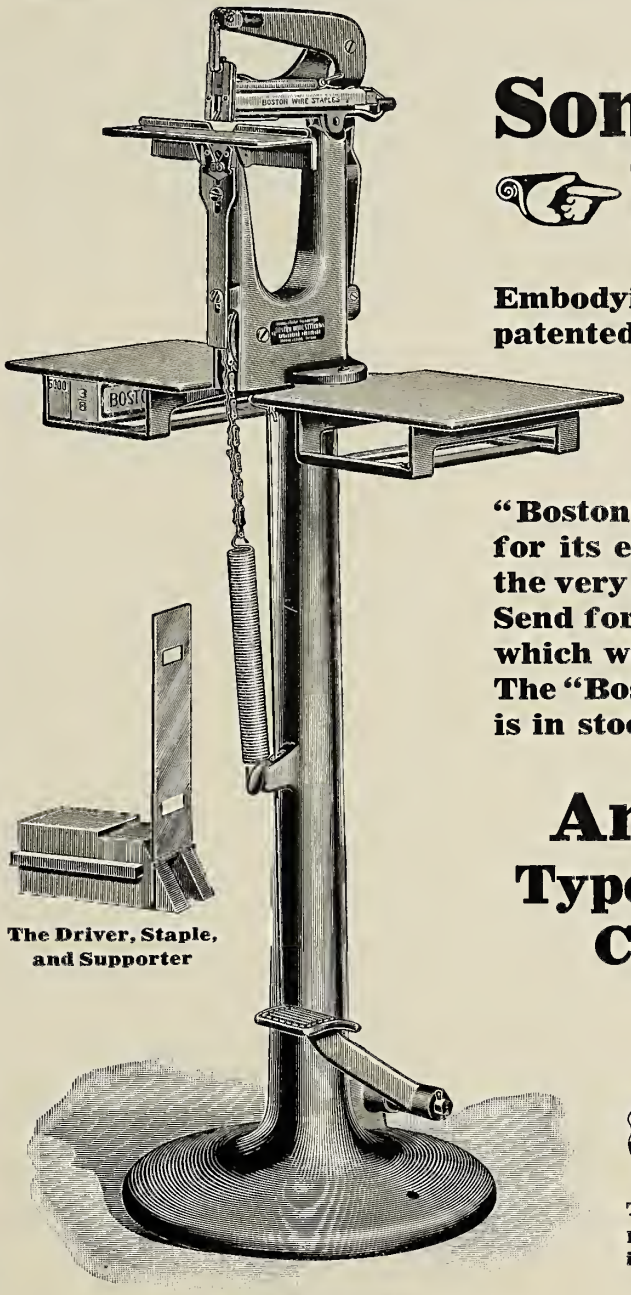
# Loring Coes & Co. INC.

**Worcester : : : : Massachusetts**

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

BOSTON WIRE STITCHER CO.
AMERICAN TYPE FOUNDERS CO. SELLING AGENTS

# The Boston Staple Binder



The Driver, Staple, and Supporter

Style A, Pedestal

## Something New

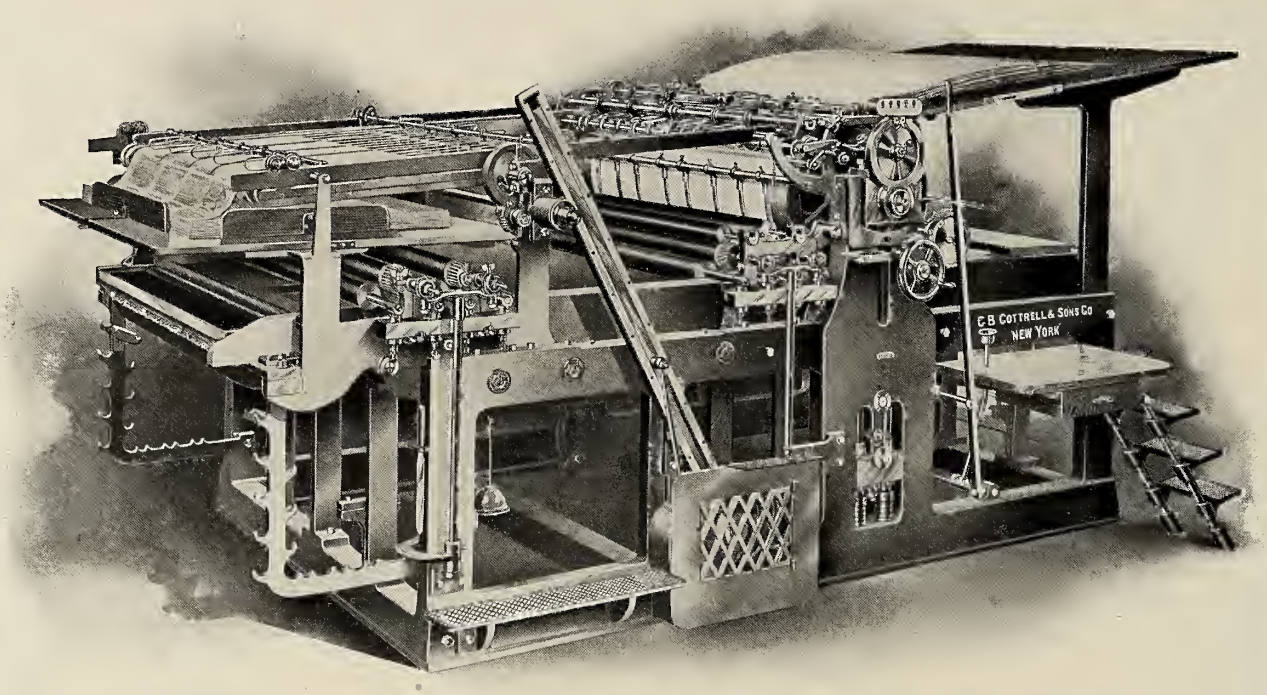
**Embodying many valuable patented features, insuring perfection in the stapling and also preventing usual waste of staples. "Boston" stapling is noted for its excellence, equaling the very best wire stitching. Send for illustrated booklet which will give full details. The "Boston" Staple Binder is in stock at salesrooms of**

## American Type Founders Company

**The tin core, with the staples, paper covering, and pusher, is shown in the border design**

BOSTON WIRE STITCHER CO.
AMERICAN TYPE FOUNDERS CO. SELLING AGENTS

**Set with American Line Cloister Black, Missal Initials, Bold Antique, and Chap-Book Directors**




# THE COTTRELL

## High-Speed Two-Revolution Press

**Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work**

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

## C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

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*"Investigate thoroughly and it will be a Cottrell."*

# I AM THE PEERLESS BLACK IMP

THE PEERLESS CARBON BLACK COMPANY



I am the Black used in the ink that printed The Inland Printer.

I am the pinnacle of perfection in making fine art printers' inks.

I mix in varnish without thickening—make inks flow and distribute, and print perfectly.

Send for my book—it tells you what I am, who uses me, and why *you* should use me.

A sample package will be sent to those who wish to try me.

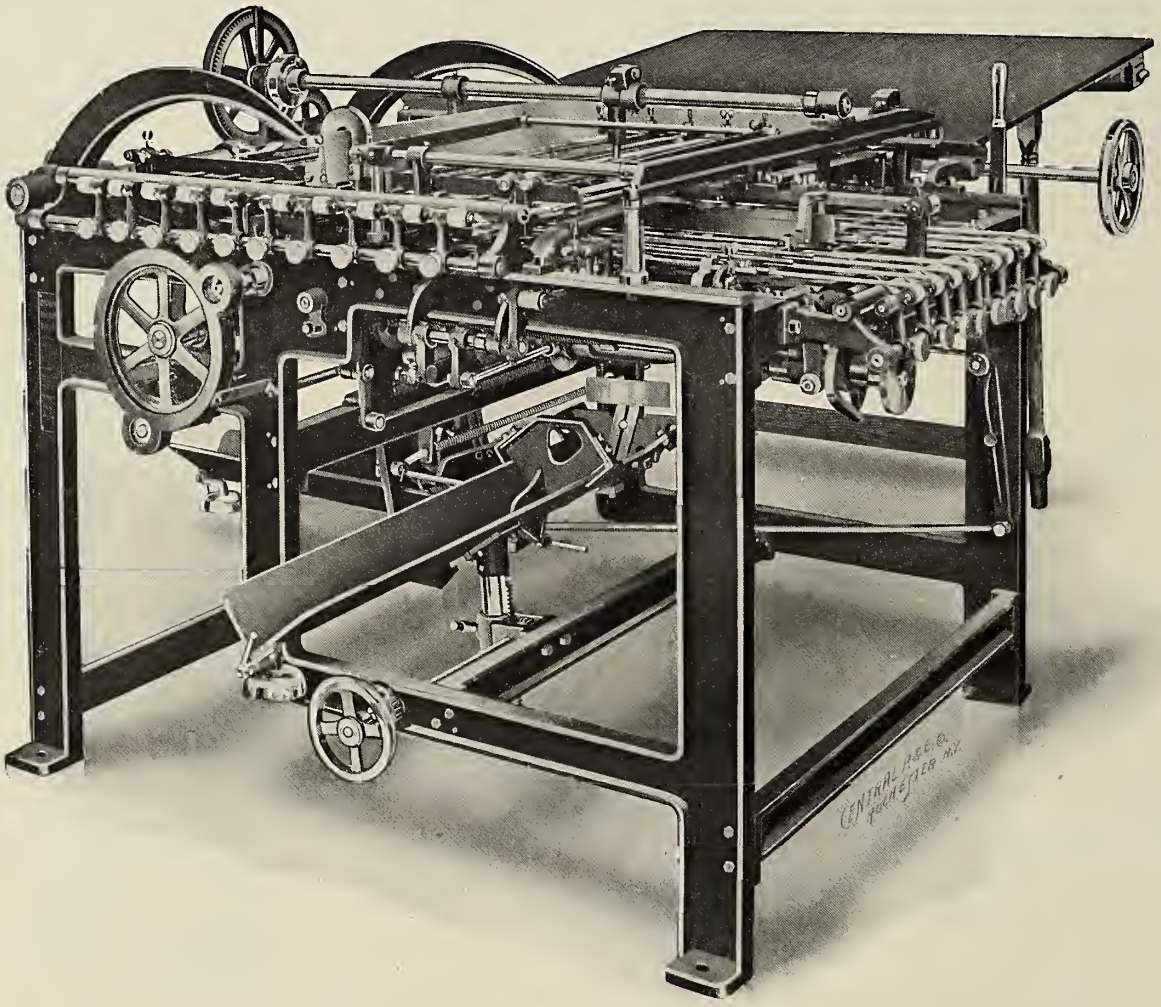
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.

I can be obtained from

**Binney & Smith Co.**
81-83 Fulton St., New York, N. Y.

# No. 133
# Catalogue and Book Folder
## *Another New One*

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**Model 5**
**Single Magazine**

Every printer will instantly recognize the many advantages which this latest model LINOTYPE possesses.

The magazine, filled with matrices, is reduced one-half in weight. It is removed from the front of the machine and another containing an entirely different face or size, varying from 5-point to 14-point, placed in the machine by one man in less than 30 seconds.

The mold can be changed to any body from 5-point to 14-point and up to 30 ems pica in width in approximately the same time.

## *Change of face, body and measure in One Minute!*

## MERGENTHALER LINOTYPE COMPANY

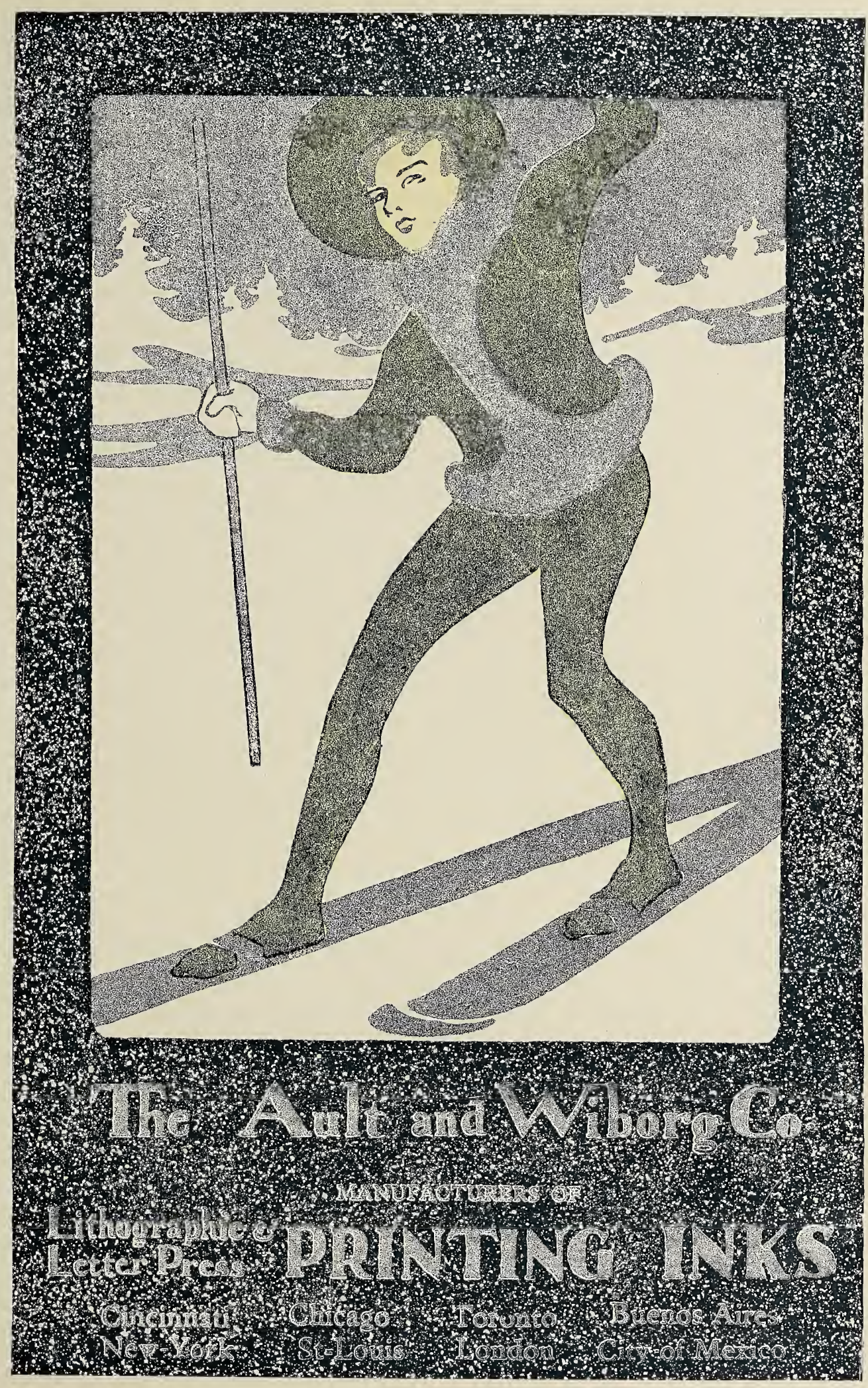
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**NOTICE—Paraloid is Adapted for Flat Bed and Rotary Presses**

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**For Either Cylinder or Job Presses**

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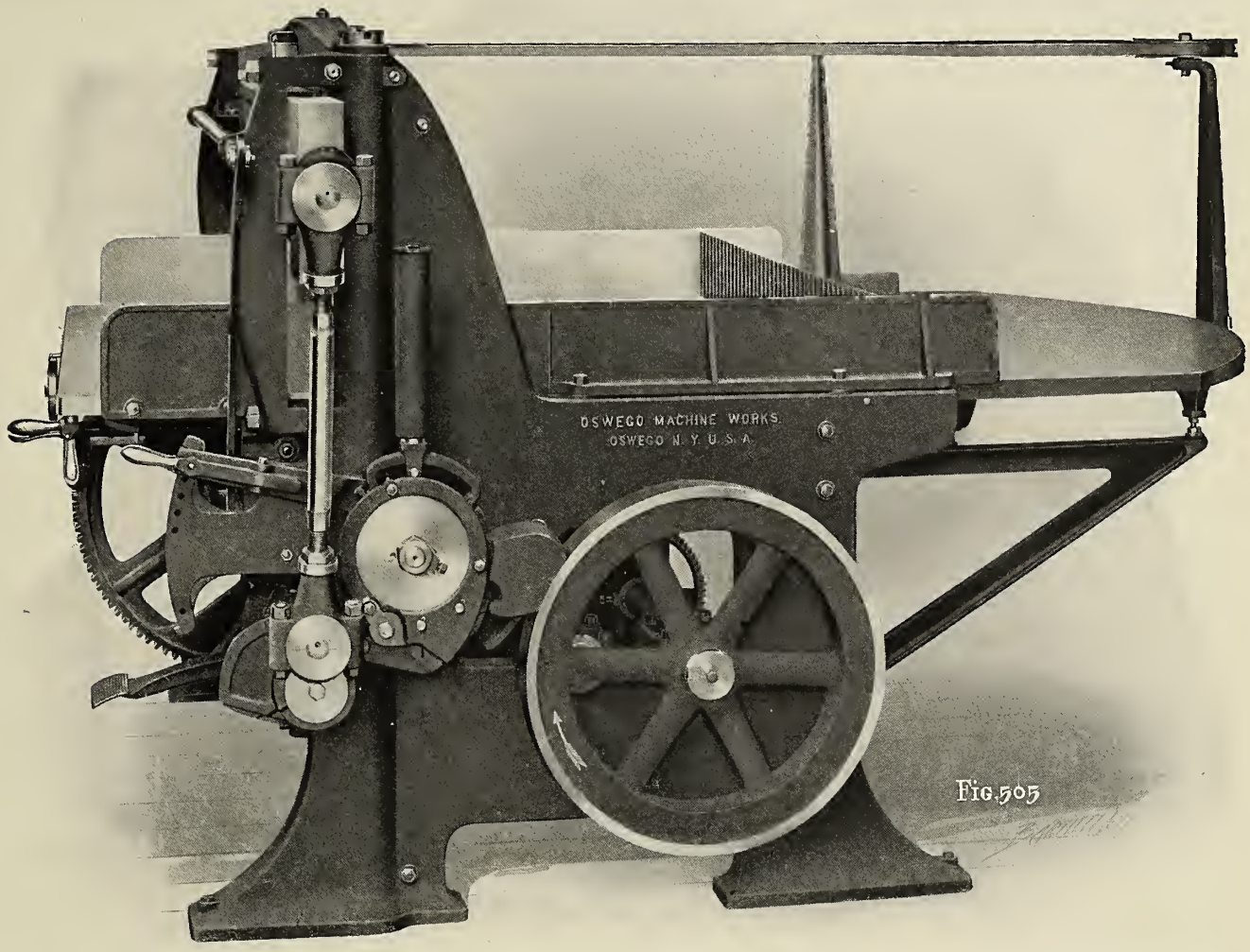


Fig. 505

VARIABLE AUTOMATIC CLAMPING PRESSURE ( useful for freshly printed stock or work which it is desired not to indent ) and **Changing from Self-Clamp to Hand-Clamp,** or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

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NIEL GRAY, Jr., Proprietor

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We start page numbers at 17, thus leaving room for a 16-page section of local reading and advertising matter to be inserted in front by you. If more than 16 pages of local reading and advertising is desired, additional pages may be added in the back of the magazine, directly following the close of the syndicate matter. Any number of local advertising pages may be inserted.

We furnish you a handsome new cover each month, with the front printed in colors, leaving space at the top and bottom for name of magazine and your name as publisher. We also print neat border on the back cover page, and all cover space is left blank to be sold by you to your local advertisers and printed by your local printer.

We also supply a patent advertising sheet with 16 pages of illustrations covering practically all lines of local business. Open spaces appear in each illustration for the insertion of local advertising copy, and we supply the copy free, if desired.

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We aim to please our customers. Our prices are moderate and goods of the highest quality at all times

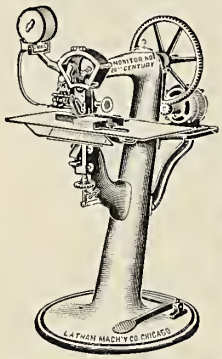
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Softens the inks, rendering them pliable and easily manipulated for any kind of stock. A great aid when your pressroom is cold.

Prevents offsetting and eliminates slip-sheeting.

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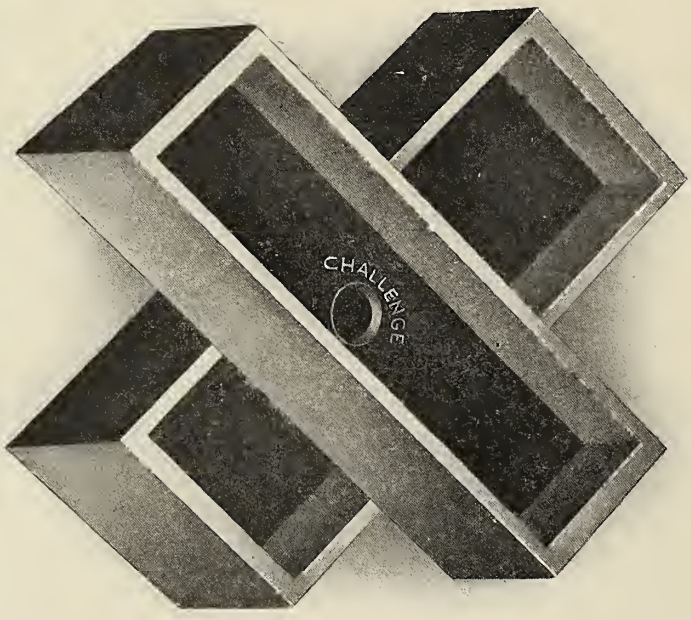
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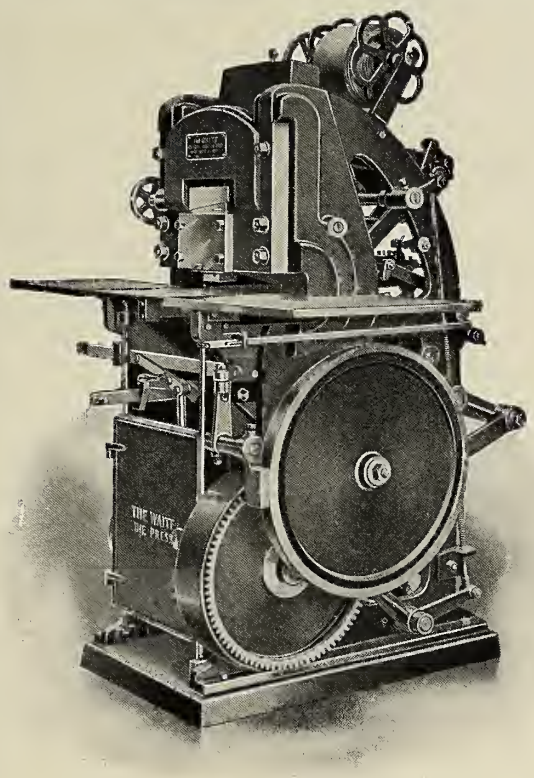
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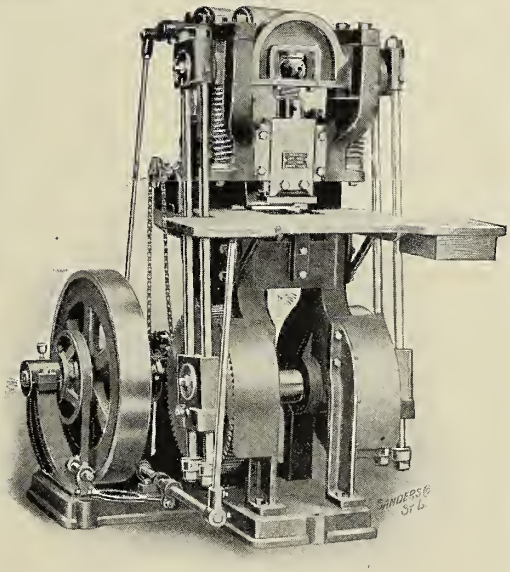
A fourth order from
THE U. S. ENVELOPE CO., Worcester

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There are cheaper Die Presses, but we can not compete in price with the makers of other machines any more than their machines can compete with the beauty, perfection and quality of the fast work done by the WAITE DIE AND PLATE PRESS.

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*Sole Selling Agents for the United States only*
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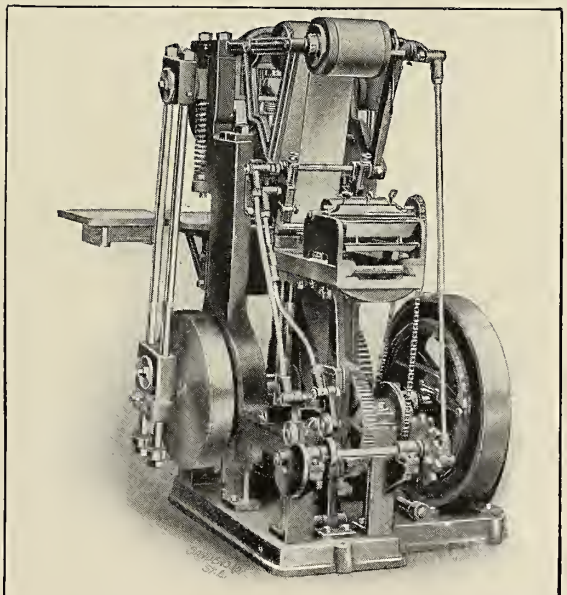


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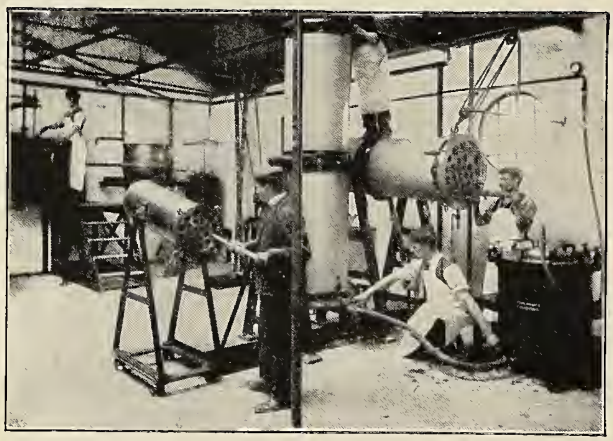
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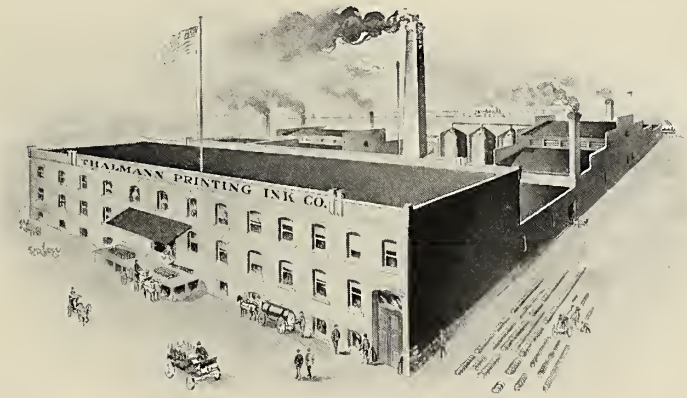
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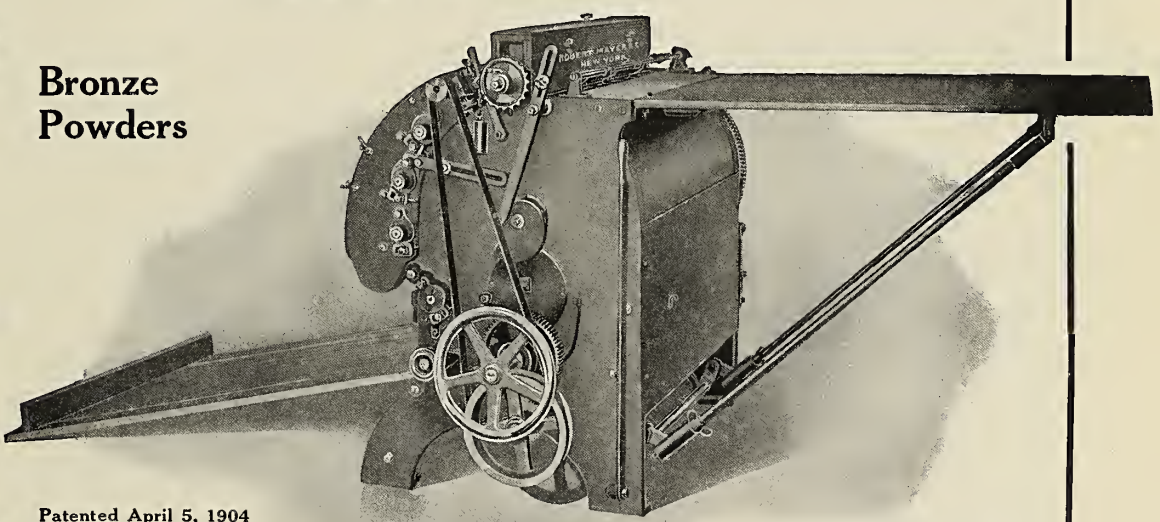
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Patented April 5, 1904
Patented May 30, 1905
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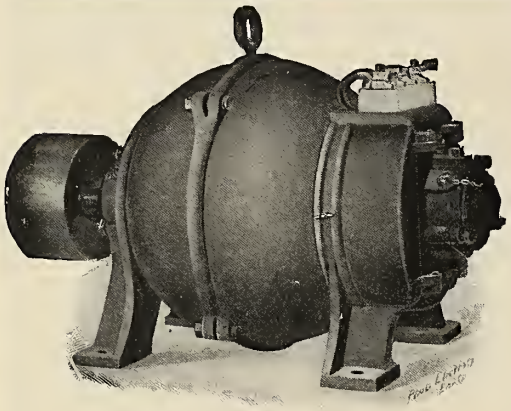
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891 — 38x54 Cottrell Stop Cylinder, front chain delivery, 6 rollers.
892 — 34x48 Cottrell Stop, 6 qto., 4 rollers, rear delivery, table.
894 — 39x53 Campbell Oscillator, 4 rollers, table dis., front del.
895 — 46x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
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6-col. Vaughn Ideal hand cylinder press, inking apparatus.
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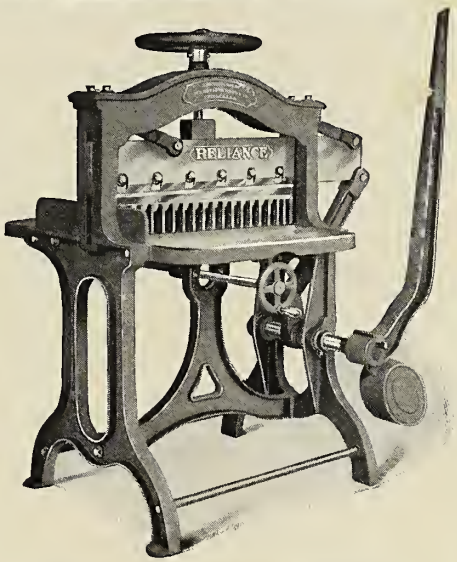
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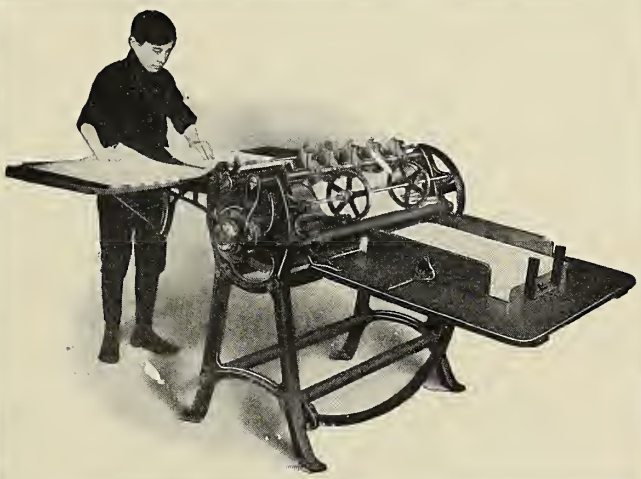
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Does many things no other Perforator can do. Is therefore in a class by itself.

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It does not punch holes through the paper, but makes a clean cut, leaving no burr on under side.

***The only machine that can be equipped to Perforate, Cut, Trim and Score Paper all at One Operation.***



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# THE ROTH EMBOSSED PRINTING PRESS

DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

**The only press sold on trial and guaranteed in every respect, including that it can be successfully operated by a (young) person of ordinary intelligence.**

**The most durable, efficient and reliable press.**

**Our improved chuck** takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, in one impression.

**The opening** to feed the sheets is 30 inches.

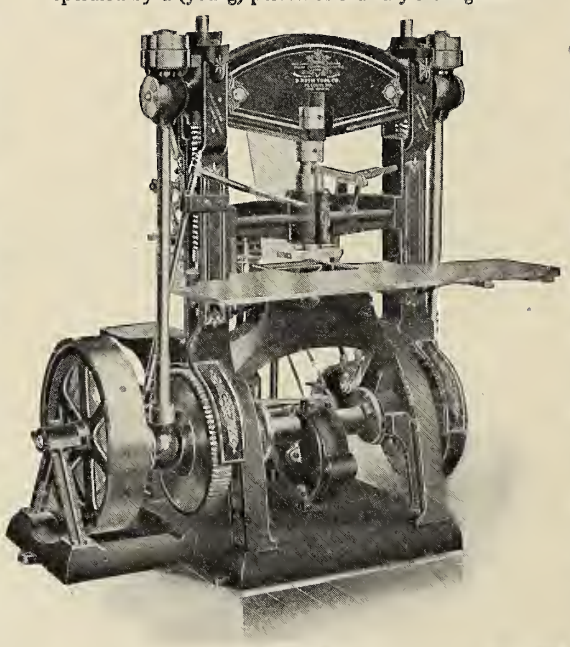
**The efficiency** and **delicacy** of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

**We guarantee a greater number of impressions** can be run from a non-case-hardened die than on any other make of press.

**Our superb inking device** is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

**The only press with a universal,** self-centering (on any size roll) **paper roll shaft.**

**Is a triumph of simplicity.**



**Contains** less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

**Is constructed with a view to longevity,** convenience and easiness of operation.

**All adjustments** can be made while press is running.

**Its operation is entirely automatic,** and it can be run at 30 per minute on either large or small dies.

**Its output** is produced at the **lowest possible shop cost.**

**The only press that retains its accurate and positive registry** for an indefinite period of years.

**Our price** includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

**Our press** is being **successfully** operated by 30 different concerns in the United States and Mexico, including one sold **Tiffany & Co.,** all of which were sold without **personal solicitation.**

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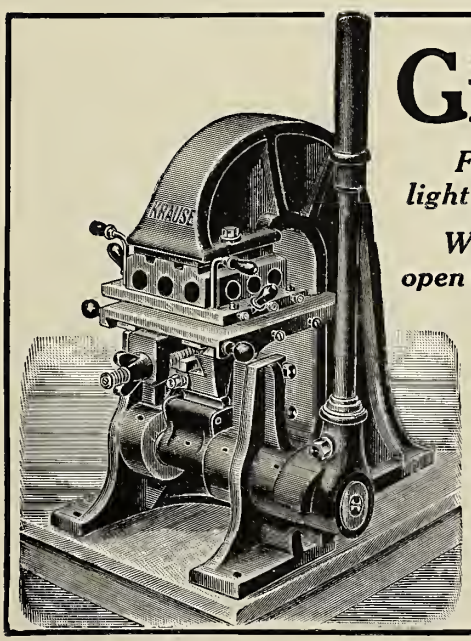
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# Gilding Press "Krause"

*For light work*

*With open frame*

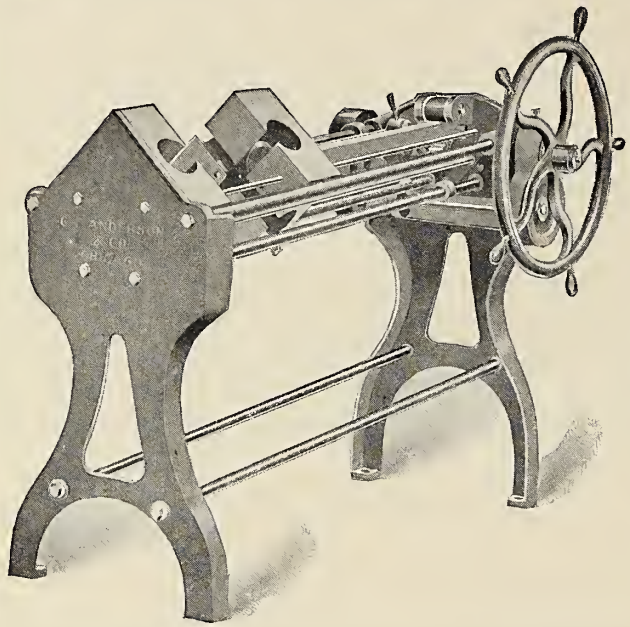
| Code Word | No. | Blocking Surface | Bed | Space between center of Blocking Plate and Frame |
|---|---|---|---|---|
| Bepeinzing | B P I | 8⅝ x 7⅛ in. | 10¼ x 10¼ in. | 8¼ in. |

¶ As this press is ***open on three sides*** and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents for U. S. A.
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# It is Worth Money to You

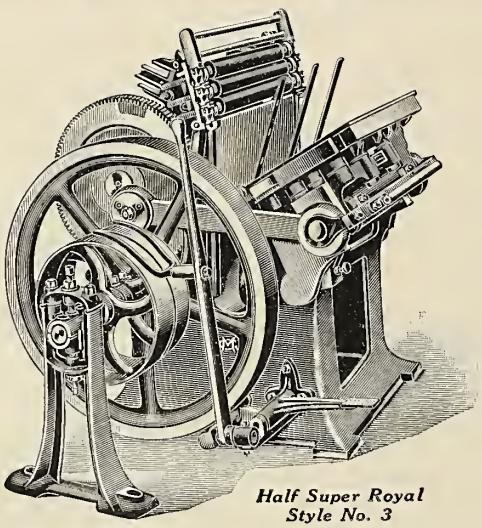


To know that competitive tests made by many well-known, up-to-date concerns have resulted in the adoption of the Anderson Bundling Press. Do you know why? Because of the excellence of its design, both in rigidity of construction and convenience in operation, and its power possibilities, which are far beyond anything before attempted on a hand-power Bundling Press. That is why the Anderson is so universally adopted by large and small binders; and the only reason why you should buy and use the Anderson Bundling Press is, because it would pay you to do so.

Write to-day for further details.

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FOR HIGH-CLASS LETTERPRESS, HALF-TONE AND THREE-COLOR PRINTING ARE UNSURPASSED

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*"The Standard"*
ALL THE WORLD OVER

**FIVE SIZES**

| | | | |
|---|---|---|---|
| No. 4 . . . . . | 30 x 44 | inches, | inside chase. |
| No. 3 . . . . . | 27 x 40 | " | " " |
| No. 2 . . . . . | 23¼ x 31 | " | " " |
| No. 1½ . . . . . | 22½ x 30¼ | " | " " |
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is the BEST!

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The only Machine with a Cipher that won't get low.

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**WHAT IT IS.** Ink Regulator is a colorless oil that readily dissolves all fine lumps in any ink, thus making even a poor grade of ink do work that a better grade will not do without it. When we say any ink, we mean all colors and shades. Jobs on coated, S. & S. C. or any hard paper can be backed and handled without off-set in from ten minutes to one hour without spreading to dry.

**GIVES STRONGER COLOR.** Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value--it both reduces and dries almost immediately, at same time press can stand over night and start without wash-up, especially with black ink.

**OLD INKS CAN BE SAVED.** All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

**INKS WILL NOT CURDLE OR CLOUD** when mixed with INK REGULATOR, even if extremely thin.

**SAVES PAPER.** Many a job has been rejected because of off-set or it took too long a time to deliver, because the ink wouldn't dry. No slip sheeting needed.

**BY WORKING INK REAL THIN** with INK REGULATOR two rollers will give as good distribution as four will ordinarily do. **IN COLD WEATHER** presses can be started immediately by having ink mixed fairly thin.

**PRINTING WITHOUT PEELING** can be done with temperature as low as freezing point.

**MISTAKES NOT POSSIBLE.** INK REGULATOR working with the highest results in all grades and colors of printers' ink, the possibility of the pressman using the wrong reducer, as one that works in one grade of ink only and not in another, is removed.

**QUANTITY TO USE.** Reduce all job or book inks to consistency or thinness of ordinary news ink to get best results. For news or webb press ink, 5 gals. to 500 lb. barrel. A little more or less will never hurt the ink.

**PUBLICATIONS ON TIME.** Many a publisher has changed pressrooms because the paper could not be run and backed up on hard paper, then run through the folding machine the same day, so as to get in mails, and still have all half-tones come up clean and clear. INK REGULATOR will do the work. A trial will convince you.

**WEB PRESSES.** When used on Web presses 50 per cent more color can be carried without off-set or fill-up. A harder paper can be used also without smear or off-set.

**ADVERTISERS RETAINED.** Advertisers often discontinue their advertisements when the fine lines cannot be seen because of the ink not working right. Every ad comes out clear even on cheapest No. 2 news paper, and entire issue run without wash-up.

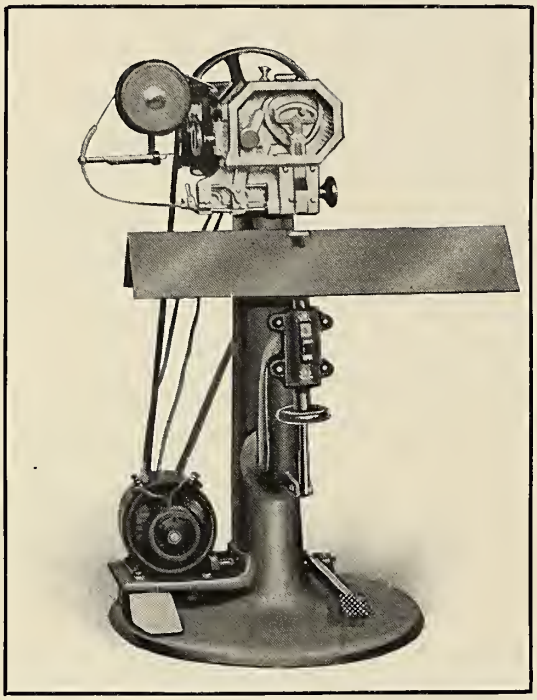
**YOU SAVE INK, TIME, PATIENCE** and hold trade, and get the reputation of doing the cleanest and best work in the shortest time. Remit by draft, P. O. or exp. order

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For sale by dealers in printers' supplies. If your supply house does not carry it in stock, will send direct for above prices. Ink Regulator is used on this publication.

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## SOME OF ITS NEW FEATURES

THE back of the cam which operates the driver controls a unique device which moves the cutting-blade and the staple-clamp in the anvil-block, and operates a release check that throws up the milled feed-wheel the instant it has drawn off enough wire for a staple. Thus the proper length of wire is gripped after being cut, and is not released until formed into a perfect staple. As there is no drag or slipping, wearing of the feeding mechanism is avoided.

The clinchers are in three parts; the center piece has a perpendicular stroke and drives the ends of the wire closer to the work.

The adjustments are made by a clamping gauge and a hand-wheel on the right and left of the machine, each having a numbered indicator.

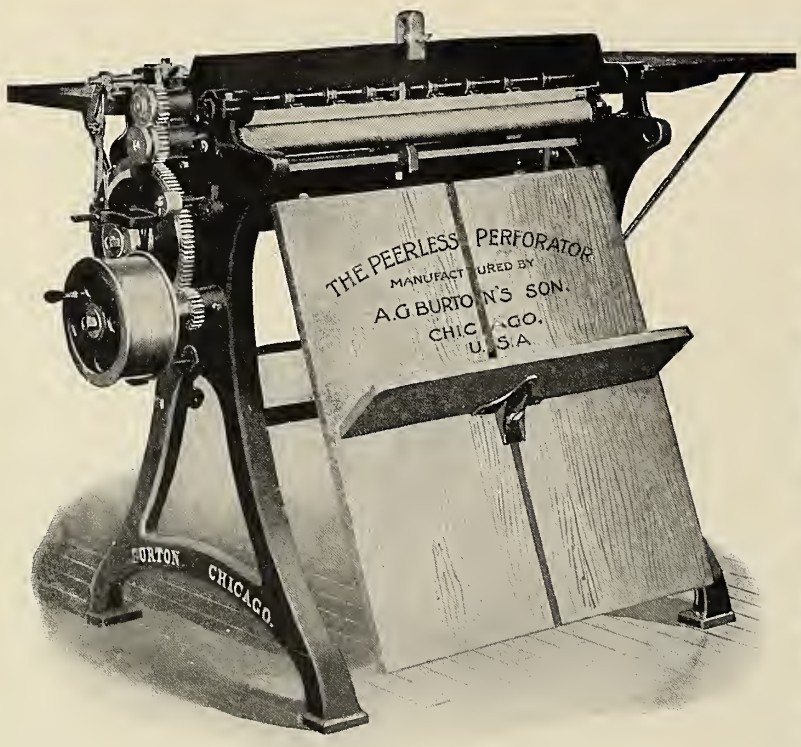
The cutting-block has no tube, but a wire channel that will take from 20 by 25 Flat to No. 30 Round wire without any adjustment. The cut-off is a straight shear-cut.

The machine will stitch from two pages to one inch.

*Any one interested or in need of machinery of this kind will please write to makers for full particulars.*

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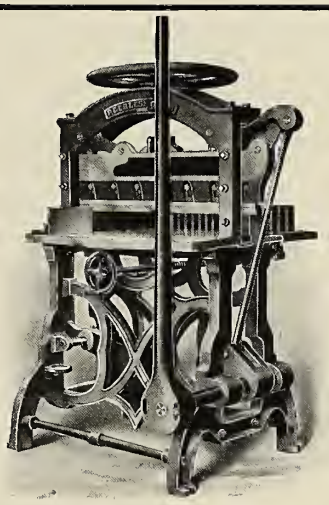
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The Peerless runs without noise and jar and is easily operated by treadle.
The throw-off is the most convenient — eccentric, self-locking, either off or on.
There are no obstructions to the feeder.
Sheets can not touch the gear-wheel to be spoiled by oil and grease, as on other types.
We've been building these presses twenty-nine years.
Built in six sizes. Send for Booklet.

# The Peerless Gem Lever Cutter

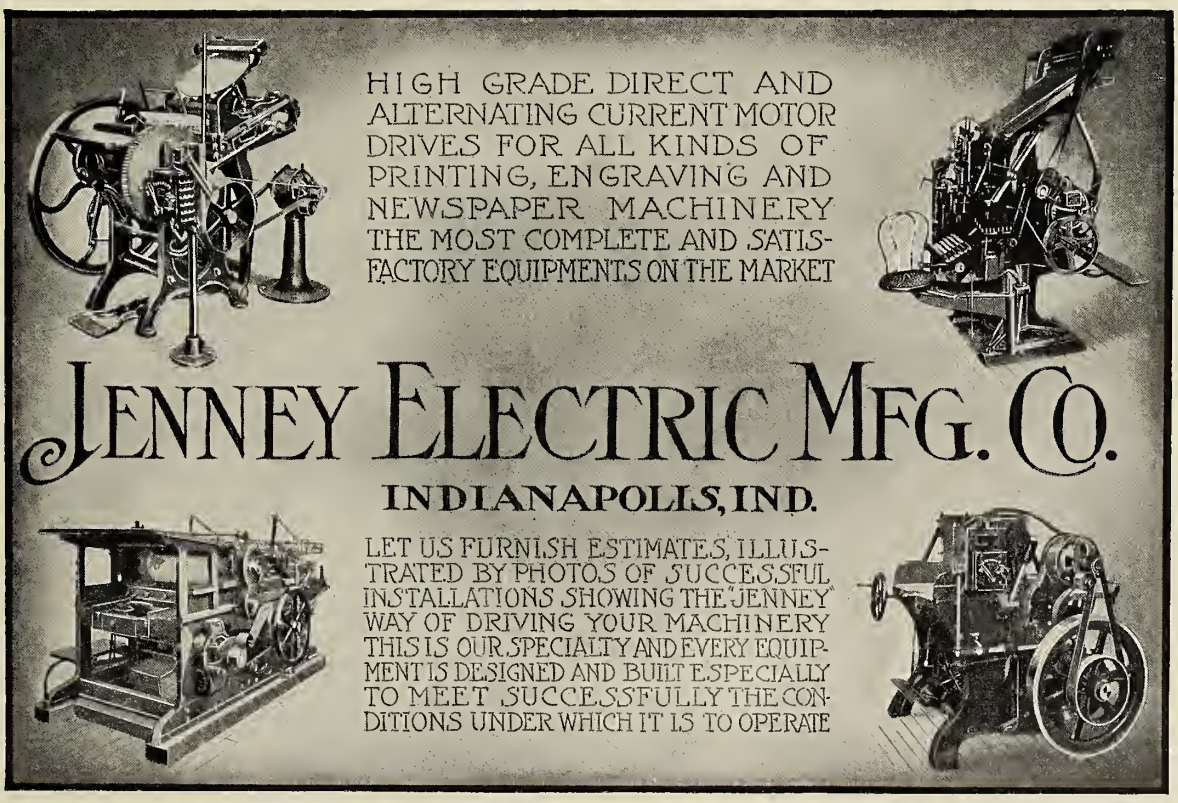


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*Not a back-breaking cutter.*
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Four sizes — 23, 25, 30 and 32 inches.
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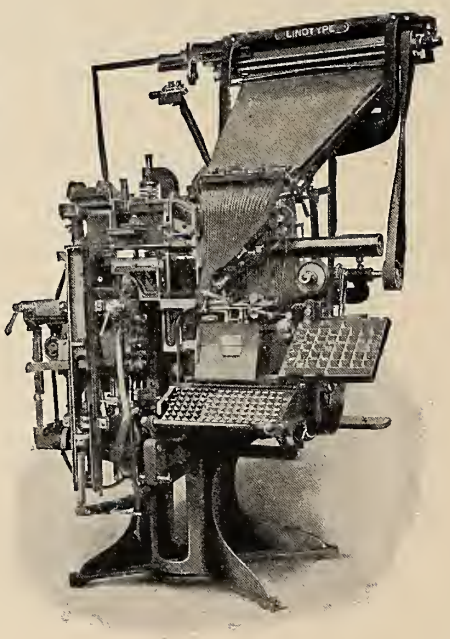
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*But—this*

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*It has working qualities —one trial will suffice*

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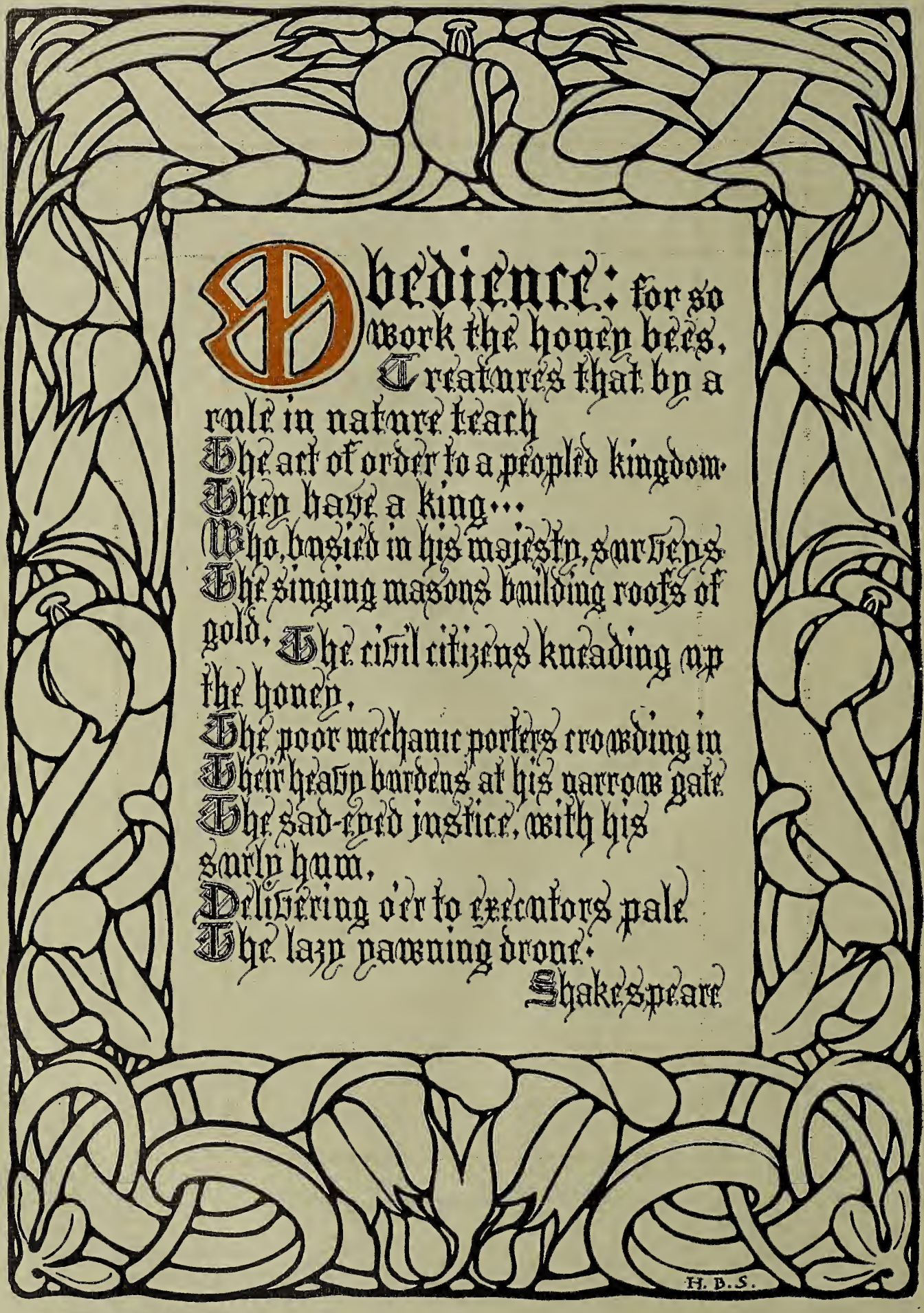
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*Quality, Accuracy, Promptness,* are the bases of the success of this house.

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THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVIII. No. 5. FEBRUARY, 1907 TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

## DISCURSIONS OF A RETIRED PRINTER.

NO. VIII.—BY QUADRAT.

AMERICAN TYPES ABROAD AND THE MEN WHO DID MOST TO ESTABLISH FOREIGN MARKETS.—SOME REFLECTIONS AND SUGGESTIONS RELATING TO FOREIGN TRADE IN AMERICAN MANUFACTURES FOR PRINTING.



AMERICAN types have a limited sale abroad, gained almost solely by the originality or merit of the designs. As the wages paid in all branches of typemaking and typeselling in Europe average less than half those paid in the United States, American types can not gain a market by competition in prices; yet, owing to our improved methods of manufacture and greater output, the difference in prices is so little that the comparatively small duty of twenty-five per cent imposed on types imported into the United States has prevented the foreign letter-founders from establishing any competitive trade with American printers. A further disadvantage, now gradually being removed, has been the lack of regular and frequent communications by steamer between the Atlantic ports and all except European countries. During the first six months of 1906 the American vessels which cleared for and entered from the ports of Brazil, Uruguay and Argentina consisted of four small "Red D" steamers and thirty-one wooden sailing craft, the largest of 1,481 tons, and the combined net tonnage only 25,231, or about three quarters of the gross tonnage of the Cunard line's steamer Lusitania. The American export trade is also at a disadvantage through lack of direct banking facilities.

Through neglect to secure the protection afforded by the registration or patent laws of Great Britain, Germany, France and Italy, the foreign sales of original faces of American types have been unnecessarily curtailed by the competition of letter-founders in all those countries, who have exercised their legal right to appropriate such designs. This state of affairs is a reflection upon the sagacity of the American in thus giving away the broadest basis of an export trade in types, for the protection afforded to original designs in nearly all the above countries is more effective than that given by our own laws, which are unjustifiably lax in protecting that kind of invention. The American letter-founders, with the exception of George Bruce's Son & Co. and MacKellar, Smiths & Jordan, and their successor, the American Type Founders Company, have neglected to properly assort their fonts for the non-English-speaking markets. It has been deemed sufficient to export the domestic fonts, with a more or less incomplete addition of accented letters. Astonishingly little has been done during a century of American typefounding to cater to the foreign printer, and that it has, in spite of neglect, gained a market wherever types of the American height-to-paper can be used, is more creditable to American manufacturing ability than to our merchandizing capacity. If any one has given this branch of export trade any adequate study the history of the trade fails to record it. Types have been rated as so much leaden ware, and not as an art manufacture capa-

ble of being sold on a non-competitive basis, if the designs had been protected. I attribute this neglect to the fact that nearly all American manufacturers have found a rapidly expanding domestic market a sufficient field for their energies and ambitions. It was not always thus. For a half-century prior to the Civil War the American mercantile navy excelled in equipment and in speed the shipping of all other countries, and was a close second in tonnage to that of Great Britain. Our first war as a nation was waged to end the depredations of Algerian pirates on our commerce in the Mediterranean Sea. In all Spanish-America, in China and the East, in Africa, in Oceanica, Yankee clippers shared not unequally the profits of trade with their British rivals, and American whalers preceded the Standard Oil Company in supplying the world with light from oil found in adventurous voyages from Arctic to Antarctic seas. The greater part of the New England capital which erected Chicago and many other western cities and so many western railroads originated from fortunes well earned in maritime commercial adventures. In those days, too, American missionaries, strangely neglecting the Indians at their doors, followed our flag into all the oriental countries and isles of the seas, establishing printing-offices, thus first introducing American types abroad. In the palmy days of American shipping, however, Spanish America was the only foreign market for American type. Then there was no disparity in prices, because British and American wages were about alike; and America had the advantage in being nearer by ship, with frequent communications. The South Americans, then struggling to emancipate themselves from Spanish rule, found help and sympathy in the United States alone, as they emulated our example. Thus convenience and sympathy joined to foster a considerable trade.

George Bruce was the first American letter-founder to properly cater to the South American printer. A representative of his firm visited all Spanish-American countries and succeeded in increasing the trade. In the early fifties, MacKellar, Smiths & Jordan (then L. Johnson & Co.) also sent a salesman, who distributed their book of specimens and made connections of permanent value. After these efforts the trade was left to the indifferent attention of export commission houses, until in 1893 the American Type Founders Company sent Charles W. Rabidan on a tour of the whole southern continent, taking with him an ample supply of specimen books and catalogues of machinery and materials printed in Spanish and Portuguese. Mr. Rabidan successfully revived the trade and rescued South American printers from the extortionate prices theretofore demanded by a certain class of commission merchants. He has since visited South America yearly, and the present satisfactory and improving state of that trade is principally due to his efforts. He is now with the National Type Company, formed in 1906, a development of the Liberty Machine Company, which, for twenty years, has confined its business to Spanish-American countries. The National Type Company is selling agent for the leading American typefounders and manufacturers of printing machinery and materials, and stocks are maintained in the cities of Lima, Santiago, Buenos Ayres, Monte Video, Rio Janeiro, and also in Habana, Cuba. This new company, having the coöperation of the leading American manufacturers, bids fair to advance American interests successfully by giving South American printers a service equal to that enjoyed by North American printers.

Charles William Rabidan was born in New York city in 1859. His paternal grandfather was a Spanish political refugee of aristocratic lineage.

In Mexico American types and materials are preferred, the principal distributer being the Compania Fundicion Mexicana de Tipos of Mexico City, which is owned by a group of American manufacturers.

F. T. Wimble, a dealer in printers' supplies in Melbourne and Sydney, visited the Centennial Exhibition at Philadelphia in 1876, and secured the agency for MacKellar, Smiths & Jordan's type in Australia and New Zealand. He developed an extensive demand and had a profitable monopoly of the sale of American types, especially during the years before European letter-founders duplicated American type-designs. In 1888 Alex. Cowan & Sons, Limited, papermakers in Scotland and paper merchants in Australia, added a printing machinery and materials department to their Australian business, and introduced the types of the Boston, Dickinson, Cleveland, Central and Barnhart typefoundries into Australia, in opposition to the MacKellar types. This important concern also at that time introduced and carried in stock the manufactures of John Thomson, Wesel, Chandler & Price, Challenge Machinery Company, Hamilton, Golding and others, and in fact established a firm and constantly growing market for all worthy American manufactures for the printer. It subsequently acquired the business of F. T. Wimble & Co., and is the most enterprising and responsible Australasian house dealing with printers. In 1900 the American Type Founders Company sent a representative to Australia; this visit with two or three journeys of ink salesmen represent the whole effort of American manufacturers for printers to develop their trade with Australia.

The manufacturers of paper have been more enterprising and more successful. American typefounders and printing-material manufacturers are probably doing as much business with Australasia as the not too favorable conditions permit.

Nothing so well illustrates the apathy of American typefounders to foreign trade as the fact that not the slightest effort was made to sell American types in Great Britain until 1879, three years after a considerable trade had developed in Australia. Differences in height and bodies barred the entrance of American types into continental Europe, and still continues to do so, although such differences have not prevented several German letter-founders from adopting American heights and bodies with which to compete with us wherever we have a foreign market. It did not occur to any American typefounder that if American types could be sold in Australia and South America in competition with British types they might also be sold in Great Britain.

As early as the forties and during the fifties, British typefounders were purchasing unfitted matrices (copper drives from steel punches) from American typefounders. David Bruce, Jr., Brown and Gilbert had no difficulty in selling matrices of their designs, and the former alone disposed of upward of sixty sets. In 1861 George Bruce issued a specimen circular with price-list of copper drives, which was printed in German, French and English, offering them to European typefounders at from $1.25 each for scripts to 45 cents each for plain letters. It contained 137 fonts. During the first fifty years of American typefounding the Scotch predominated. Binny, Ronaldson, Smith, the Bruces, the Lindsays, Allison of Cincinnati, Lothian, and others were born in Scotland. They all revisited their native countries at various times; hence a friendly intimacy existed between American and Scotch typefounders at the precise time when the latter were surpassing their English competitors; and this facilitated the interchange of matrices. These fonts of Bruce's were conventionally original and creditable, as was proved by the purchase of several of the designs by European typefounders.

In 1861 American letter-founders were copyists, or, at best followers, of the British school of type-design, which consisted of ingenious elaborations of a correct alphabet, of which example 1 is representative. George Bruce and his successors advanced this school of ornamentation in type-faces to its highest development, as shown in example 2, which was produced in 1876, at which time the taste of the printers had been seduced by the products of the American school, which is characterized by inventiveness of design rather than elaborate ornamentation of characters. It is difficult to select any one face which could be representative of the American school of type-design, so wide are its divergencies, ranging from daintiness (example 3) to crude strength (example 4) and from perfect refinement (example 5) to abnormal ugliness (example 6). These



Fig. 1.



Fig. 2.

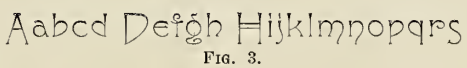


Fig. 3.



Fig. 4.



Fig. 5.

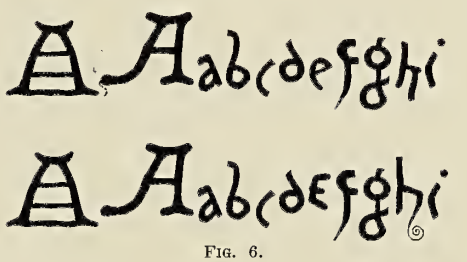


Fig. 6.



Fig. 7.

divergences naturally followed emancipation from the commonplace, and while we enjoy freedom we must submit to its vagaries.

I am not at this time going to discuss type styles further than to show that it was when American type-designs took on a national and distinct character that American typefounders first were in a position to invade the European market.

It was in the foundry of MacKellar, Smiths & Jordan that a distinctive American school of design first developed. In 1867 that firm patented Card Text (example 7), which was appropriated almost immediately in England and France, and that design marks the commencement of a new

era in display printing. Every year thereafter the number of original type-faces produced by this firm increased and fewer reproductions from European sources were made, until in 1871 foreign designs disappeared from its specimen sheets. A rapid succession of beautiful type-faces appeared thereafter, but still the attractive market across the "herring pond" was surrendered to those European typefounders who cared to reproduce the unprotected designs, and it remained for the enterprise of a job printer to exploit it.

In 1878 the French held a great exposition in Paris to demonstrate their recovery from the effects of the Franco-Prussian war of 1870. At that time William J. Kelly of New York, sometime publisher and printer of the ever-to-be remembered *American Art Printer,* and in later years editor of the department relating to press-work in THE INLAND PRINTER, was the acknowledged leader in a style of typography distinguished by the ingenious use of rules, curved lines, and variegated colors and tints. Whatever we may think to-day, in our superior wisdom, of the status of that school of typographic art, it can not be successfully disputed that the workmanship of American compositors in that fashion has never been surpassed in skill, delicacy, ingenuity and originality. It occurred to Mr. Kelly to exhibit at this exhibition in Paris a model American printing plant in operation. He secured the support of MacKellar, Smiths & Jordan and of Merritt Gally, inventor of the Universal Printing Press, and engaged an assistant in Michael Patrick McCoy, who had achieved distinction as a compositor in the then prevailing style. A few isolated sales were made and Mr. Gally's press was copied by an English firm without permission — beyond this no good results would have accrued if Mr. McCoy had not asked for and obtained the privilege of selling MacKellar's type in Great Britain on commission. So in 1878 with the stock-in-trade of half a dozen specimen books, without any stock, without capital, this young man became the pioneer of a successful trade. During his first year he earned an average of less than $5 per week. The prejudices of Englishmen of that date were inveterate against anything American. At the end of the second year McCoy developed so considerable a market that at last his principals became interested. They decided to put a stock in London, but consigned it to a firm of American merchants whose knowledge of type was as limited as their financial status was good. Mr. McCoy declined to become an employee of this firm and returned to the United States. It requires a special sort of ability to establish a market for types, and one may fail in it who might succeed very well in selling other kinds of merchandise. In less than two years it is a fact that this merchant with capital and a consigned stock had lost all the trade gained by McCoy without capital and without any stock, and the sale of American type had ceased in Great Britain. MacKellar, Smiths & Jordan then sent M. P. McCoy to London as its accredited agent, and furnished him with a stock. They commenced to register their designs, and a large and profitable trade was built up, which increased year by year until the neglect of the successors of MacKellar, Smiths & Jordan to register its designs and the increasing activity of British letter-founders in producing new designs caused a retrogression. Mr. McCoy was the only successful merchant in American types in Great Britain. The first to enter that field, he did a great service to all American manufacturers in removing a strong prejudice and demonstrating the superiority of American printing machinery and materials.* He established and conducted a publication called the *Modern Printer,* on the lines of the *American Art Printer,* which changed the whole complexion of British job typography and press-manship, so that when in an exhibition of commercial printing in London in 1888, it was complained by the London *Times* that the British printers exhibited little patriotism in so generally

* NOTE.—The following excerpts from an article by Mr. McCoy, under the heading "Retrospective," in the *Modern Printer* of January, 1885, discloses typographic conditions in Great Britain at and prior to that period. At the present time the British printers have developed a national style, which is a pleasing combination of the careful and tasteful attention to details characteristic of the German and the greater freedom and originality of the American typographic styles. It is an eminently satisfactory style — the happy medium. The British printers now use hard packing, and their presswork is excellent; their process engravings in color and black and white are equal to the American; and while the average of American letterpress printing is better than the average in Great Britain, their best work is far above our average. I believe the numerous British readers of THE INLAND PRINTER whose memories go back twenty-five years will concede the following to be a fair and true picture of the status of printing in Great Britain at the time it was written. I desire to remind them that the initiation of and impetus toward this remarkable improvement over the period of soft packing, dampened paper and woefully commonplace typography was solely the work of the late lamented M. P. McCoy. In discussing typography in Great Britain, it is always necessary to admit that in book printing pure and simple it has always surpassed that of America.

It appears that an American firm in London had procured from America a large number of electrotypes of fine woodcuts which it proposed to use in producing a catalogue to be printed in London, never doubting that the American catalogue could be duplicated in quality and at a much lower price. Mr. McCoy was asked to nominate a printing firm to do the work, and he continues the story thus: "At that time our experience of English printing was somewhat limited, and had been mainly gained from a close study of such work as was shown in the English department of the French Exhibition of 1878 and a few months' sojourn in London; yet small as it was, it led to the belief that the production in London of a work equally as good as the original was very questionable — we hesitated to say impossible. This suggestion was received with derision. What! the large city of London, the center of wealth and refinement; the headquarters of civilization and progress, the avenue from which all channels to trade and commerce radiated and extended, even to the confines of the earth; the world's emporium — Ridiculous! England led the world in all departments of manufacture, and it was impossible to conceive that in such a comparatively trivial thing as printing an illustrated catalogue there could be any question about doing as good work; it was confidently hoped that a catalogue would be produced that would open the eyes of the American house and give them a taste of what printing ought to be. The catalogue was taken to one of the largest printing firms in London, and an estimate asked for work as

using American types, the answer of the English trade journals was that the British typefounders had failed to supply the needs of such printers as desired to advance their art. That exhibition was a memorable triumph for American types and Mr. McCoy. Every British and colonial printer who uses the "Durable" roller composition may not know that the recipe for it was that of the firm of Francis & Loutrel of New York. This recipe was taken to London by Mr. McCoy and given to P. Lawrence, who used it; after which that branch of his business passed to an employee named Marler, who is the principal (if not the sole) owner of the company which so successfully carries on the business of the Durable Printers Roller Company of London. Mr. M. P. McCoy introduced successfully the Cottrell cylinder presses and the manufactures of Golding & Co. No man did so much for the advancement of fine job printing in Great Britain, or exerted a more powerful influence in popularizing all kinds of American manufactures in that country. It is regrettable that the last few years of his life were clouded by bereavements and a declining business, but his children are carrying on his business and meriting the support of those whose memories are not too short to forget the valuable services rendered to manufacturers and printers by their estimable father.

Michael Patrick McCoy was born in Dublin, Ireland, in 1850, and was brought to America in 1864 by his widowed mother. He learned the printing trade in New York, and became a recognized expert in it. After he had established the first successful agency for American manufactures for printers in Great Britain, as before related, he interested himself in the Parnell land league movement, which has so greatly improved political and economic conditions in Ireland. He was the intimate of all the leaders and the secretary of the London branch of the league. His modesty and geniality, combined with pluck and persistence, made him an ideal representative for things American in the days when all American manufactures were looked upon with distrust in Great Britain. He secured the good will and respect of the British printers, and his influence as editor and publisher of the *Modern Printer* did more than any other factor to turn the tide of unpopularity and establish the leadership of American printing machinery and materials in Europe. Every American manufacturer who has established a market for his wares in Europe has been indirectly and greatly benefited by Mr. McCoy's missionary work. His hospitalities to visiting American visitors were unbounded. He was the fond father of a large and attractive family. He died in May, 1906.

good, if not better, than the original, and the reply was that they could not execute the work, but tendered an estimate on such as they could do. A month was spent in offering the catalogue to other large firms, not one of which would bind themselves to produce exactly that class of work. The catalogue was finally given to a firm, the head of which was not a practical man, who accepted the contract with a light heart. There were just one hundred pages, quarto, and the American was so exacting and the work the subject of so much dispute that it was something over a year before it was finished; the printer feeling that impossible things were asked, and the customer that the printer was incompetent. Five years ago the conclusion was irresistible that in coming to the Paris exhibition and to London with the object of acquiring a vast and useful fund of technical information concerning the printing business, we had come on a wild-goose chase; there was nothing to learn as far as our limited horizon extended. . . . . About the same time an American printer offered his services to a London firm, and was rather brusquely informed that however expert he might be, for practical purposes he would be of no more use than a boy at the case, and would have to relearn his business on the English plan. There appeared to be so little to learn that he was not convinced of the absolute correctness of that statement, and we have reason to know that the same firm are of a different opinion to-day. Five years ago letterpress printing was at such a low ebb that nothing was done by that process that could by any chance be done by lithography. Business people felt that it was 'the thing' to have their work done on the 'stone,' and the possibilities of letterpress printing were as a sealed book to the rank and file of letterpress printers. Their first awakening was from the American specimens shown in the first volume of the International Specimen Exchange. At that time the printing of this journal in London would have been well nigh impossible, for on all sides there was a lack of the proper requisites, either in men or materials. It is not too much to say that a considerable improvement has taken place since then, nor are we visionary in believing that we are on the eve of an epoch of fine printing that will place English printerdom in a position second to none in the world. To whom, then, is all this to be credited — this improvement in the general tone of the business, in the character of the work, and above all things, the enthusiasm our modern printers are infused with? Is it to be attributed to any encouragement afforded by British typefounders? We think not, because five years ago such 'novelties' as the 'ribbon' and 'banner' borders were sold at prices that were far from cheap, and were susceptible of but limited variations. It was not apparent to the British typefounders that the letterpress printer needed anything but plain roman or sans (anglice for 'gothic'), now a little extended, now a little condensed, but always the same in style, destitute of even the semblance of a new idea, and even these were brought out at very long intervals. The Specimen Exchange, while exercising a valuable influence in showing what might be done, was in itself no immediate help to the enthusiastic printer, but in so far as it created a taste for something better, might fairly lay claim to a share of the credit. We have watched this movement from its inception, and we feel no hesitation in saying that to Messrs. MacKellar, Smiths & Jordan belongs the principal credit of this revival of printing. The introduction of their material in England has done more to change the current of English printing than all the other forces combined; and who will deny that they have conferred everlasting benefit on English printers by affording them the means to compete with lithography. We look in vain to any other typefoundry — either foreign or domestic, that has kept this one purpose so steadily in view, and that has spent anything approaching the capital they have spent in keeping the letterpress printers abreast of the times. Without them we feel quite sure that the combined efforts of all the other foundries would not have advanced letterpress printing beyond the status it held five years ago. Since then we in Great Britain have been advancing; the general style of the work turned out gives ample evidence of that fact. Now there is a corps of fine printers scattered throughout the nation that will exert a powerful influence during the next five years. They are thoroughly progressive men, and, what flatters us, are without exception subscribers to this journal. They are enthusiastic printers, and will, in the next five years, raise the standard of work to the highest possible standpoint. Already they have done much to lift the printing business from the abyss, and to-day we have numerous firms who could undertake the printing of the catalogue that sought in vain for a printer five years ago. The movement then inaugurated is steadily progressing and is irresistible. *One of our brightest recollections will be that in this revival we have been permitted to play our humble part.*"

Such was the modest attitude of the principal personality in a beneficial improvement, the benefits of which are accruing to every progressive British printer of the present time, and to very many on the continent of Europe. The attitude of the British typefounders, once extremely hostile to American types, has also completely changed. The late Sir Henry Stephenson, of Messrs. Stephenson, Blake & Co., of Sheffield and London, told me in 1891 that the influence of imported American type-designs had so transformed the printing trade that a new field for enterprise and profits had been disclosed to British typefounders, who were then producing more original designs in a year than would have sufficed for the demand in ten years or more in the period prior to Mr. McCoy's invasion of the British market with MacKellar, Smiths & Jordan's types.

Foreign trade may be secured by cheapness of production or superiority of manufacture. An abundance of low-priced raw materials should make American manufacturers of wood goods, cheap (or news) paper, and black inks invincible in competition. In heavy manufactures of iron, such as cylinder presses, paper-cutters, etc., our cost of production and of materials is greater, and



M. P. MC COY.

any market we obtain for this class of machines must be and is based on superiority in quality or speed. Small machines and tools, such as lever paper-cutters and job presses, are produced here at lower prices than anywhere abroad, mainly because the factories producing them have a larger output than any similar factories abroad, and a superior method of manufacturing on the interchangeable part system. We command a market, which should be greater, for machines for book sewing, folding, stitching, ruling, and feeding, and for Linotype machines, not only because of superior mechanical principles, but because we construct all this class of machines very much better than the foreigners. This is not mere "brag." If it is thought to be, how is the fact accounted for that America has a practical monopoly of the world's typewriter trade. Some who read this are acquainted with the ingenious Elliott thread-stitching machines which, in the process of stitching a pamphlet through the fold with thread, tied a square knot with unfailing precision. This machine was more used abroad than in America, and an unprincipled agent attempted to pirate the invention. He placed an order with builders in England to duplicate the American machine exactly. It looked easy, and a date was fixed for delivery. In the meantime the dishonest agent had held back his orders for American machines, expecting to substitute the English make at a reduced price. The English substitutes were not satisfactory, and the agent was forced to import to satisfy waiting customers, whom he supplied at a loss. He then secured from Elliott the right to manufacture in England under royalty, with the privilege of buying in America until his own machines were ready. It is a fact that it was seven years before the English concern succeeded in turning out a satisfactory substitute. The machine had a series of cams which the Englishmen attempted to produce by hand-fitting, while Elliott had invented for his special use a machine and appliances for grinding each cam uniformly and positively. American manufacturers excel in the production of machines with which to make machines, and as these special inventions are not for sale they can not readily be copied. Hence the superiority of American watches, revolvers, typewriters, tools of precision, and the machines mentioned above. America continues to excel in type-designs and the demand for new type-faces is increasing abroad as well as here, so I fail to see the wisdom of selling for a small sum a design which, if registered or patented, would sell on its merit as an exclusive art production irrespective of price competition. Practically all we have to sell in Europe in types is our originality, and this is not salable for long if not legally protected; and if we produce a design worth protecting should it not be cast on types of heights that will enable all European printers to use it? European letter-founders cast their types to varying heights to suit the printers of various countries, and if American typefounders did the same, American original type-faces would have a market of twice its present extent.

American manufacturers have exerted little energy and less intelligence in expanding their foreign markets. Few of them travel abroad to increase trade, while European manufacturers are met with all over the world, forming or strengthening lucrative connections; and if they do not go themselves their representatives are well-educated, diplomatic gentlemen. The men sent abroad by the average American manufacturer are too often of the caliber of those used to solicit business in a limited domestic territory — "drummers" whose chief idea is to book an order — whereas the situation demands men of observation who can measure the requirements of

a foreign country and establish foundations upon which foreign merchants can build permanent and increasing business. I can say from personal experience that American foreign business has suffered greatly from the misdirected efforts of too-patriotic trade envoys who can not or will not condescend to the customs and methods of the countries they visit.

Many manufacturers think all has been done that can be when they put their foreign interests in the hands of commission merchants. In manufactures for printers, commission merchants have done more harm than good. Our system of quoting big discounts from high list prices has enabled commission merchants to seriously overcharge buyers in foreign countries. Commission merchants keep the foreign buyer out of touch with the manufacturer, and through ignorance of the manufactures or from cupidity mislead the buyers. At the very outset of the first effort to sell American printing machinery and materials in Australia the trade was killed for several years by the misdirected effort of a commission merchant. In the early eighties he represented a number of houses who manufacture for printers, among others the Campbell Press Company. He had no difficulty in proving the superiority of American presswork and presses by exhibiting specimens, but unfortunately a first-class Campbell press cost more than double the price of a Wharfedale press of equal size, and no sales were effected. In those days the Campbell company made a cheap country press, intended for weekly papers of small circulation, and our commission merchant actually sold several of these crude machines to firms of good standing in Australia on the inferential representation that presswork of the superior merit shown in the specimens could be done with them. They were vastly inferior to the poorest Wharfedale presses made in England. The same man loaded up the Australian printers with American type-cases, which are certainly better and cheaper than any made abroad, but he apparently did not know that American sizes and the arrangement of the boxes differed greatly from the cases used in Australia. When an intelligent effort was made to establish an Australian demand for American manufactures for printers in 1888, it was retarded by the prejudices created by the unintelligent enterprise of this commission merchant. Numerous other instances of this kind could be related if space was available.

The foreign sales of certain classes of machinery in which America excels has been curtailed by agents who exact excessive prices. As compared with Europe the prices of our machinery are usually higher, but the European buyer is too often required to pay a great deal more than the net prices current in the United States, even in Great Britain, where there is no duty, and to which country the freights are no higher than between Chicago and New York. We do a larger trade with Canada than with Great Britain in printing machinery, yet Canada imposes a duty on our shipments. So far as price competition is concerned, we are in a better position in Great Britain than in Canada. The American manufacturers should get closer to the British buyers and put them on exactly the same basis as American buyers, both in prices and in terms of sale. To the average American mercantile perception Great Britain, the chief market for all American products, is very far away. In fact, it is easier to reach with merchandise than Denver or California. At the period when American types had their greatest sale in Great Britain and Australia they were sold in the former country at 4s. 6d. on the dollar and in the latter country at 5s. on the dollar, while in America the printers enjoyed discounts ranging from ten to twenty-five per cent. The cost of importing types into those countries is less than five per cent, so that there was no excuse for charging these excessive prices, and it certainly was bad in principle and as a policy to exact eight per cent *over the list* in one case and twenty per cent in another.

The first step in merchandizing our product abroad should be to study the products and prices of those who occupy the field or are competing for it. If we are to sell in competition with Europe, a knowledge of European methods, manufactures and prices is absolutely necessary. The second step is to know the countries in which we propose to sell our goods, either with our own eyes or through competent representatives; and to form connections which shall be advantageous to the foreign merchant, as well as ourselves. An English salesman will know better how to sell goods in England than a foreign salesman, provided he knows his line. As most of the printing machinery sold abroad is desirable on account of its labor-saving merits and its differences from European ideas, the weak point in our merchandizing is the lack of that special knowledge on the part of the salesman which would enable him to sell at a higher price a machine which promises a greater or better output.

To overcome this disadvantage the agent in Germany should send one of his successful salesmen to the American manufacturer to be instructed in the machinery sought to be sold in Germany and to observe it in use in America; and so for each country, thus combining that intimate knowledge of the peculiarities of the buyers in each country with a practical knowledge of

and experience with the machines to be introduced. American salesmen have usually been unsuccessful abroad; foreign salesmen are usually unsuccessful with American machinery, through lack of knowledge of it; the above plan is to give the foreign salesman an American experience to fit him for his work. When, as is usually the case in Europe, American machines must be sold on their merits and at higher prices than competing foreign machinery, careful study of conditions and education of salesmen is more than ever necessary. It is also necessary to use great care in selecting a foreign agent in Europe. A few of the most enterprising American houses have suffered through the treachery of selling agents. In one case ventilated in the German courts, a Berlin merchant was proved to have manufactured copies of nearly all the machines of an American firm it represented, even to casting the name of the American firm on the imitations. This firm sent just enough orders to the American firm as would allay its suspicions. This sort of treachery has also been practiced by one or two British concerns.

American printing and bookbinding machinery, American Linotype machines, and American types are now the best in design, in mechanical principles and in workmanship and durability, and if their merits are intelligently demonstrated to the foreign buyers, and the machines and materials adapted to their requirements, they will sell in competition with lower priced but inferior manufactures in every part of the world where printing is practiced. American manufacturers will find a careful study of the conditions of trade in foreign countries both interesting and profitable. The best foreign buyers are quite as alert as our domestic buyers to real economies as distinguished from price considerations, but the economies must first be actually demonstrated.

*(To be continued.)*

### LIQUOR AND TYPE WON'T MIX.

S. W. Carruthers (British secretary of the International Association of Insurance Medical Experts) gave, at a temperance meeting at Eastbourne, a lecture on the "Evils of Alcohol." He stated that less than half a gill of spirits caused the heart to do one-twentieth more work a day. That being the case, the heart was more likely to stop sooner, because it wore out before its time. It was also made to do work under more difficult conditions, as the arteries became hardened. Upon the nerves alcohol had a most serious effect. As little as half a pint of beer would reduce a man's working power, but the person who took it did not know this. Experiments on printers' compositors had shown that as little as half a gill reduced the amount of work done from fifteen to twenty per cent. At the same time the men unanimously said that they felt as if they were working the more easily and pleasantly. Experiments had also shown that every time a dose was repeated the nerves did not recover themselves quite so rapidly.— *The Printers' Register.*

Written for THE INLAND PRINTER.

## AGENCY AD. COMPOSITION.

NO. II.— BY RICHARD M. BOREN.

AS stated in a previous article, the illustrations in agency ads. are patched into the plate by the electrotyper. This is for the double purpose of saving time and space, for by this means the compositor not only is enabled to set the most intricate ads. in "straight lines," but it also allows him to get much nearer the cut than he could if the illustration were placed in the form. The space to be occupied by the illustration is quadded out.

To accomplish this, the agency ad. man uses a cardboard "cut-out" or pattern.

Thus, if a single illustration is to be placed on one side or the other of an ad. a proof is taken of the cut on manila board or stiff paper and then cut out, allowing the margin desired. This is reversed in the stick, and indicates accurately where to begin each line of type.

There is no difficulty in doing this when only one cut is used and when it is placed on either side, but when there are two or more cuts, or one is run diagonally across an ad. (as in Fig. 1, given last month), the problem becomes more difficult.

Here the "cut-out" takes the place of the cut, but, unlike the original, this paper counterpart

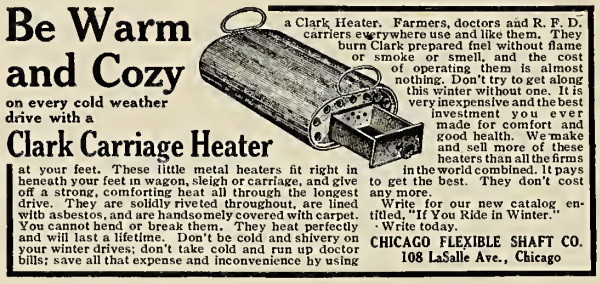
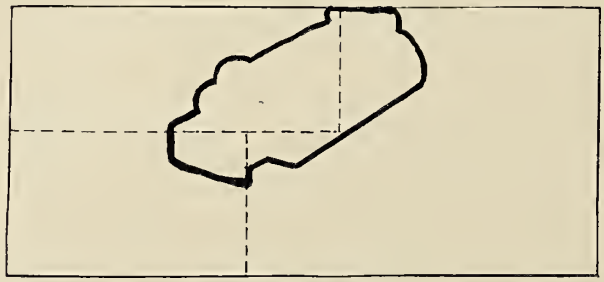



FIG. 4.



CUT-OUT FOR FIG. 4.

can be trimmed or mortised in a few seconds. It may be dismembered, so that half will appear in one column and half in another, or parts of it, if desired, may be eliminated altogether.

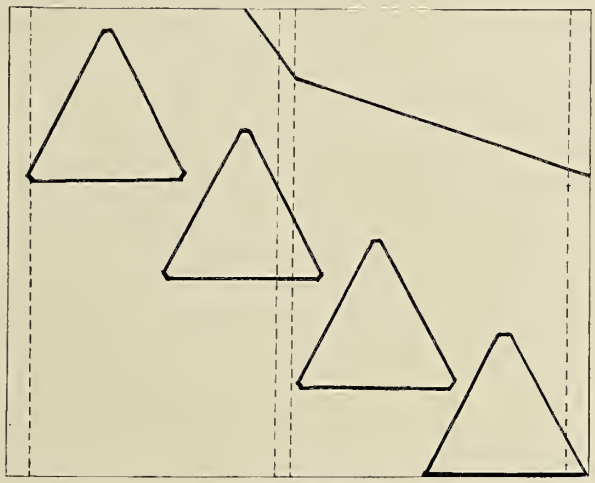
Kindergarten work? Yes, perhaps so, yet it saves many hours of tedious justification and

makes possible for the compositor some things that could be accomplished in no other way.

For example, Fig. 4 shows a simple little ad. whose only claim for attention in this article is that the type completely fills the space and the




Fig. 6.



Cut-out for Fig. 6.

illustration runs diagonally through the center. By using a "cut-out" as shown in Fig. 5, the composition of this ad. becomes extremely simple, and is accomplished in less than half the time it would require to justify the cut into the form.

To make a "cut-out" for this ad. the illustration is stamped in the position desired on a piece of cardboard the exact size of the space to be filled. Then tracing the outline on the reverse side gives the result shown in Fig. 5. With this pattern in his stick the compositor can not go astray. Dotted lines show how this may be cut for the different measures necessary. Needless to say, by this means a cut can be easily given any angle desired.

In Fig. 6 we have an agency newspaper ad., which, on account of its many and various angles, would be difficult and costly set in the old way — inserting the cuts in the form — besides being almost impossible to get the cuts in their correct positions, relatively. With the "cut-out" all these problems become simple of solution.

As in the previous example, the four cuts are stamped on a piece of cardboard the exact dimensions the ad. is to be. This can be done with mathematical accuracy. Then all that remains is to allow for margins — the rest is like setting straight matter.

Fig. 7, a newspaper advertisement, while open to the criticism of wasted space, has some very novel and striking features. It is a question, however, whether an advertisement of this character is ever *read* by those who are attracted to *look* at it. It is like those thank-offerings and Christmas carols which appear perennially in the shape of turkeys, trees and other suggestive guise, attractive for its form alone, and, however valuable, its substance is wasted.

The first law of the ad. man should be legibility, just as sincerity, simplicity and truth should be the creed of the advertiser who looks for success. But criticism is outside the domain of this article, and this example offers a nice opportunity to save time with the "cut-out."

In a mortise of irregular shape like this, it is difficult to make the type lift; it is yet more difficult to keep the letters on the end in line. These perplexities may easily be obviated in the manner already described.

It will be apparent to the reader that any illustration of irregular outline can be patched into a plate at a great saving of time if it is desired to utilize all the white space for reading matter — as is usually the case with agency ads.

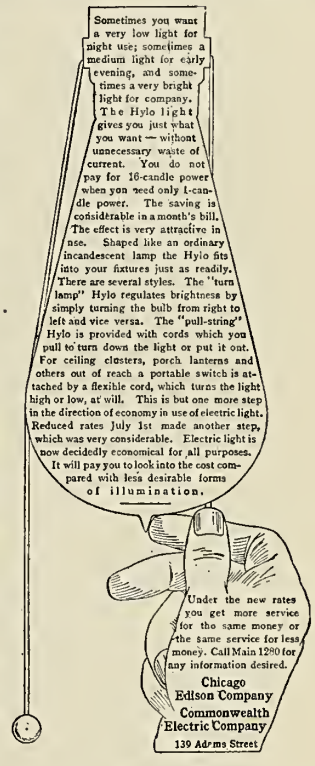



Fig. 7.

This, however, makes most of the type spaces irregular in form and therefore much harder to cast up than regular rectangular spaces. As has been said before, in these agency ads. every line of space should be utilized. This requires that the matter be cast up accurately, so that it will just fill the space, or it will entail the resetting of the entire ad. It is not practicable to throw in a few leads or take out a slug or two and make it "fill." Neither the type nor the watchful advertiser will permit these expedients to be used.

*(To be continued.)*

Written for THE INLAND PRINTER.

## SIMPLIFIED SPELLING.

BY F. HORACE TEALL.

THE Simplified Spelling Board reports progress as follows: "The American man of business is adopting simplified spelling. As a result, the simplified forms of words are going out daily, in thousands of business letters, and in newspaper and magazine advertisements and advertising pamphlets, where they are being read by millions of people. In addition, nearly a hundred daily newspapers, trade journals, magazines, and other periodicals are using some or all of the space-economizing forms. These words, consequently, as a natural result of their frequent appearance in print, are rapidly becoming less strange to the eye of the average American reader, on whose support, after all, the success of the spelling movement really depends."

This is quoted from introductory remarks published with a list of more than a thousand names of firms and prominent business men who have agreed to employ these forms. Besides, we are told that many private people have sent to the board their signatures to a promise to use the simplified spelling in their correspondence, but the promises are in all cases qualified, as of course they must be, so that it is hardly expected that any one will immediately adopt all the new spellings.

It is not easy for an opponent of the change at all points — which this writer is — to avoid expressing his opposition; but this is written with the intention merely of noting progress, which undoubtedly has been made. More use is made of simplified spelling day by day, and we can not be sure that it will not eventually become universal. What people want to know is not what any one man thinks, but what is done, and what is likely to be done, by people generally.

It is a fact that the change is making some headway, but it is equally sure that the opposition is still very strong. No one knows better than the strongest advocates of the movement have always known that its progress must be slow for some time. It remains to be seen, however, which side will ultimately prevail. Meantime printers are chiefly interested, as printers, in the question as it affects their work. Of course they are all at liberty to form and to have their own individual opinions, and to govern their individual practice to suit themselves; but in their business they must be governed by the wishes of those for whom they work. They may be better prepared to suit customers by understanding thoroughly just what is necessary to meet any wish that is stated in general terms — that is, such an order as to follow any certain dictionary or to use the Simplified Spelling Board's list of three hundred forms.

One very important fact that should be remembered is that movements favoring change have been with us from the start, and that none of them has yet succeeded. Whether history will continue to repeat itself indefinitely is uncertain, but it does not seem likely that any systematic change in spelling can ever be made as a whole.



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Changes in individual words we must have, just as we always have had.

We are immediately concerned with the question of the progress of this latest movement, and not with an inquiry into the merits of the plan. The best showing from the point of view of the simplifiers would consist in long quotations from their reports. Naturally, they tell in their publications everything that is favorable and nothing that is unfavorable. We shall have to quote some. "Notices of the ambitions of the Simplified Spelling Board have been appearing not only in English newspapers and magazines in every civilized country, but also in journals printed in all manner of tongues. As a result, the Simplified Spelling Board is receiving almost daily a polyglot correspondence requesting circulars of information. . . . The volume of foreign and other mail has been so great that it will be necessary to increase greatly the office space."

Another strong evidence of growing support is the following: "One of the most interesting developments of the simplified spelling movement is that a number of persons have, without solicitation, forwarded checks and money orders, with the request that the money be applied to the extension of the simplified spelling movement. One of the voluntary contributors, the son of a world-famous engineer, said that he felt that his own personal adhesion to the movement was not sufficient, and asked that the sum of money he sent be used for him to gain other supporters."

Various articles by British writers show a decided change in their attitude, from that of inveterate hostility to one of at least fair consideration. William Archer proposes an "international conference, congress, or commission, which, representing all the communities and all the interests concerned, should speak with as near an approach to authority as is possible or desirable in our democratic world."

The latest plea from an advocate of the movement is a letter to the New York *Sun* from Dr. I. K. Funk, a member of the Simplified Spelling Board. He says: "There is in reality no standard for spelling the English language. . . . There are hundreds of disputed spellings upon which the 'generally accepted dictionaries' do not agree. . . . Dictionaries, we are told, must not depart from usage, and usage must not depart from the dictionaries. This is a Chinese crystallization with a vengeance." He asks, "Why will not Congress now take this matter in hand and give us a standard for spelling?" Dr. Funk knows perfectly well that Congress can not legislate directly on such a subject, and his proposal is that Congress should authorize the United States Board on Geographic Names to take it up. "Enlarge the scope of the board," he says, "and enlarge its membership so as to include a dozen or so of the best linguistic experts in the country. Pay their expenses, but give them no salary. Let this board have the right to settle for the Government Printer all disputed spellings as the present board now settles the disputed spellings of geographic names."

This letter suggests another kind of effort toward the solution of the problem, if the people



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will not be content with the natural evolution which is always in progress, and probably always will be. Dr. Funk is a dictionary-publisher. Why should he not himself take the step he proposes for Congress? Why should he not get together a body of such linguistic experts to revise his dictionary, and make it over with the spellings they choose in the main places, and relegate the old spellings to such merely subordinate positions that they will stand only as has beens? The Simplified Spelling Board says that the forms it offers for the people's adoption are already in use. Why not, then, give us a dictionary with them shown as preferred? With such a definite standard, a more general adoption would be assured.



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Written for THE INLAND PRINTER.

## THE CRAZE FOR ESTIMATING.

BY GORDON C. CORBALEY.

DID you ever hear the spieler for the cheap-jewelry auction crying at the passing crowd, shouting and whining, "Step right in, ladies and gentlemen, and take the benefit of the greatest bargains ever known. Watches and diamond rings going at your own prices. This is the place where you get $20 worth for $10?" And did this cause you to go in there with a desire to partake of the bargains? Did it turn your steps when you wanted a piece of jewelry?

And haven't you picked up printer's announcement after printer's announcement and seen the spreading forth of just this same cry: "Come to us for prices when you want printing. We can quote you figures that will get your business. Always a pleasure to make estimates?" And didn't these fill you with the same contempt as the cryings of the jewelry spieler until you met so many of them that you ceased to pay any attention at all?

The man advertising something for nothing is either a trickster or a business weakling and, as the printing trade offers a comparatively small field for trickery, there is but one class in which to put those offering a bait they can not profitably extend. In my judgment the thousands of printers who spend good dollars advertising low prices in a business where the only wide variation from practically a standard cost is with the upward trend of the product, and who thus secure for themselves a shopping, price-beating trade, are financial inefficients.

Most men are in business for the purpose of making money and with the idea of some day retiring on a competency. These particular men are in business for the joy of hearing the wheels go round, and most of them expect no more than this music and a bare sort of a living.

We read a lot in the trade journals and we hear a lot more when printers meet together about the customer who shops from office to office and who lies about the prices he gets and who breaks most all the ten commandments to save a few dollars at the expense of the printer. This man, who usually succeeds in getting his printing done for less than cost, we hear talked of as the curse of the printing business. But what we don't hear is the fact that the printer himself is

the cause of the existence of such trade. By forever and forever harping upon price and the joys of estimating he teaches the business man to invite in many bidders when he has printing to give out; he establishes a line of business conduct that a man will apply to the buying of nothing else.

Those catch phrases, "Let us figure on your printing," "We can make you a price," and "A pleasure to make estimates," and the perpetual plea of the solicitor, "Well, let us figure on your work anyhow," are all in defiance of good business sense. They are not advertising and they are not salesmanship.

Why should a printer advertise low prices and the joys of making countless estimates? It is in the price that he must make his profit, and he is putting the wrong foot foremost, is conducting the transaction on the wrong grounds when he makes his deal on a basis of the thing of most vital importance to himself.

The customer is interested in other things besides price. If he be a business man whose trade is worth while, he will place the question of quality equally high. Any one offering him something for nothing must first satisfy him that the something will be worth having. That is the vantage ground of the seller, and the salesman worth while will clinch the bargain before he lets the deal get off this ground.

But with an enormous volume of printing the question of quality is not and never will be considered. Just so long as a legible impression is made upon paper, it will answer the purpose. Yes, and take all this printing and how much is it worth to the house receiving it? It has been and is being shopped back and forth until such as is not done at actual cost is down to such a low margin that it does not pay for the time spent in estimating.

Take the printer who is always pleading for a chance to estimate and whose house is always full of this class. Is he the prosperous man? Is the cheap printer of your community the man who makes the most money? Is he even the man who does the most work?

The continual harping on estimates and prices has other bad features besides inciting customers to ask for many bids. One of the most serious of these, and at the same time one that nobody ever seems to take into consideration, is the expense of making these numerous estimates, and of following them up after they are made. A man asking bids from ten or fifteen houses demands a business office service that in the aggregate will cost more than can possibly be made out of the order, and you and I know from experience that even the fortunate house will possibly not make anything.

You will never have any conception of how serious this waste is until you spend some quiet afternoon going back over your estimate files. If you captured one job in ten of the many on which you and your employees spent valuable hours in figuring, you can consider that you have landed better than the average. A particularly valuable lesson on this subject is to be learned in the cities fortunate enough to have boards of trade or Franklin associations. The number of



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offices called on to make prices on even trivial jobs is astonishing. In Portland, Oregon, I heard of a case where a lumber company carefully prepared elaborate specifications on a small order and mailed a copy to each plant listed in the city directory. The man responsible for this bright idea had been in the printing business himself in an eastern city and knew the conditions usual to the craft. In this particular case he was astonished at his returns, because Portland happens to have a good, live Franklin association, but think of the time that would have been wasted and the miscellaneous lot of prices that would have been made had conditions been otherwise.

I remember a somewhat similar case in my own town; this unfortunately before organization days. I received a request for prices from a manufacturing company for quite a list of special blanks. Not less than two or three hours were required to make up my estimate and when I turned in my list to the bookkeeper making the request, he proceeded to mark it "No. 9," and to enter up the figures on a ruled sheet of paper that he took from his desk. After doing this, he glanced over the various columns and informed me that I was too high to do business with them. That man would have gone out and bought a suit of clothes without question, but on printing he shopped everywhere because the printers had educated him to do business in that way.

Last spring a friend of mine was in the market for about $800 worth of books and supplies. We were the only local bidders, but realizing that we were against outside competition, I made our prices just as close as I dared. He had saved circulars from a number of printers and sent his sets of samples in turn to concerns in St. Paul, Minneapolis, Milwaukee, St. Louis, Omaha, Sioux City and possibly two or three other places. Altogether eleven sets of bids were received and, in accordance with his request, each set was in detail, with separate prices upon all the forms.

After the returns were in my friend called me and displayed the tabulated result. Not a single form in the list showed a variation of less than fifty per cent between the lowest price and the highest, and on some the difference was greater. No house was low upon any considerable number of the forms and only one failed to have the lowest bid on some form.

The company split the order, awarding each form to the lowest bidder, except where bids were practically the same and orders could be better bunched for shipment. The result was that what should have been $800 worth of work was bought for $472, although no one house offered to handle the order for less than about $650. On this one order the printing houses of the country lost $328 and the lumber business was ahead that much. Every dollar of this loss came out of the bank accounts of the employing printers.

The outcome of this experience illustrated the most serious side of this craze for estimating. I had used every reasonable care in making up my estimates and supposed that I was safe on all, but in spite of a higher wage scale than any other bidder, we submitted the lowest figures on two of the forms and received orders for these together with several upon which we were close enough to justify keeping the work at home. Our cost sheets upon all the orders but one showed an actual loss. And I have no doubt that the other low bidders made just about as unfavorable showings.

The truth of the matter was that the low man in each case had underestimated the job. This is something very easy to do when you are figuring upon the time it will take a man to do a given piece of work; and therein is where this perpetual estimating always operates to the benefit of the customer. He has only to pick the man who has made the mistake and let him do the order at a loss.

But, say you, when a corporation receives bids on many forms the figures are usually in a lump and will average themselves up. That is possibly true of each individual order as it is placed, but the principle of the thing is the same whether applied to orders placed at the same time or to those extending over a term of months.

To err is easy, and when several men are guessing on the same proposition the odds are strong that one will guess badly and the customer gets the advantage of the mistake of this one.

The remedy for this condition?

I have no absolute cure to offer, but I do know that the greater part is of the printer's own creation, and it would seem to me that the sensible thing to do would be to stop this wheedling and begging for a chance to make prices and to quit advertising our ability to estimate without end. Do business on the customer's side of the fence rather than wait, even invite, a deal on a basis of cutting down our own profits.

Anybody can sell goods if he can quote prices low enough, but in other lines of business the man who can sell only by this argument lasts not at all.

Business houses do advertise to sell things for less than they are worth but they do it only to move dead stock or as a leader to bring in the people. The lasting successes of the advertising world are made by the men who have something good and spend their money to prove to all the public that it is good, perhaps proving a good deal more than the facts justify.

Observe the advertising in the big magazines.

These companies have staples to offer, just as we have printing, and their methods are the methods of success. You don't see Ivory soap advertised as the cheapest soap, and the advertisements don't conclude with the plea, "Ask the grocer to make you a price on Ivory the next time you are in need of soap." The sarsaparilla people do not advertise the biggest bottle of sarsaparilla on the market for $1, and when a man comes in to see you about an automobile he does not ask the privilege of quoting you a price.

Don't tell me that printing is a specialty and has no distinctiveness like a blood purifier or an auto car. I have been told that all blood cleansers contain pretty much the same stuff, and I do know that all automobiles are made out of wheels and things, differing only in shape and finish.

Printing, outside of the very cheapest grades, is capable of tremendous distinctiveness, and I would leave this cheap stuff to the other fellow. In every city in the country there are printing houses that have individuality of their own, and these are the houses that are making the money. More than that, they get this individuality from their advertising, which may be in the shape of their announcements, their location or their work. Make your work good and tell people that it is good and never, never mention price until you have to. Quit educating your natural enemies into your vital weakness, and you will never get up in meeting and wail about the condition of the printing business.

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Written for THE INLAND PRINTER.

## MODERN BOOKBINDING.

NO. XXI.— BY A. HUGHMARK.

### PAPER RULING.



PAPER RULING is now a separate branch of bookbinding, and is in itself a trade. Very few rulers learn anything outside their branch except in country shops, where there is not enough work in any one line to keep the men busy. There is little to be learned by the "correspondence" method, except in cases out of the usual run. The man who is successful as a ruler is he who is quick in setting up his pattern, who keeps his pens well sorted and clean and who watches his run carefully. The usual trouble with the average ruler is uneven striking and excessive spoilage. It is conceded that the first and last sheet in every ream of paper is spoilage, but these should be used to run into the layboy as first sheet and finishing the run with the other, thus always using them as handling sheets while jogging up from the machine. For any ordinary book with printed heading the spoilage allowance would be ten sheets for ruler and printer, including the above-mentioned two sheets. For ten books, fifteen sheets plus the ream end; and for fifty books, fifty sheets, with the same addition, should be ample. In cases of many press changes, as for individual ledgers, etc., three sheets for each change and five extra on bookpaper should be provided by the ruler. The bookpaper is cheap in comparison with double demy, double medium or royal ledger stock. It is important to see that the stock is square before laying it up for feeding, as everything but faint-lining must be fed in at least once and often more times from two sides at right angles. If pens and worsteds are kept clean and the cloth protected by a try sheet while setting, this will keep off ink blots. Strings and blotting-paper should be looked after and the ink feed watched, no drag lines or dirt streaks should occur. Another important matter is the adjustment of the strikers and the alignment of the pens in the clamp. The points of the pens should be set to the same angle and should have the same bearing on the sheet. Unless they have the same bearing, the lines will not be uniform, and if they are set at different angles no accurate striking can be done. Nothing is more pleasing in ruling than to see down-lines start from the fancy or box lines. In a lot of commercial ruling, however, the down-lines either overrun or fall short of the fancy line or both. When two beams are run on strikers it requires the very nicest adjustments. Another fault common to rulers is the difference in width of columns and units intended for the same purpose. This comes, of course, from an incorrectly drawn proof, or from a faulty sample sheet, which is followed without correction. Where a pattern is set from a lot of old pens, pieces of bars, it is necessary in addition to the already mentioned precautions to draw the pens in the clamp over a sheet of emery cloth or sandpaper several times, in order to give all the points the same slant. If that is neglected, some lines will be thick, some thin and others perhaps broken and dotted. The ruler should be provided with several crockery bowls of at least a quart measure and a half-gallon bowl for faint-line blue. One bowl to each color of ink and one bowl for each color flannel and worsted should be provided. When a clamp is stripped, the flannel and worsted should be thrown into its respective bowl containing clean water. When not in use these materials should be washed out in soap and warm water and hung up to dry. Pens should not be sprung or bent into a different width from that which they were cut for. It is hard, if not impossible, to bring them into their proper shape for good work again. Regarding the intensity of

colors, it is safe to say that head lines or fancy lines should be bright and deep, the down lines less intense, units strong enough to be seen and the faints of a matt blue.

Occasionally jobs of letter-heads come in to be ruled without having any specified number of pens given. In such instances No. 5 will be safe as an average faint-line pen.

Sometimes there is trouble in getting the sheets to fall into the layboy, especially with thin bonds, manila or onion-skin papers. If a strip of wood is placed in the box from the butting board to the delivery cloth in the center of the box, the sheet will slide down with an upward buckle in the middle, which stiffens it enough usually to fall straight. Where curling still occurs, it is best to place two strings or wires over the box in such a manner that the sheets will slide under them and be held down by them. A strip of thin binder's strawboard can also be made to act as a pilot by pressing against it on the incline.

As a binding medium the ruler depends on ox-gall, and as a neutralizer, alcohol. When the gall is obtained for this purpose from the supply men it is filtered and clarified ready for use. Ordinarily about a tablespoon to a quart of ink would be the average proportion. Different grades or kinds of paper may need a little more. The alcohol should be added as needed in small quantities when there has been too much gall added. To prepare ox-gall as obtained from the butcher, place about one and one-half or two quarts of it in a jug or bottle and add half a pint of absolute alcohol; shake well and let it stand three weeks. During this time all the gum and fatty substances will sink to the bottom, leaving a clear, limpid fluid, brownish, greenish or yellow, according to the nourishment of the animal. This liquid should then be poured through a blotting-paper filter and is then ready for use.

The reason we specify ox-gall in preference to cow or other animal gall is that it contains less fatty and gum substances, except that of fish, which, however, is too hard to obtain.

An analysis of gall reveals several constituents, chief of which are two acids containing nitrogen, one with and the other without sulphur. If the nitrogen is removed we obtain glycocholic acid from the one free from sulphur and taurocholic acid from the other. Now this glycocholic acid is the agent we need to bind the ink to the paper. It is the adherent we must have when the surface is greasy and the paper does not attract ink. This acid is not soluble in water, but is soluble in alcohol, and as ink is a water color, it will do us no good. Gall, however, contains besides these two acids glycin, choline and lactic acid, all soluble in water, and when the glycocholic acid is combined with these it too becomes soluble in water; hence we see that we must have all of the constituents, although we need but the one. We see also why we need alcohol to neutralize the too active glycocholic acid when it makes itself manifest in the actual absorption of the ink.

Inks are now obtained in dry powders for most purposes and dissolved in hot water. By diluting with cold water, any desirable shade of it may be obtained.

RED.— One ounce yellowish-red eosine in one gallon of water, and if it does not flow freely a little gall and alcohol may be added.

VIOLET.— One ounce Hoffman's violet blue to one and a half gallons of water. For flowing add alcohol only to this ink.

GREEN.— One ounce Hoffman's Malachite green in one gallon of water. Gall and alcohol can be added to this.

YELLOW.— Dissolve one ounce of picric acid in one gallon of boiling water. The color should first be mixed with a little alcohol and macerated. If it does not flow freely enough add gall only.

BLACK.— Nigrosine, one ounce; water, one gallon. Most inks are made the better by the addition of an antiseptic. Several can be used to advantage. Creosote, five drops, or carbolic acid, fifteen drops to the pint. Cloves, one-half ounce to the gallon, can be crushed and put in when mixing. If the smell is objectionable, add thirty grains of salicylic acid. This latter formula is rather difficult, so we do not, therefore, recommend it.

For copying, add to any ink four ounces of brown sugar to the gallon.

It is not necessary for the man on the ruling machine to advertise his trade on the streets by the colors on his hands. If he dissolves four pounds of washing soda in a gallon of hot water and when this is cooled adds one pound of chloride of lime, he will have an excellent stain remover. This should be mixed and kept in a stone jar, when it will last indefinitely. The hands should be dipped in and rubbed over the sink, then rinsed in warm water and finally soap and water.

A word of warning should be given in regard to the use of wood alcohol. It should be handled with care, away from the nose and eyes, and kept from contact with the skin. It is a rank poison and acts as an irritant and also is detrimental to the user's vision. *(To be continued.)*

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A CORRESPONDENT sends this recent announcement of the subject of a sermon from the notice boards near Manchester:

Sunday, October —.
Disagreeable Christians.
All are heartily invited.
— *Manchester Guardian.*



"EIGHT BELLES."

Plates made by
The Maas Colortype Co., (not inc.)
Chicago, Ill.




(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

*Published monthly by*

**THE INLAND PRINTER COMPANY**

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

**SUBSCRIPTION RATES.**

**One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.**

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago, Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

**ADVERTISING RATES**

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

**FOREIGN AGENTS.**

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

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**EDITORIAL NOTES.**

THE suggestion of a New Yorker that the Government sell advertising space on postage stamps leaves no room to doubt the existence of an advertising bug.

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THE worst folly of which a printing house can be guilty is to permit its printed matter — envelopes, cards, letter-heads, or what not — to be a shade less than its very best in conception and execution. The slightest defect in your own work is a danger signal to a prospective customer, no matter how near perfection you intended it to be.

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THERE has been no finer tribute to the power of printers' ink than that paid by the distributers of the Century Dictionary. Formerly disposed of by canvassers, their chief reliance is now placed on advertising, because it has been found to be the most satisfactory. This method brings seller and buyer in close contact with the least possible expense and permits the minimum price being quoted. This is important with such a high-class publication as the dictionary, which the publishers say always found one of its best fields among well-paid mechanics and artisans.

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NOT content with having put a statute on the books prohibiting the tendering or acceptance of commissions, etc., by employees, British business men have formed a league to war against the system. The purpose of this society — Secret Commissions and Bribery Prevention League — is not merely to assist the law officers in the prosecution of offenders. It has another and higher aim — to promote purity in commercial life. An appropriate agitation will be carried on through the press and at assemblages of all kinds, from the small and select dinner to monster mass-meetings. The admirable manner in which law is enforced in Britain has become proverbial with us, but this arousing of public sentiment will accomplish more real good than the terrors of the law, for it will demonstrate the degrading effects on trade and the individual of the evil inveighed against. The campaign is inaugurated under the presidency of a belted earl, which may or may not be a good omen.

BUSINESS morality may be a low note with the great financiers, but it is beloved of the mass of the people. Men who have to deal directly with the average citizen will surely suffer if they forfeit public confidence. That is not such an academic sentimentalism as it might appear at first blush; it has the endorsement of many clean, alert business men, and there is little doubt that the

unmasked financial leaders would give much to be rehabilitated in public esteem. The publishing field offers an illustration of the value of square dealing. The growth of magazine popularity has been attributed in some degree to the neglect of the daily press to use the muck-rake or even tell what it knew of wrongdoing in high places. On the heels of this comes the information that of the great increase in advertising the magazines have captured a much greater proportion than the daily press. A New York member of the advertising guild of wide information and keen analytical powers says the newspapers are to blame. Their readiness to insert "ads." of all sorts of wild-cat investment schemes promoted by fakers so well known that they are required to pay in advance, is given as instance of the practices which have tended to make newspapers less desirable media than magazines. The news franchise, which assures a publisher a near monopoly, may compel people to buy his paper, but being the "fake promoter's best patron," as the New Yorker puts it, will not win public confidence. That is the vital asset, and, through its value, some way, somehow, and sometime, the masses can impress their views of morality on many high and mighty ones even in this mad-for-money age.

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EMPLOYING printers want some form of organization that will insure them against strikes, unreasonable and vexatious shop restrictions, boycotting and other labor evils. The employees desire that wages, hours of work and shop conditions shall be in step with the cost of living and with the progress of the country, and to obtain also approximately steady employment. Whatever may be the status of the strife between the Typothetæ and the Typographical Union, and whatever of personal disappointment and bitterness may have arisen in that conflict, it is imperative that measures be taken to retrieve as far as may be the inefficient and chaotic state into which the trade has lapsed. The proposal of the Printers' League of America, stimulated by Mr. Putnam Drew and now placed in concrete form by Mr. H. W. Cherouny in the suggested constitution and by-laws published elsewhere in this issue, has everything to commend it. Founded on our national Constitution, and in practice successfully in Europe, it is of hopeful promise to those who will forget the irritations of the past and work for a new régime.

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FROM the tone of articles appearing in the *Typographical Journal,* it would appear that the International Typographical Union is being coached to play the part of an additional obstacle to a journeyman setting up for himself. The particular object of attack is the "one-man" shop. It is said the owners of such plants are responsible for much unfair competition by working an inordinate number of hours, and so forth and so on. All this is an old story, but its repetition at this time is due to an incident of the strike — the wonderful assessment. It is claimed these ambitious ones did not produce the cash with the alacrity desired. But why denounce the class for this? Are not compositors and machine operators and other classes of members in the same boat? But in those instances the *Journal's* scribes are careful to make a sharp distinction between the orthodox and the heretical, so to speak. For our part, we do not see the cause for the pother. The tide is flowing against the small man in business, and he who has the courage to breast the adverse economic waves of a necessarily comparatively costly plant, will not be deterred by the impediments the union can put in his way. Heretofore organized labor has looked upon the struggles of the small employer with a compassionate eye, and for the most part has aligned itself on the side of the House of Want as against the House of Have. Sentiment has had much to do with this, but it is not an unworthy sentiment which lends a kindly ear and an open hand to the struggling. Sentiment — not money — is the bulwark of trades-unionism, and its advocates are on thin ice when they put obstacles — however puerile and ineffective — in the path of the member who has an ambition to move up into the employer class. To do so would make lack of money sufficient to buy an established business a sort of crime — in effect a slur on wage-earners, which is incompatible with the gospel about the dignity of labor and the tenets of trades-unionism. In the case of the typographical union, it would be sapping what has hitherto been a vital source of its strength. In every meeting of employers there arise men who plead the union's cause on account of an affection they hold for the men with whom they were associated in earlier days, and who wished them well in more ways than one when the roads were rocky and encouraging words were few. Sentiment was the moving force in such cases, and yet no body of men has profited more through such feelings than the organization that is now being asked to "give the marble heart" to the ambitious. It seems to us that here is an asset that should be nursed with care and not despoiled. The hustling "small-shoppers" of to-day may be the most forceful employers in their respective communities ten years hence, and how ninety per cent will regard union policies then will be determined largely by the attitude the union assumes toward them in the days of their adversity. We are well aware that sentimentalism is a bane of trades-

unionism, but that is when it is wrongly applied. In this instance, if we may judge the future by the past, sentiment should be given wide scope; not merely because the course is dictated by the heart, but because it is right. No one ever suffered by giving a friend an uplift, and no right-minded person ever felt aught but shame at having hindered the advance of a properly ambitious man. Unionists usually have decided opinions about employers who, by divers devices, stand in the way of their employees bettering their condition, and with them we are in hearty accord. Because of this agreement, we hope unionists will not be guilty of that which they condemn in others — no matter what the apparent provocation or how deeply the real issue be buried in sophistical appeal. "Do unto others as ye would be done by," is applicable with especial force in such a case as this.

### AMATEUR PHOTOENGRAVING.

IN the January number of *The Process Engraver's Monthly*, London, there is a pertinent reference to half-tone engraving production on a small business scale, especially applicable to post-cards, in answer to "A Provincial Printer." The substance of the reply is as follows: "On the general question, Don't! If your post-card business is your only reason, you may far better apply yourself to pushing it among your agents, for it is extremely unlikely that the time spent in learning or working half-tone would pay you. If you have leisure time, far better devote it to photography, making, not reproducing, the originals for your cards." As to the instruction required to make one proficient in executing half-tones in a semi-amateur manner, the reply is very *apropos*. "The work *can* be learned by books and correspondence. But if it is worth your while to take up half-tone, it will pay you to arrange for some time away from your present business, to attend a school." As to the probable cost of an outfit, the reply is equally to the point. "Altogether too vague, but it can not be worked economically 'on the cheap.' To have any chance of financial success you need a large outfit and large experience. Once again, Don't."

### GERMAN TECHNICAL CONSULAR ATTACHES.

SOME of the German chambers of commerce, notably that of the Sonnenberg district, have devoted much attention to the technical status of consular attachés. The purely technical qualification has not alone been under consideration, but their commercial fitness has also been discussed. The Sonnenberg district chamber in its last annual report devotes a liberal amount of space to the subject. The consensus of opinion seems to be that such attachés can serve the mother country in a very practical manner by reporting to the home government the locations, their probable and possible trade openings, that German manufacturers and tradesmen could adapt themselves to and secure the commerce from such sections. The argument that an attaché versed in the technics of commerce and mechanism can report on possible trade openings better than a layman is unanswerable. It is also pointed out that such attachés, to serve the home government to the highest efficiency should not be moved from place to place, but should have a fairly permanent habitat, and that they should return at stated periods to Germany and report, first-handed, to manufacturers and commercial bodies, the details of trade conditions in their specific territory abroad, thus knitting together the home supply agencies to meet probable increased demands for goods "Made in Germany." The whole propaganda is one of enterprise and is worth the consideration of our consular authorities, as it must at this time be patent to every one that a layman, however versatile in general affairs, can not report efficiently on probable trade openings which involve technical ability and comprehension as well as a technical attaché can.

### THE NEWSPAPER PUBLISHERS AND THE I. T. U.

WHEN the American Newspaper Publishers' Association meets this month it is expected to act upon a matter that will have much effect on the craft. The arbitration agreement entered into with the International Typographical Union at the beginning of the century expires next April, and the publishers will declare their attitude on present-day industrial methods by their votes on continuing business relations with this large and militant union. At one time during the life of the agreement there were signs of its collapse, the representatives of the employers intimating that there had been sharp practice or bad faith on the part of the union officials. It was finally agreed that this rift was due to misunderstandings arising from crude and loose methods prevailing in the early days of the arrangement, whereupon the high contracting parties evolved a code of procedure intended to provide against a recurrence of such differences. So far as we may judge from public expressions, since that time this piece of dispute-settling machinery has proved satisfactory.

There are those who hold the agreement has operated to the detriment of the workers, in that it has prevented them using the power of the union to increase wages at a time when circumstances were peculiarly favorable. There is prob-

ably much in this view, as it will be noticed the agreement has been operative during abnormally prosperous years, succeeding a period during which wages had been stationary if not declining. If the agreement deprived the workers of the opportunity of using the "big stick" at a time when it could have been used most advantageously, the abstinence must have had its compensations; if there has been loss in wage-earning capacity, then it is a fair assumption that the assurance of peace and the consequent stability of situations are considered as a satisfactory equivalent, for the union at its last convention not only approved renewing the agreement, but did so under conditions which emphasize some proposed important changes.

Among the significant incidents precedent to this indorsement was the fact that the proposed agreement had been drafted by the representatives of both bodies who were best informed as to the effect and workings of the old agreement, and these men joined in strongly recommending its adoption by their respective organizations. Hardly less significant is the fact that immediately preceding the favorable action of the union the delegates were addressed by the commissioner of the publishers' association. In the course of his speech, Colonel Driscoll said that though publishers as a whole were willing to go more than half way in preserving industrial peace, yet many of them chafed under union regulations, which were onerous, uneconomical and, in some instances, unfair.

And yet in the face of this official declaration of dissatisfaction, the union's convention signified its willingness to leave to settlement by conference or arbitration "all disputes arising over scale provisions relating to wages, hours and *working conditions.*" If the publishers join hands with the union on this basis, great reforms in method are not only possible but probable under this wide provision. Perhaps some of the advocates of the plan do not see its revolutionary tendencies. "Scale provisions relating to . . . working conditions," is all-embracing, so far as the relations between employer and employee are concerned. It is difficult to conceive of a union rule affecting the conduct of an employee in an office, but what might be construed as coming under the head of "working conditions." We do not wish to be understood as intimating that by the adoption of the new agreement a revolution will be effected, because that would not be reasonable, nor is it the way of the craft when in its normal mind.

The pending agreement will expire in 1912, which gives it a life of five years. It is the way of men and systems to go on acquiring power, and, if adopted before the half decade is over, the number of questions subject to disposal under the instrument will be greatly increased over that now contemplated. An employer will desire a broad interpretation of what constitutes "working conditions," and in another instance a union will be urging an open door, so as to admit for review an action which is distasteful. Once brought into the arena, those acting under the agreement will have to discuss such questions, and it inevitably follows that they will settle some of them. In this very natural and orderly manner there will arise a pile of precedents having more real force than the stilted terms that are now being discussed by publishers and printers. The agreement itself is merely the framework; what is done by reason of it and under its cover is the living, forceful thing.

The possibilities under the agreement may engender some opposition to its adoption. There will be the employer who has strong objections to formally giving any body the right to pass judgment on his shop rules, forgetting that at present those regarded as most objectionable are evaded if not actually scoffed at and scorned. His counterpart among the employees is the man who is exceedingly jealous of any infringement of the right of union or chapel to adopt legislation along certain well-understood lines. He, too, seems oblivious of the fact that much of this legislation — at least so far as the international union is concerned — has been more honored in the breach than in the observance. There can not be much doubt on this score, for, speaking of laws of this class, President Lynch is on record as saying recently that at no time had the union been so well equipped with such measures, but at no time had they been so generally ignored. So this is the situation. The regulations which these dissidents would rush to the defense of, benefit their promoters little and are a constant source of irritation to the other party — often provocative of more ill feeling than would follow in the wake of an increase or decrease of wages. The truth is that too many of these regulations have their origin in a spirit which is antagonistic to industrial peace. Passing by those admittedly born of a desire to "get even," or to reach some desired end by indirection, it is no exaggeration to say that the great majority of the remainder have been promulgated without due thought being given to the effect they would have on the interests of those to whom they applied. Ultimately, the board of review will separate the wheat from the chaff, and on the whole, those shop rules which are beneficial will remain and be respected, while those which are merely irritating will be relegated to the obscurity from which they should never have emerged.

To our mind this feature of the proposition displays foresight on the part of the officials of the organizations who joined in drafting the new agreement. There is no doubt that the union may by means of shop rules add considerably to the expense account of an office, and as a matter of absolute justice, the employer has as much right to a voice in their making as he has in the formulation of a scale, which is a matter of course with the typographical union. In the last fifteen years the law-making body of that organization — contrary to the wishes and despite the advice of its officers, we are told — has developed a marked tendency to enact laws with high-sounding captions, which are really shop rules, and which not so many years ago were the unquestioned prerogative of the humble chapel. At one time it was a cardinal idea that the big convention of the craft should not interfere with the internal affairs of offices, but that has been lost sight of in the rush for centralization. On the other hand, changes in the newspaper world have effected something like a revolution in managerial methods. The business representatives have come together not only in their respective localities, but they coöperate throughout the country, and have means for interchanges of views on all pertinent matters — even shop rules. These two forces have been and are working toward bringing about a greater uniformity of shop rules. This being so, they are bound to become more and more the subject of heated debate and friction. And we may add, great danger of serious friction, for there is something in human nature which makes even the mild-mannered man pugnacious when a pet crotchet is assailed, even when he knows and declares that the game of opposition is not worth the candle. When circumstances conspire to place the craft on the threshold of a wide discussion of these matters, it seems fine wisdom — from the standpoint of industrial peace and justice — to propose the extension of this particular piece of machinery. To be sure, existing rules are excepted, but the method proposed will give such satisfaction in sifting out the good from the bad, that even hoary-headed causes for discontent will be thrown into the hopper without regard to the exceptions that seem so important to-day.

Of the sponsors for the agreement, probably the union officials will be criticized most freely. Yet in opening the door to such possibilities as are here outlined, they probably feel they have accomplished much for the future of their organization. They doubtless know to a moral certainty that much of the existing hostility to the union is not due to the big things it does or what it accomplishes in a large way, but rather to the small matters in which some unionists are always dabbling. The employer, after convincing his employees and mayhap the local union that a certain rule would be unjust, wakes up to find it has been adopted by a convention sitting a thousand miles away, feels that he has been sandbagged from behind. And the soreness lasts longer and angers more than the financial loss. It would be interesting to know how many offices were lost to the union during the nine-hour struggle as a result of union regulations that were an aggravation, principally because the employer who was affected was not only denied opportunity to effectively protest or secure their modification, but to even discuss them. The manager of one of the largest eastern offices avers that the firm had no great objection to the eight-hour day, but it resented the unjust manner in which the union regulated matters which were of no great benefit to any one, but annoying to the office. If there are many such offices — and we do not doubt the number would amaze unionists — the union has unwittingly played the part of a foolish fisherman — sacrificing the salmon of eight-hour offices to land a few office-regulating sprats.

The history of the moribund agreement demonstrates how an idea may grow, though the words calling it into being remain stationary as to number and meaning. When adopted seven years ago, the theory was that peace and safety were to be found in the arbitrament of a third person. There was a period of references to such a tribunal, in keeping with the text of the agreement. Then, the parties in interest began to realize that if they would but get down to business, they could accomplish more without the interference of an "outsider" than with his assistance. Easily and naturally, solemnly adopted formulas to the contrary, differences began to be composed by conferees, largely because from the headquarters of both factions — from the best-informed men in the contending camps — came word that their experience had shown this plan to be the best. And now, the new agreement eliminates entirely the arbiter. This is a great step forward. It means that hatred, fear and mistrust and arrogance and haughtiness are being put in the background. It indicates the birth of a new régime in which there is a good understanding of the major essentials, and a feeling that if reasons and desires of one can be made plain to the other — if both can be given understanding — there will surely be found some common ground of agreement. It is not too much to hope that from this may develop a court which will be accepted as an authority when it speaks. We congratulate the newspaper men on their achievement, and wish them even greater success in their mission of showing the way to industrial peace.

Written for THE INLAND PRINTER.

## PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XII.— BY N. S. AMSTUTZ.*

ENGRAVINGS, ENLARGEMENTS OF FIGS. 58 TO 65, INCLUSIVE.

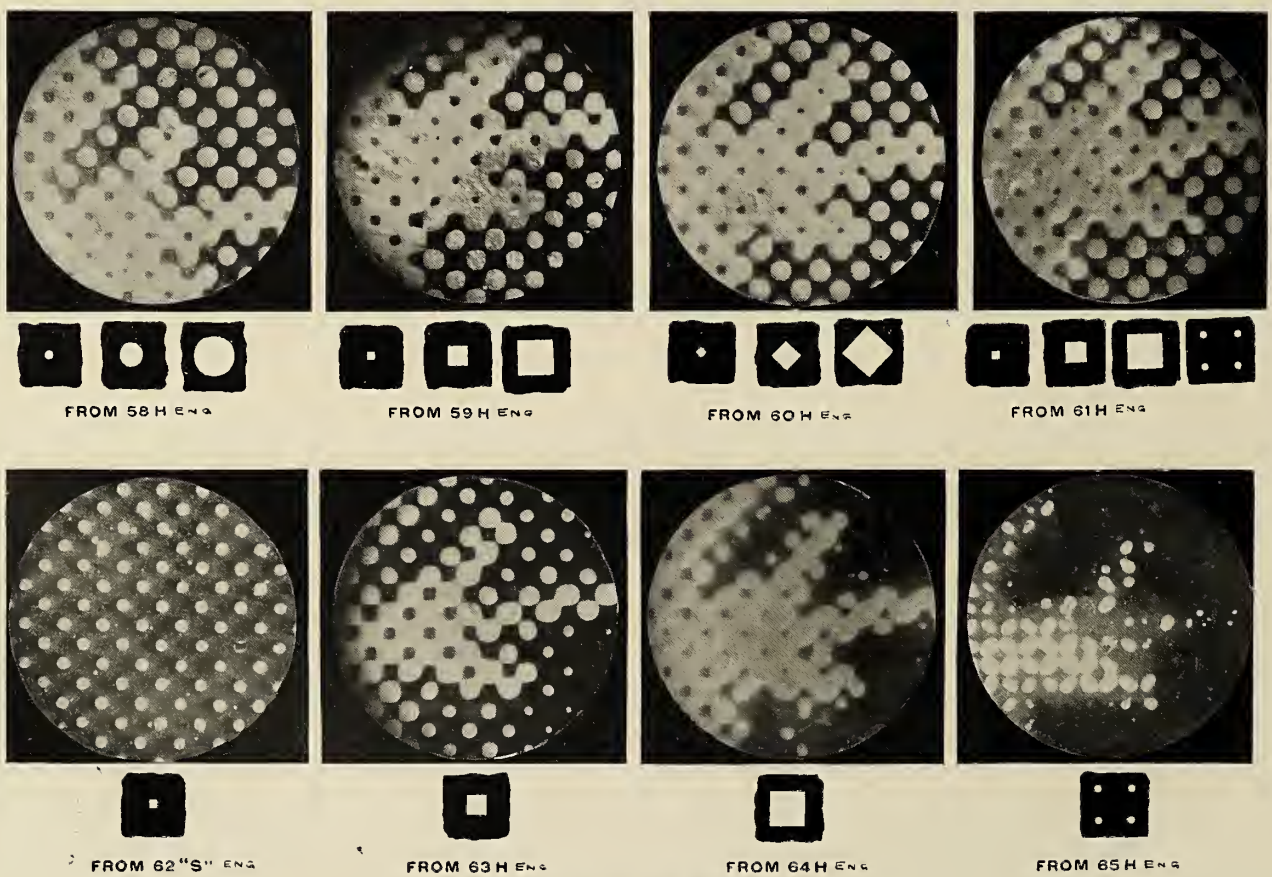


THIS number, following the sequence predicted in the previous articles, appertains to the tonalities of the engravings from which Figs. 58 to 64 inclusive were printed in the November INLAND PRINTER, and the specimen enlargements shown are of course from the same tonal regions as the negative enlargements that were presented in the December number, though the magnification is less. In addition, a series of enlargements of the "lantern area" at the corner of the building in Fig. 61 are shown side by side, so that direct comparisons may be made between the actual engraving values and the imaginary ones of the negative tonalities, which would have been produced in the etching if no side action of the acid was ever encountered in this part of the process. The selected area shows tonal ranges which are fairly representative of the whole gamut of tonal scale gradation — from the small white dots of the shadows, through the grays or middle-tones, up to the small black dots of the "whites" or high lights.

The imaginary or pseudo-engraving interpretation is an assumed "enamel" print value, without any printing or washing modification. It was made by first producing a contact positive from the negative enlargement of the original wet-plate negative that was used in making the enamel print of engraving, Fig. 61; the positive was then printed on P. O. P. paper (printing-out paper, such as solio, etc.). This, in turn, formed the basis of the half-tone, Fig. 90, shown alongside of the enlargement of the actual engraving, Fig. 91. To further assist in comparative study, two prints, one of each kind, have been cut at different angles, and a companion part of each mounted adjacent to the other, so as to show the effect of side action of the acid, Fig. 93. The comparison is one that is of unusual interest because the *same sets of dots are shown* side by side. Thus, readers can see for themselves just how much the dots have changed in size.

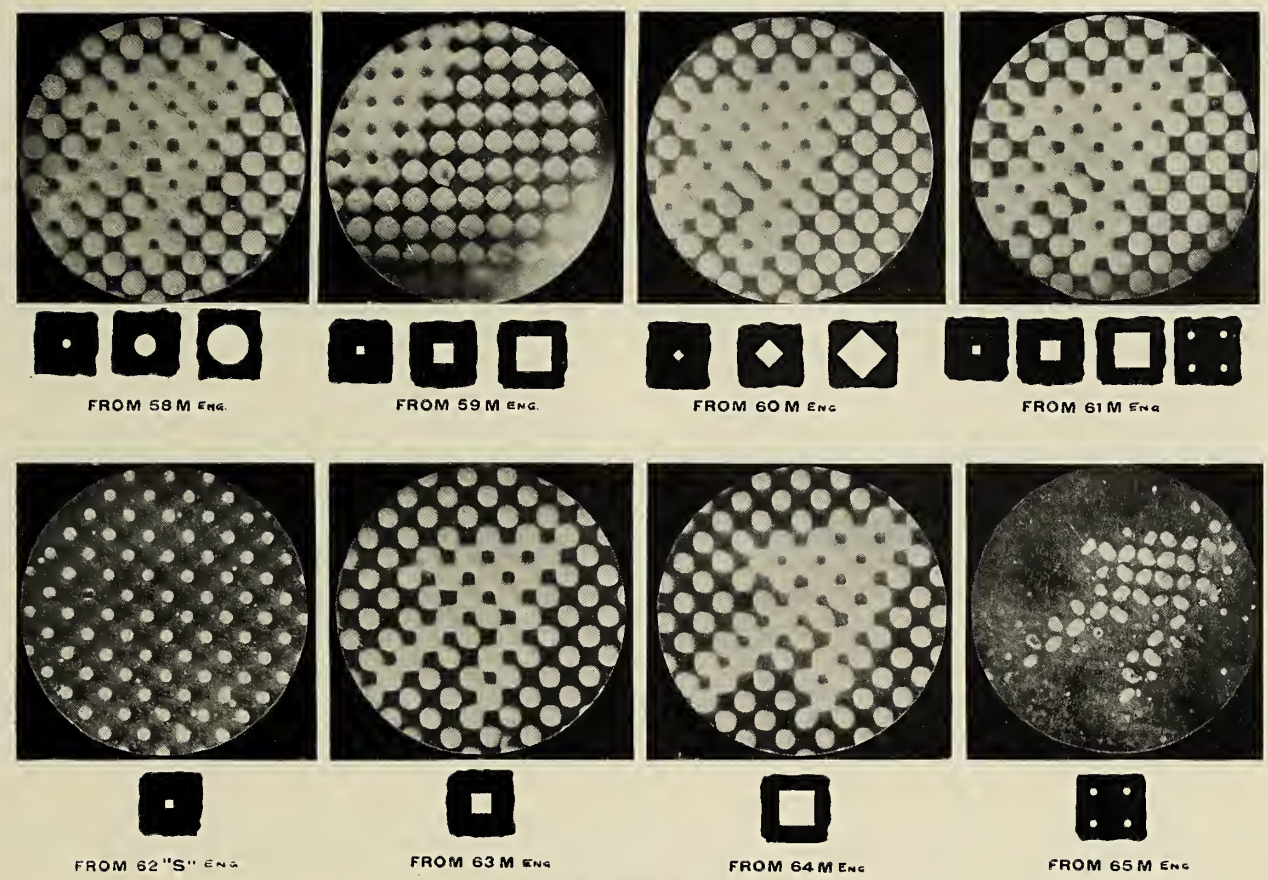
Fig. 87 shows the "white" or high-light region "H" of Fig. 58 to Fig. 65, inclusive, produced by the different stops shown beneath each enlargement with exposures of one and three-quarter minutes for the high, in addition to the seven-minute straight and one-minute white paper

* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.



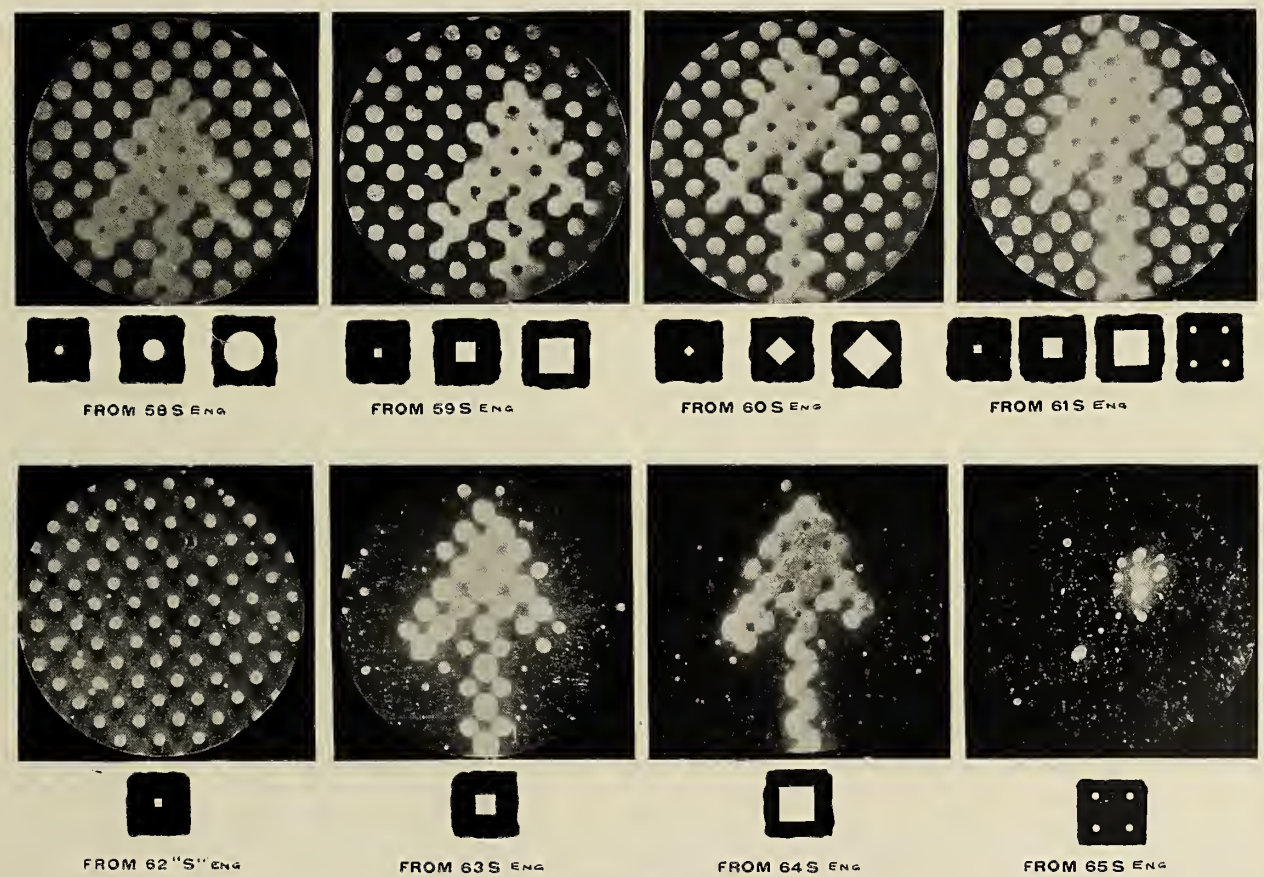

HIGH-LIGHT REGION OF ENGRAVINGS.

FIG. 87.— Showing etched results of the "H" tone values of the figures as indicated. Negatives made with the stops shown.




MIDDLE-TONE REGION OF ENGRAVINGS.

FIG. 88.— Showing etched results of the "M" tonal region of the original engravings as indicated in connection with diagrams of the coördinating stops which were used in making the negatives.




SHADOW REGION OF ENGRAVINGS.

FIG. 89.— Showing enlargements from the engravings as indicated, with diagrams of the related stops used for the "S" tonal region of the subject. Figs. 87, 88 and 89 are enlarged about twenty diameters, and Figs. 90, 91 and 92 about thirty-three diameters.

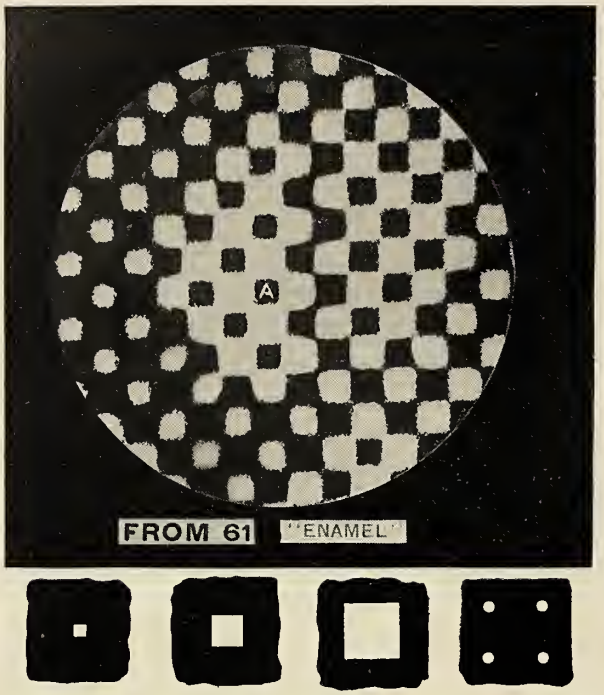



Fig. 90.— Showing what the engraving tone values would have been without acid side action.

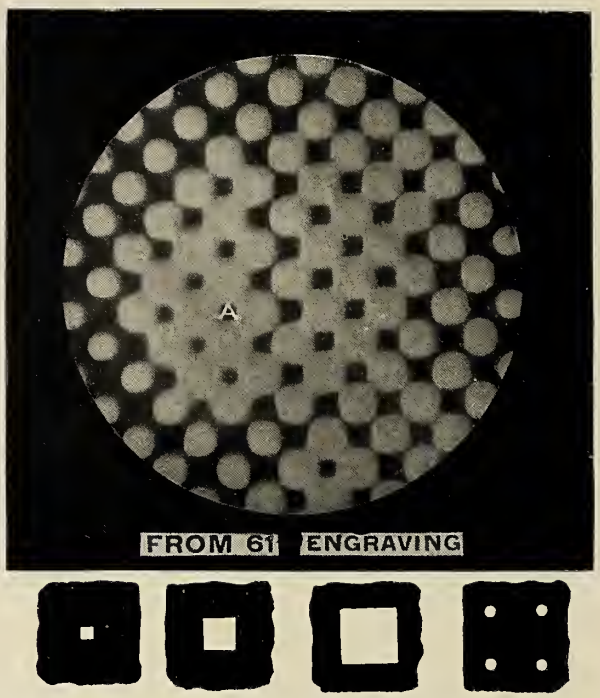



Fig. 91.— Showing what the acid side action actually was. The letter A shows the same dot as in Fig. 90.

flash. These stops were first shown in full size as Figs. 66, 67, 68 and 69. The original etchings of all the figures were all made "flat" in thirteen and one-half minutes with perchlorid of iron at 38° Baumé, and the enamel prints were made twelve inches, from a standard Bogue lamp, at an exposure of eight minutes. These enlargements show the predominating effect of the largest sized stop.

Fig. 88 of Figs. 58 to 65, inclusive, of the middle-tone region, was produced with the stops shown beneath each detail illustration, taken from the engraving according to the number placed beneath the stop shapes. Fig. 89 is a similar set of enlargements of the shadow effects.

### LAW OF COMPENSATION.

Fig. 90 shows what the enamel print would be like if made without any modifying influences of the printing or washing, so as to hold *all* the values of the negative. It also shows what the tone value of the engraving would have been had there been no side acid action. In contrast with this the adjacent Fig. 91 is instructive; the same dots on the two figures are identified by the letter A. The differences are more strongly brought out in Fig. 91, wherein different portions of two prints, like 90 and 91, have been cut out and joined side by side so as to show exactly what changes in dot dimensions have taken place. The joining lines run parallel with the screen lines in two directions, also on two different planes, removed forty-five degrees from the screen angles. The engraving portions are marked "E," and they are also easily distinguishable by their round outline in contrast to the square shapes of the "unetched" interpretation shown as a whole in Fig. 90. This tendency to etch round dots in the shadows from square negative dots has been previously explained at length on the assumption that the acid activity is different as to the rapidity of interchange between the spent and unspent portions,

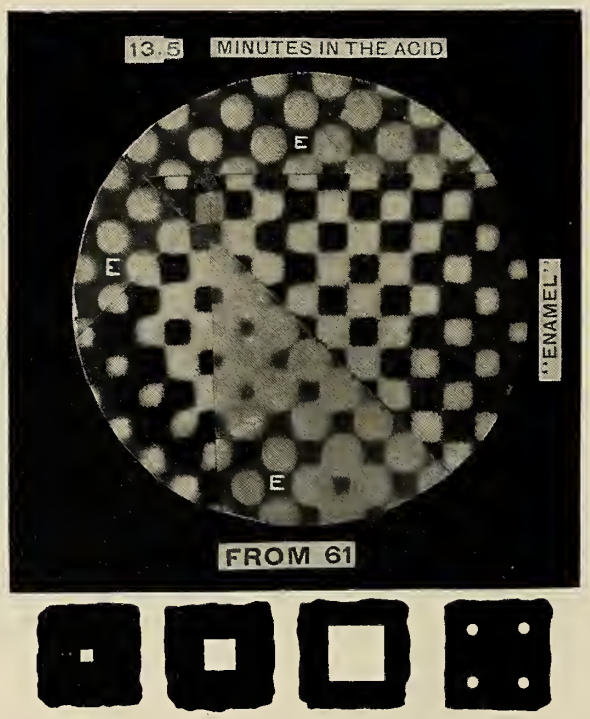



Fig. 92.— Showing the same rows of dots, side by side, "before and after" etching. E indicates the engraving. The prints on copper were made with a gum coating.

whether they have to move greater or shorter distances from the central point of an area of attack, thus causing the corners of the square dots to etch more slowly than the sides, until all the borders are the same distance from the central point, when, if the premise is correct, the speed is uniform radially in all directions. Attention is again called to this, because in subsequent enlargements of the engraver's proof and printed page of many of these symmetrical round dots, many of the white dots will be found to have been transformed into square shapes with heavy ink borders showing the round form of the white dots. This changing over from round to square, and vice versa, is extremely interesting, especially in view of the translation of a round image produced by a round stop into a square one by intensification and "cutting," this into a round one in etching, and this in turn again into a square one in printing. The effect is increased in printing, the harder the surface printed on.

The illustrations to a large degree speak for themselves, and it would be superfluous at this time to attempt any tabular or other numerical comparisons of the tonal values which are involved. In order that the effects of certain stops may be studied more satisfactorily, a series of these enlargements have been arranged so as to show side by side the high-light, middle-tone and shadow regions produced by *one set* of stops. The present grouping brings together all the specimens of a given tone value, while the next series will group all the specimens appertaining to specific stops, as, for instance those produced by means of round stops in one group, those by square stops in another, etc.

While this series relates distinctly to the etching part of the process, yet it will be quite obvious by this time that the photographic and etching stages have more in common than is generally supposed, and for this reason a thorough understanding between the photographers and etchers is a fundamental necessity, so that intelligent collaboration can be entered into. The more this interdependence is recognized, the better will be the results all around. Etchers will be alive to the difficulties the photographer has to deal with, and the photographers in turn will appreciate the troubles which the etcher encounters, so then with such mutual understandings it becomes an easy matter to improve the *esprit de corps* of any establishment to the material advantage of the business and the broadening of the skilled workers who are engaged in producing the daily output, on the quantity and quality of which the success of the undertaking depends.

*(To be continued.)*

Written for THE INLAND PRINTER.

## THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

### NEWSPAPER FOLDERS.

NO. X.— BY PHILIP ZACE.



THE adjustment of the trimming and pasting attachments of newspaper folders is the only feature of these machines which has not been previously covered in the matter relating to book and pamphlet folders. In operation, the general mechanism of the trimming devices is similar to the cutters and perforators in other machines. The main requirement to the production of perfect work is a keen concaved cutting edge in both the rotary trimmer and the collar. No matter how sharp the edges

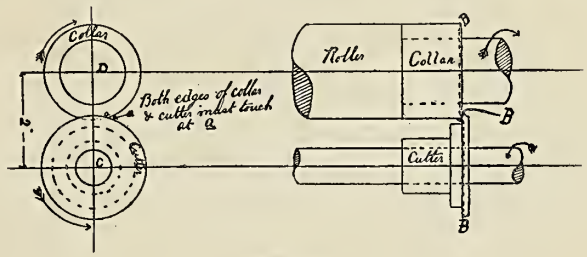



FIG. 37.

of the knife and collar appear to be, they will not cut properly if the portions that overlap each other are worn flat. If the parts are sent to a machinist to be resharpened, the instructions in regard to concaving should be explicit. It is not necessary to use a file or a stone in sharpening either of these parts. A good mechanic can put them in perfect order with an ordinary lathe tool. The rollers should have a space of 1-32 inch between them, and the sheets must travel perfectly square and even to insure a straight shaving. In Fig. 37, BBB

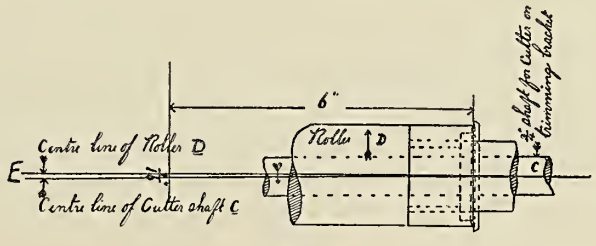



FIG. 38.

are the cutting edges of both the collar and the cutter. Both must be concaved 1-32 inch, so that the extreme edges (B) will contact and yet have a clearance from point of contact toward the center of roller D and trimmer shaft C. The collar and cutter must overlap each other 3-32 inch. When the overlapping edges (BBB) become flat, they must be sharpened by reconcaving. Fig. 38 shows the proper incline of the trimmer shaft C from roller D to give a shear cut to the cutter and

collar. The cutter shaft C must be slightly out of line with folding roller D, as shown by the two lines E. Each of these lines is drawn directly through the center of the respective shafts.

The mechanism of the rotary pasters is simple. Proper care and cleanliness are the only necessary

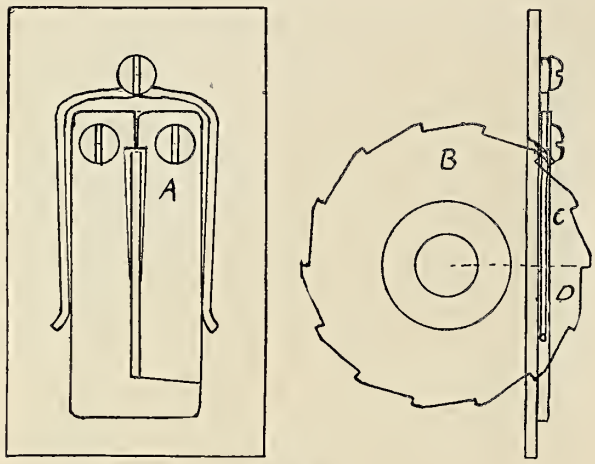



Fig. 39.

requirements to keep them in proper order. In Fig. 39, the spring-jaws A, which come in contact with the pasting wheel B, as shown in the right-hand drawing, should be so fitted that the sides of the incoming portion of the wheel C will touch or scrape the jaws. The retreating portion of the wheel D should have a clearance to permit any surplus paste on the wheel to be carried backward with it to the cup. If these scrapers were evenly

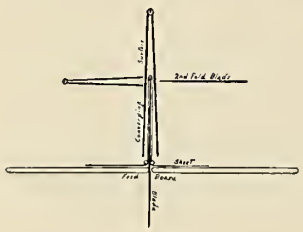


Fig. 40.

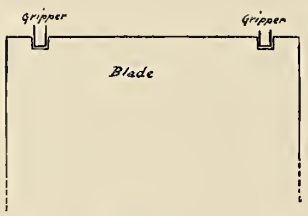



Fig. 41.

adjusted to closely fit the incoming and retreating portions of the wheel, a leakage of the surplus paste would result. The pasters should be cleaned thoroughly after they have been used. Never allow the device to stand with paste in it when it is not in use.

## FOLDING MACHINES OF THE PAST, PRESENT AND FUTURE.

The first folding machine was a home-made affair, which did indifferent service in London, England, in 1836. This crude device, built of wood and metals, embodied many of the principles of all the machines in use before the method of creasing the paper between contiguous rollers was adopted. Each sheet was placed to guides on a feed-board. A large, thin blade operated upward through a slot in the board and engaged the sheet on the line of the first fold, forcing it between two converging plates which were hinged on one end and slightly open at the other end, to admit the sheet-carrying blade. After the blade was withdrawn, the two surfaces were brought together to complete the fold. Additional folds were produced in the same manner by arranging similar blades and converging surfaces at right angles to the others, as illustrated in Fig. 40. All of the blades were notched, as shown in Fig. 41, to permit respective pairs of grippers to hold the sheet in register while each blade was making its backward stroke.

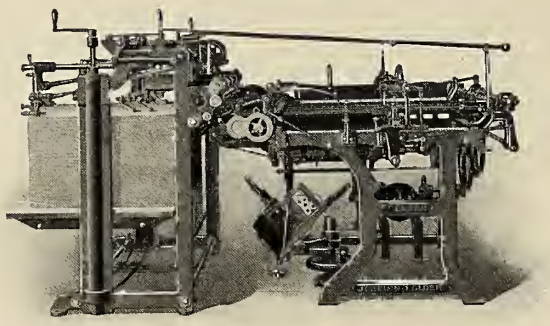


Fig. 42.

The first patent on a folding machine, issued by the United States, was granted to Edward N. Smith, in 1849. (No. 6896.) The important features of the invention are contained in the following claim: "What I claim as my invention is a method of folding sheets of paper or other flexible substance by machinery; . . . That is to say, by striking the paper or other substance

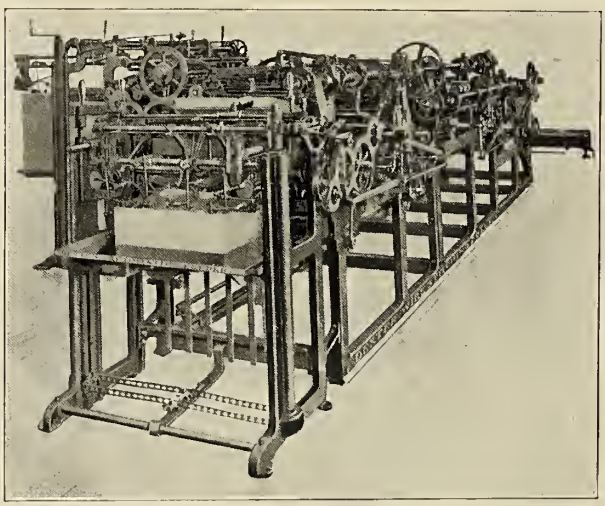


Fig. 43.— COMBINED AUTOMATIC FEEDING, FOLDING, COVERING AND WIRE-STITCHING MACHINE.

upward in the line in which the fold is to be made from a surface on which it has been extended and seizing it between converging surfaces which complete the fold and deliver the folded paper, irrespective of the number of forms of the surfaces

employed and the number of forms or folding edges required to give the requisite number of folds to the paper."

In 1850, George K. Snow patented improvements on a similar device.

In 1856, Cyrus Chambers built the first machine embodying modern principles. A patent was issued on this machine on October 7 of that year. The mechanism consisted of contiguous rollers, carrying tapes and coacting blades. The method of registering the sheets with points was first put into practical use in this machine. Two points were arranged to protrude above the bite of the first-fold rollers, the sheets were "pointed" by hand and as the paper entered, the points were withdrawn by the revolution of the rollers to which they were attached. Another salient feature of this machine was the treadle attachment for controlling the operation of the mechanism.

Several hundred patents on improvements in folding machines were issued during the following twenty years, but among all of these there were but few radical departures from the principles set

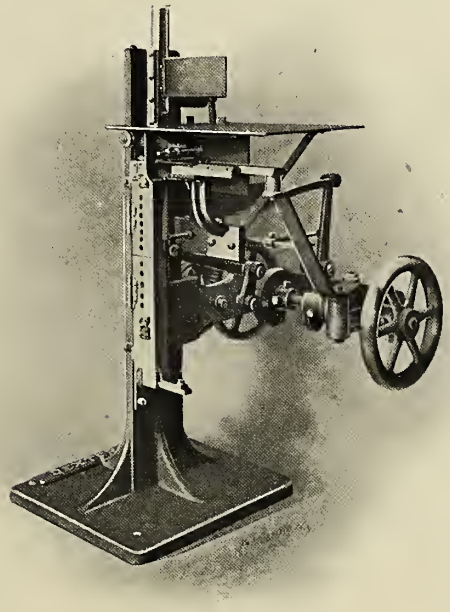


Fig. 44.

forth in the first machine patented by Cyrus Chambers.

Improvements in folding-machine construction between 1890 and 1900 effected a wonderful transformation in the method of producing folded signatures. This period marked the advent of means for controlling the register of the folded pages by the margins of the sheet. Marginal machines, with automatic pointing devices, rapidly superseded hand-pointing folders in the large book-offices, and the introduction of automatic feeders (Fig. 42) reduced the cost of production to a minimum. A battery of machines which previously required three or four feeders and an experienced operator would now produce a larger amount of work by the employment of but one expert mechanic. Then followed the comprehensive machine, with paster, wire-stitching, covering and trimming attachments. (Fig. 43.) We review

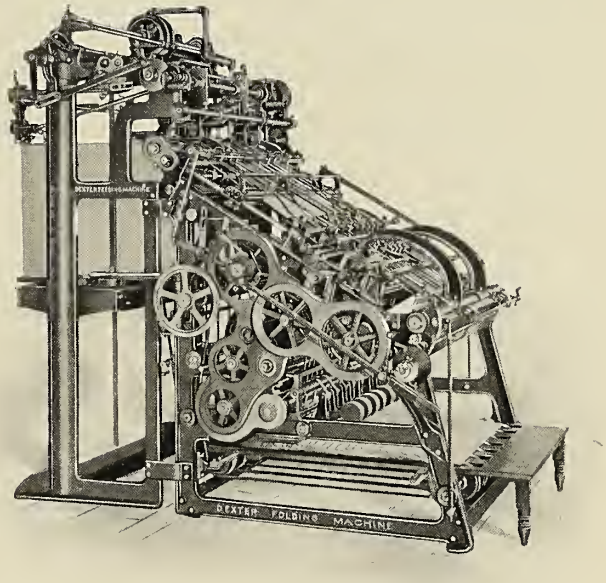



Fig. 45.

the vast scope of improvements in folding machines with astonishment, and as we recognize the fact that the publisher of to-day can select a machine suitable to the production of any class of work now known to the trade, we are apt to presume that the limit of improvement has been reached. After reviewing a hundred styles of folding machines now on the market, it is but reasonable to ask, "What are we to expect in the folding machine of the future?" The archives of the Patent Office offer a logical answer to the question. Patents now issuing and patents pending show that the trend of inventive genius is inclined toward the tapeless machine. Principles of this character were embodied in some of the earliest inventions. Discouraging obstacles which hindered the successful completion of machines of this class at an earlier day are no longer in the way. The idea has been successfully applied in circular machines (Fig. 44), but the comprehensive book folder of this kind still awaits universal adoption. Patent No. 689,862, granted to David I. Eckerson, March 19, 1901, is a notable departure in this direction. The chief features of this machine are a series of gripper-rollers and inclined planes. The sheets are advanced to succeeding fold-rollers by gravity, which is partly assisted by idlers and carrying rollers.

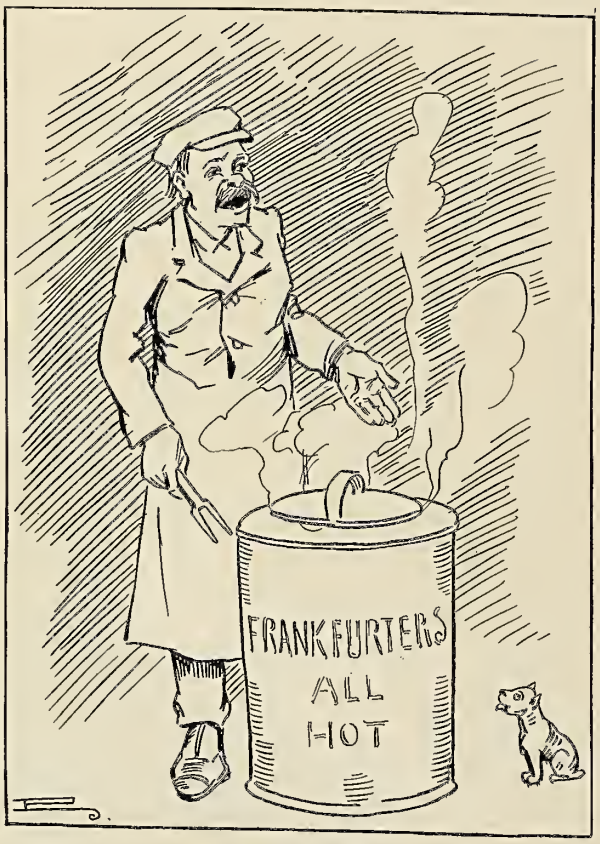
October 13, 1902, George W. Schock, of South

Bend, Indiana, secured a patent on a tapeless folding machine which embodies reciprocal carriers, each supplied with a set of paper-grippers. Ideas of this character and other means of conveying the sheet to its proper position over the various fold-rollers are contained in a number of patents of still later date.

Patent No. 713,726, issued to Frederick H. Wendt, and assigned to the Brown Folding Machine Company, of Erie, Pennsylvania, is an important innovation. This machine is designed to fold a work-and-turn form at one operation, without previously cutting the paper on the press or in a paper-cutter. The sheet is fed to the machine and cut after the method employed in most double-sixteen folders. One part is then turned over in the machine, reversing its surface, so that after the parts are brought over the fold-rollers, they are both in the same position. Sheets of this character must be cut into two parts, each piece to be folded separately, in all machines now on the market. It is obvious that a successful machine of this kind would effect a reduction of fifty per cent in the cost of folding work-and-turn forms. The production of this machine will supply an urgent requirement of the period.

A lately patented folder for blank-book work is shown in Fig. 45. This machine folds parallel eights and sixteens in sections of three, four or six sheets.

*(Concluded.)*




"FEEDERS WANTED."
By R. Pechner.

Written for THE INLAND PRINTER.

## PRINTING TWO COMBINED IMPRESSIONS FROM THE SAME HALF-TONE.

BY N. S. AMSTUTZ.

### MOIRE.



IN all the various adaptations of half-tone printing there is none that unfortunately causes so much explosive or suppressed profanity as the printing of two tints from one engraving, for the reason that unless the out-of-register position of one impression aligns perfectly with the other, there will follow disagreeable pattern effects. These patterns, it may be said in passing, are not such as are found in copying half-tones from half-tone prints when a wrong angle is used. These latter are known as *moiré*, a term usually applied to silk goods having a watered or clouded effect. The moiré effect is also encountered in three or four color work, unless the screen lines cross each other at the proper angle. The details as to the cause of such effects and their suppression are, however, another story.

### MORE DIFFICULT THAN THREE-COLOR WORK.

The subject in hand, as stated, is most vexing and annoying, very much more so than three-color work, because the latter may be out of register as to border lines and screen dots to a noticeable degree and yet not cause an uncommercial result to be produced; while an out-of-register condition of the former, which is but a fraction of the latter, will produce groupings of the main color at different locations and other groups of the tint-color interspersed.

If the tint is run in too strong a color, it will accentuate this effect, and if it is reduced in strength so as to print in a more subdued fashion, the effect will be reduced. Such treatment may suppress the effect enough to make it negligible, but it does not quite get to the root of the trouble, because the fundamentals are not considered. The edges of the two impressions may not show any "out of register" marks at all and yet groups of the two colors will spoil the whole effect. Now the reason for this persistence is not found in "the perversity of inanimate things," but in a lack of coördination between the two impressions, so that at some points the two colors are exactly over each other, dot for dot; at other places the dots of the tint are central of the open spaces of the main color and at others the main color dots will partially overlap the tint, etc.

### THE CONDITIONS.

There are three sets of objectionable effects which may develop in the practical handling of such a job; first, the formation of groupings of

contrasting color areas, in some the ground color predominating and in others only the tint prevailing. This is caused by the two impressions being *slightly* out of alignment, as shown in the diagram, Fig. 1, and enlargements of various phases

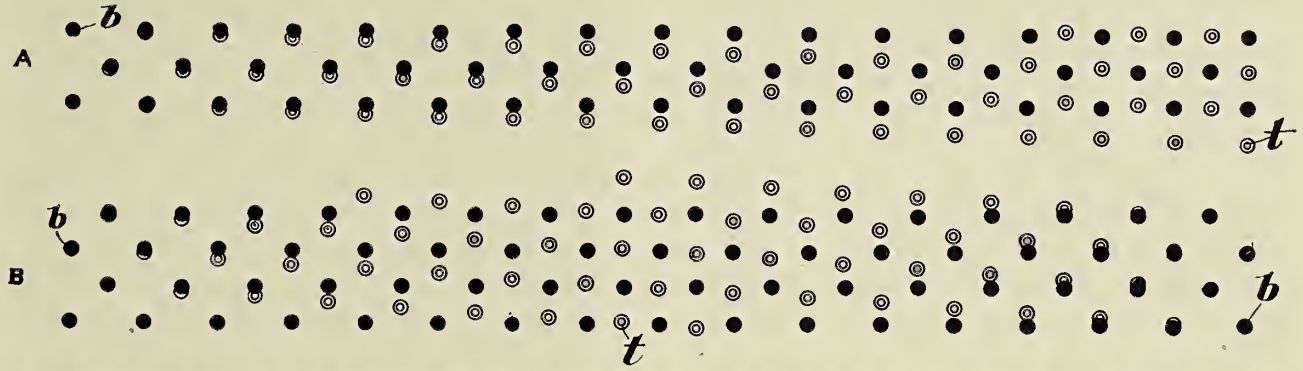



Fig. 1.—Showing two degrees of out-of-alignment conditions, B double that of A. The double circles show the tint dots. At b they register dot for dot. At t they are out one-half the diagonal pitch.

in Figs. 2 to 5, inclusive. When the two sets of dots are out of register, but in alignment, just one-half of the diagonal distance the lines of dots are apart, they will harmonize and cause the grays and shadows to show a more rapid gain of the tint color than the high lights, thus producing a pleasing effect, rich in a certain kind of "atmosphere" and photo color approximation, providing the two sets of dot centers are found to be *out of register the same amount on every portion of the plate.*

Second: The simple darkening of the entire subject when the tint impression is taken, shows

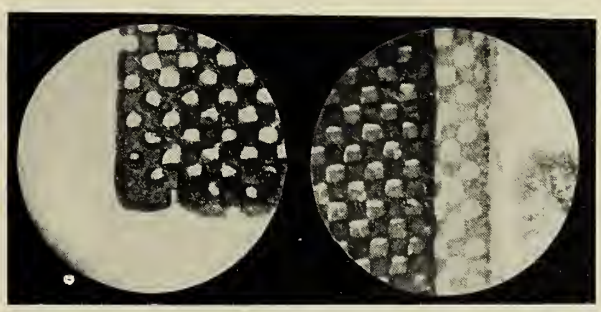


Fig. 2.—Showing two opposite edges of a 5-inch engraving, disclosing an out-of-alignment condition.

that the second set of dots is exactly in register with the first set all over the plate, hence no modification of tone value can take place, except the slightly deeper black which results from the tint color occupying the same space. The remedy is to simply throw the second impression out of register in two directions, one-half the diagonal distance between dot centers.

Third: One edge of the plate shows a deepened black, as pointed out in the second condition, and gradually changes, until the other edge shows the predominance of the tint. This indicates that the paper has expanded or contracted between the time the impressions were made to such an extent as to cause the second set of dots to gain or lose enough to place the second set between the first, as shown at the right-hand end of Fig. 1, while the black edge where the impressions of the two sets of dots occur at the *same place* is seen at the left-hand end of Fig. 1.

### SOLUTION.

The solution of this difficulty lies in using a hygrometer, which indicates the degree of moisture there is in the air, and printing the second set when the conditions are the same as for the first. The room temperature should be the same also, in both cases. If the paper stock is piled so as to have air circulation all around, and it is "seasoned," the difficulty should not be hard to overcome, and, as stated, the moisture conditions are the same. The larger the plate to be printed, the more the difficulties are accentuated and the greater the care necessary to overcome the troubles.

In addition to these three fundamental conditions, there may be combinations between them, as, for instance, the two impressions may be out of alignment and in addition out of step, which is the same as saying there has taken place either expansion or contraction between the two impressions and the two sets of dots are no longer the same distance apart from dot to dot.

It is impossible for the naked eye to see these effects except in the groupings and large changes of tone value, but a small pocket magnifying glass, known as a linen tester, will show the disposition of the dots with reference to each other.

### LARGE AND SMALL SHOPS.

In shops where this class of work is done in a large way, it will pay to set aside a special room for the purpose, which is provided with automatic temperature devices and electric moisture control mechanisms that shall keep these conditions uniform. It is also well to make up the forms entirely of metal furniture, discarding all wood

and using metal bases for the plates, so that the element of expansion and contraction will not be so uncertain as when wood and metal are locked up together.

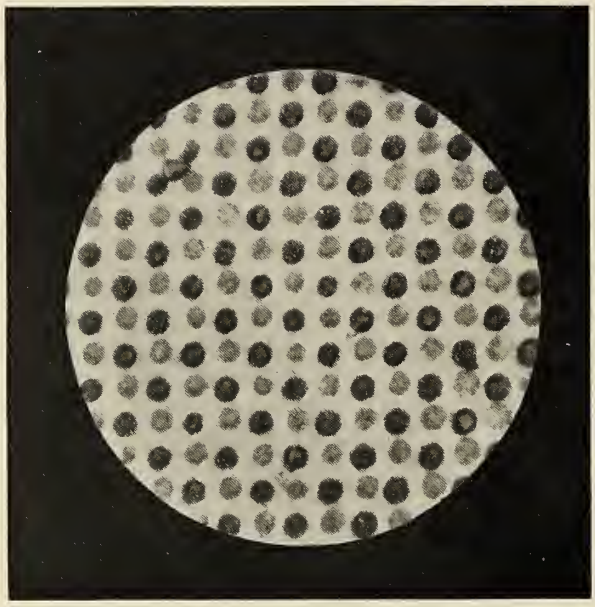


FIG. 3.— Showing the proper out-of-register and in alignment condition. The light dots represent the tint.



FIG. 4.— Showing the condition where the dots of the ground color and tint are exactly superposed.

It is also a different proposition to run a small form on a Gordon or a large one on a cylinder press, because unless the cylinder packing face travels in unison with the bearers, there will ensue a grinding action, because the paper face may be gaining in speed, or vice versa, losing when the cylinder is underpacked, causing a crawling tendency, which, from the very nature of things, is not likely to assist in keeping things in register.

In the average run of small shops, whose number far outdistances the large establishments, the refinements mentioned can not be taken advantage of, and the pressman must be resourceful enough to sometimes, figuratively speaking, do much with "nothing." In rising to the occasion through his resourcefulness and the use of expedients, he shows the fiber of his make-up. If the first impressions are made when there is considerable moisture and the next when there is less, the sheets will have shrunk and so will not register perfectly.

The person who has to deal with such variable conditions should remember that the same causes when acting under the same conditions will always produce similar results. To apply this unflexible scientific doctrine let us first note that not all materials expand and contract the same amount when the same temperature is acting thereon, because the conditions (composition of the material) are not the same.

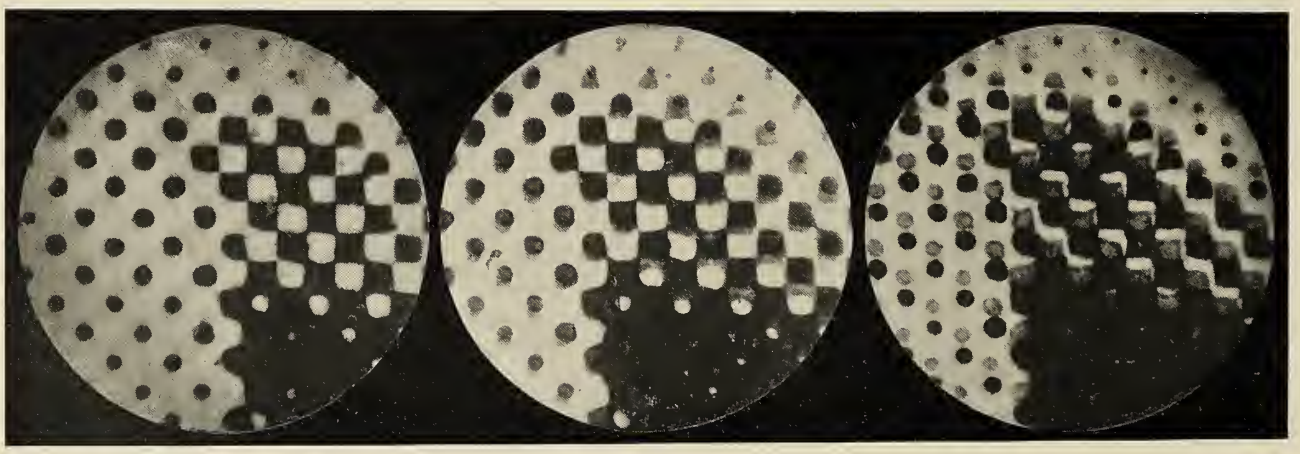


FIG. 5.— Showing how the change of tone value takes place more rapidly in the shadows than in the high lights, starting in register at the left, partly out in the center and more at the right.

### EXPANSION AND CONTRACTIONS OF METALS.

For instance, cast-iron expands on the average, when below one hundred degrees, .00000600 inch for each inch of length per one degree

Fahrenheit, so that a bar twelve inches long would be .0072 inch longer at one hundred degrees than at one degree, and instead of its being exactly one foot long at one degree, it would be twelve times greater than if it had been only one inch long; hence its length at one degree above zero is twelve times .00000600 or .0000720 inch, and at one hundred degrees rise in temperature the "foot" will have grown to 12.0072 inches; in sixty inches or five feet, the length will be 60.0360, or a little over 1-32 inch expansion. Lead expands .00001580 inch per inch of length per degree; antimony, .00000602; hammered tin, .0000150; sheet zinc, .00001722; copper, .00001092; brass rule, .00001075; wrought-iron, .00000656, and steel, .00000689 inch. Wood, according to Trautwine, expands about one-third the amount found in iron within the same range of temperature.

The same material will not expand at the same rate for all temperatures; thus cast-iron at 100° F. expands in length .00000600 inch; at 200° F., the rate has risen to .00000626; and at 400° F., to .00000700.

From these figures, striking an average as to temperature effect, it will be seen that a wrought-iron chase of twelve inches length used on a press at 60° F. will have "grown" to 12.0016 inches when used at 80° F., so that if the dots of a 150-line half-tone plate were .00942 inch, diagonally from one dot center to another, the dots, assuming the copper to have expanded at the same rate, would be out of place about seventeen per cent. Computing a ten-inch length of copper half-tone on its own basis, the change in length from 60° to 80° is about .0022 inch; so that, if there were no other conditions that changed, this expansion of the copper alone would put two impressions (one made with the form at sixty and the other at eighty) out of register one-fourth of the diagonal distance between dots, enough to give a decided tinge of the tint at one edge of the impression if the other edge was simple black. With a variation of only 10° the change would be one-half; but it is of serious moment when the length of the form doubles, as then the discrepancy also doubles.

### PAPER CHANGES.

Paper expands more rapidly. Observation has shown that a sheet 20 by 30 inches will change in length as much as ⅛ inch between two days following each other. This would be a change principally due to moisture or a reduction of this amount in drying. The specific data relating to paper is not so completely worked out as for the metals. Under this variation of ⅛ inch in thirty inches, the change on the impression of a ten-inch plate would be one-third, or 1-24 inch; as the decimal of ½ inch is .50, that for ⅛ inch would be one-fourth as large, or .125, and that for the ten inches of paper expansion ⅓ inch less, or .042 inch, approximately. Now bearing in mind that the diagonal distance between 150-line dot centers is .00942 inch, the paper expansion will have caused the dots printed thereon to be advanced .042 inch beyond the edge of the plate; but suppose the plate in the same time has expanded .0022 inch, they will still be out of step .0398 inch, or about four times the diagonal distance between dot centers, so that serious defects in tone register will be found.

From all this it will be seen that it is of the

TABLE No. A.— Showing the amount to offset or throw out of register succeeding half-tone impressions when made from the same half-tone, when the half-tone lines are vertical and horizontal, or 45° removed therefrom, as ordinarily used.

| DATA. | LINES PER INCH. Standing vertical and horizontal. | | | | | | | | | | | | REMARKS. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 50 | 65 | 85 | 100 | 110 | 120 | 133 | 150 | 175 | 200 | 250 | 300 | |
| 1. Distance between dot centers. | .0200″ | .01538″ | .01176″ | .01000″ | .00910″ | .00833″ | .00752″ | .00666″ | .00571″ | .00500″ | .00400″ | .00333″ | Calculated dimensions in parts of an inch. |
| 2. "Out-of-register" amount.... | .0100″ | .00769″ | .00588″ | .00500″ | .00455″ | .00416″ | .00376″ | .00333″ | .00285″ | .00250″ | .00200″ | .00166″ | " " " " " " |
| 3. " " " .... | 1 | 1 | 1 | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | ..... | Approximate distance in copper thin spaces.* |
| 4. " " " .... | 7 | 6 | 5 | 4 | 3 | 3 | 3 | 3 | 2 | 2 | 1 | 1 | " " " manila tissue.** |
| 5. " " " .... | .0091″ | .0078″ | .0065″ | .0052″ | .0039″ | .0039″ | .0039″ | .0039″ | .0026″ | .0026″ | .0013″ | .0013″ | Manila tissue sheets in inches. |

| DATA. | LINES PER INCH. Standing 45° to the horizontal. | | | | | | | | | | | | REMARKS. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 50 | 65 | 85 | 100 | 110 | 120 | 133 | 150 | 175 | 200 | 250 | 300 | |
| 6. Diagonal dot center distance.. | .02830″ | .02175″ | .01663″ | .01413″ | .01287″ | .01178″ | .01064″ | .00942″ | .00808″ | .00707″ | .00565″ | .00471″ | Calculated dimensions in parts of an inch. |
| 7. "Out-of-register" amount.... | .01415″ | .01087″ | .00831″ | .00706″ | .00643″ | .00589″ | .00532″ | .00471″ | .00404″ | .00353″ | .00282″ | .00235″ | " " " " " " |
| 8. " " " .... | 2 | 2 | 1 | 1 | 1 | ..... | ..... | ..... | ..... | ..... | ..... | ..... | Approximate distance in copper thin spaces.* |
| 9. " " " .... | .014″ | .014″ | .007″ | .007″ | .007″ | ..... | ..... | ..... | ..... | ..... | ..... | ..... | Copper thin spaces in inches. |
| 10. " " " .... | 11 | 8 | 6 | 6 | 5 | 5 | 4 | 4 | 3 | 3 | 2 | 2 | Approximate distance in manila tissue.** |
| 11. " " " .... | .0143″ | .0104″ | .0078″ | .0078″ | .0065″ | .0065″ | .0052″ | .0052″ | .0039″ | .0039″ | .0026″ | .0026″ | Manila tissue sheets in inches. |

The equivalent thickness in inches is given in lines 9 and 11 for both the copper thin spaces and the manila tissue (overlay tissue) required for the various lines per inch, so that a comparison between the thickness of a given number of sheets or spaces and the required out-of-register amount can be seen, so that other combinations can be made. Practice will show whether the squeeze of the lock-up will make it necessary to use any sheets in addition to the number listed.

* .007″ thick. ** Manila tissue, 24 x 36, .0013″ thick.

greatest importance to have *uniform conditions for the two impressions.* The busy pressman will wonder how he is to know how much to set his form or guide pins off register so as to make the proper allowance when doing two-color work from one engraved plate. In order to make this clear for him, the Table No. A has been prepared, which shows the amount the form must be "off register" for different lines per inch. This amount is given in thousandths of an inch, in thickness of rule where it comes to the same dimension and in thickness of different weights of paper. When micrometer register gauges are used in the forms, they can be set over the proper amount at once without having recourse to rule or paper.

OUT OF REGISTER, BUT IN ALIGNMENT.

The pressman has only to look at the top of the table and select the number of lines per inch and in the same column see what the "off register" amount is and make up this distance with rule alone or paper alone, or both combined, along the bottom and right-hand edge, or top and left-hand edge of the form and lock-up, when, if the other conditions are the *same,* the tint effect should come out in harmony with the ground color. Suppose, however, he does not know definitely how many lines per inch there are in the half-tone, he will be safe to *assume* as a starting point that there are 150 or 133, as these screens are most frequently used for this class of work. Then select the thickness called for and throw the form "off register," take an impression and examine with a folding pocket magnifier. (These can be bought to not cost over 50 cents.) If the tint dots are not off register, so that the dot is midway between the ground color dots, or it is found above the center and to the right, with the rule or paper at the top and right-hand side of the form, the second impression is not thrown off enough, so a very little more shifting must be given to the form on the side and top. Should the tint dot appear below the center of the open space, between four high-light dots of the ground color, the form has been shifted too much and a reduction must be made. The possession of a pocket magnifier is very necessary, for with it the lines per inch can be counted by noting how many lines appear within the ¼-inch square opening of its base and multiplying by four. If neither the exact paper nor rule is at hand, start with thin tissue-paper, which on the average is about .0013 inch thick, and for a 150-line engraving use three thicknesses to produce the first "off register" shift, which will bring the second impression *within* the four first color dots, from which it will be easy to note whether more or less shifting to obtain the inter-relation of the dots for the best effects is required.

If micrometer guide pins are used the process is also simplified; by adjusting each of the four or three pins to the *same* amount.

With these remarks, specially applicable to smaller forms, it is believed the pressman will not need to be frightened when a job of this sort turns up.

OTHER DOUBLE-TINT METHODS.

A second engraving with the lines running in a different direction would avoid these troubles, or if the second plate was run with a plate made with an irregular grain, as metzograph screens produce, the difficulties would also be eliminated.

A considerable double-tone effect can be secured by running one impression with very little or no overlay in the make-ready, and the next impression for the tint with all the overlay the character of the subject will stand, and without throwing out of register at all. One must, however, then be assured that the register, dot for dot, is correct. The extra pressure that the overlay will produce spreads the black dots of the shadows so that they reduce the small white dots found there much faster than a reduced pressure will spread the ink at the smallest black dots of the high lights, thereby accentuating the tone range.

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**ILLUSTRATED.**

A teacher in one of the primary schools of New York recently read to her pupils "The Old Oaken Bucket."

After explaining the song to them very carefully, she asked the class to copy the first stanza from the blackboard, where she had written it, and try to illustrate the verse by drawings in the same way a story is illustrated.

In a short while one little girl handed up her slate with several little dots between two lines, a circle, half a dozen dots, and three buckets.

"I do not quite understand this, Maimy," said the teacher, kindly. "What is that circle?"

"Oh, that's the well," Maimy replied.

"And why do you have three buckets?" again asked the teacher.

"One," answered the child, "is the oaken bucket, one is the iron-bound bucket, and the other is the moss-covered bucket that hung in the well."

"But, Maimy, what are all these little dots for?"

"Why, those are the spots which my infancy knew," earnestly replied Maimy.—*Harper's Weekly.*

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**QUALIFIED.**

My stock is now complete with all the newest things in the millinery line. Am prepared to please all. Ladies call and see our State Fair Hats prepared by our trimmer, Miss M. Polk, who has had an unusual experience, having been in San Francisco at the time of the upheaval, giving her a view of the styles in different parts of the world, so she is able to please all notions. MRS. A. E. MONTGOMERY.

—*Petersburg (Ill.) Gazette.*




Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

YELLOWSTONE FALLS, FROM RED ROCK, Y. N. P.

REACHED VIA UNION PACIFIC R. R.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



HE close of the year saw an improvement in the printing trade in London and throughout the kingdom, and the out-of-work members of the various typographical societies were less in number than they have been for some time past. Of course available statistics only apply to the members of the societies, but there is reason to believe that the non-society men shared in the increased prosperity in at least an equal degree. At the commencement of a new year the printers' engineers, material dealers, papermakers, and others in the supply trade, report business as brightening up wonderfully, and the coming twelve months promise to be an improvement on their predecessors.

THE new Prevention of Corruption Act, which came into force on the first of January, is but imperfectly understood as yet, as, although it is clear enough to the ordinary capacity, many take it to be a measure that prevents even a subscription being given to a charity, and a marked falling off in contributions to some of the most laudable trade objects has resulted. A better knowledge of the act will prevail shortly, as several popularly written handbooks explaining its working are being published, and an association has been formed called the "Secret Commissions and Bribery Prevention League," with a head office in London, and branches throughout the country, the latter investigating in a preliminary manner any cases of bribery or corruption brought to their notice, and referring them, if the serious nature of the facts elicited calls for action, to the head office. The executives in their turn will further investigate the allegations, and, if thought fit, place each case before the law officers of the crown, in whom the responsibility of deciding whether a prosecution shall be entered upon under the act is vested. Not only by the punishment of the wrong-doer is it intended to promote purity in commercial life, but the league seeks to organize opinion by the holding of public meetings, the securing of the sympathy of candidates for parliament and local bodies, and the bringing of pressure to bear both on firms in the habit of giving, and on managers and others who have paid or received secret commissions for the introduction of business. The printers' machine minders, the ink and machinery travelers, and others who in the past have done their business on the merits of "palm oil," are very sad, but the prevention of bribery should lead to more legitimate trading, and to the sale of goods or machinery on their merits alone.

THE members of the Blackburn and Darwen and Preston branches of the Typographical Association have served upon the Master Printers, Lithographers and Bookbinders' Association a demand for an increase of wages from the current rate of $7.80 per week, to $8.64 per week of forty-eight hours. The advance asked for is a considerable one, and the grounds upon which it is based are that within recent years the wages in many of the skilled trades in Blackburn and district have been increased and the hours of labor reduced, and that, in comparison with other skilled vocations, the printers are completely left behind in the matter of increased pay, with the result that their wages are considerably below those paid to other experienced workmen. The operatives' representatives also draw the attention of the employers to the amount of overtime worked in the town, and to the increasing number of competent workmen who are in receipt of out-of-work benefit. They ask that in future all overtime, in every section of the trade, shall be paid for at the rate of time and a half, and urge that such a course would find work for some of their unemployed members.

THE movement on foot by the Otley printers' engineers — referred to in a previous letter — has sizzled out. It is true that there has been no actual termination, in official terms, of the trouble, but inasmuch as such an occurrence does not often take place in similar instances, this does not count for much. The difference was the usual one of work, wages and hours. The men asked for an increase in wages of 48 cents per week, and a reduction of hours from fifty-four to fifty-three. But in the subsequent negotiations, difficulties arose that were not contemplated at the outset. Considerable correspondence has passed between the masters and men, but inasmuch as nothing has been done by either side for some months, it may safely be concluded that the affair is at an end.

THERE has been another rise in the price of type since my last writing, the new rates coming into force in December last, when the various foundries issued circulars to their customers. In one respect these circulars bear an unfortunate resemblance to those which, for several years past, have been appearing with a disconcerting frequency in the building and allied trades, and which have each a common origin in the appalling increase in the prices of raw materials. The founders have been faced with one of two alternatives, either to reduce the quality of their alloy, or to advance prices, and they have chosen the latter way. On the other hand, printers will have their *quid pro quo* in the increased value of old types, which have gone up a corresponding amount. The rates for lead, antimony and copper still continue to increase, and if they go much higher there will be an opening for that glass type of which we hear so much at recurring intervals, but never by any chance happen to meet with.

THE mighty thunderer that for considerably over a century has dwelt in lonely state in Printing House Square, and prided itself upon its aloofness from all other and "inferior" newspapers, is at last to fall into line with the commercial demands of the present day. The *Times* is to be formed into a company, and the court of chancery has given its sanction to the change. The *Times* has been from the beginning a purely family concern, the shares being held by the original Walter family and their relatives. Mr. Arthur Fraser Walter, the present representative of the Walter family, is the great-grandson of the original founder, the association of the family with the paper having lasted for four generations. During this period the shares of the original owners of the paper have been divided and subdivided until at the present time those interested in the proprietary form a body of quite a hundred, and these will be shareholders of the new company, with Mr. A. F. Walter as governing director. But one thing remains to bring back the old popularity of the paper, and that is a reduction in price from 6 cents to 2 cents, and no doubt this will come by and bye.

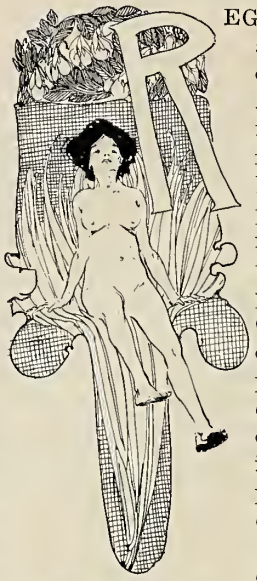
TO ENCOURAGE an interest in pictorial posters some of the leading bill-posting firms of London have combined in offering prizes amounting to $500 to those who are most successful in their placing of ten posters exhibited on certain firms' hoardings. The decision as to which are the most artistic and effective posters is to be arrived at by a vote, for which purpose there is no entrance fee, the voting cards being supplied gratis on personal application to the competition manager. It is needless to say that the firms concerned have made arrangements to insure absolute fairness and correct decision of the poll, and it will be interesting to see the results of the competition, as the man in the street's idea of art is often far removed from that of the artist.

THE air is full of rumors of impending changes in the newspaper world, and among them is one that leaves little doubt that some official announcement must shortly be made, that there is an amalgamation on the tapis between the Newnes and Harmsworth groups of newspaper companies. It has been known that for many years past these two groups have been working in cordial relationship with one another, and a combination of financial interests at this juncture would be opportune and beneficial.

IN America the amateur printer is not unknown, and fearful and wonderful some of his productions are, while the harm he does the trade is sometimes considerable, in the matter of cutting prices. Quite a different kind of amateur, however, has caused quite a little sensation in the way he has overcome difficulties and produced a splendid volume, without a trace of amateurish work about it. The amateur in question is Dr. Felix Oswald, whose "Treatise on the Geology of Armenia" has procured for him the degree of Doctor of Science of the University of London. It appears that, not being equal to paying the cost, he determined to print the book himself. Knowing nothing of the art of printing, he received a few lessons from a man who did. Having learned how to set type and use a printing-press, he bought a case of pica, with italics, a small hand press, a quantity of paper, ink, and an autocopyist apparatus for the reproduction of maps and plans. Then he sat down in front of his case, and for three years with infinite patience, set up his book, line by line and page by page. His book grew slowly to completion day by day, for as the stock of type was limited and the hand press could take only two pages at a time, it was necessary to print in order to release the type for another couple of pages. In the result he has produced 104 copies (five hundred odd pages each). The cost of the work is given thus: press, type, ink, and cases $57, paper $20, binding $18, other expenses $12, or a total of $107, which is as nearly as possible about one dollar a copy; of course this calculation takes no consideration of Doctor Oswald's time.

A CASE of considerable importance was heard in the London courts the other day, when Messrs. Waterlow Bros. & Layton, an eminent firm of printers, asked for an injunction to restrain the London Society of Compositors and their officials from blacklisting the plaintiffs as an "unfair" house in a pamphlet published by them and known as the "Compositors' Guide." There was also a claim for damages. The action was based first on contract, and in the alternative on trade libel. The plaintiff's firm is one that does not recognize the society, but has always adhered to the scale of wages fixed by the union and the alliance of employers. They tendered for municipal printing contracts, which the union was actively endeavoring to secure for its friends in that trade. After sending in a contract to the Southwark borough council, they found that they were included in a list of "unfair" firms. The statement, they said, being false, they threatened proceedings unless an undertaking was given to withdraw the pamphlet and omit their name from any further publication. The undertaking was given, but they discovered that in later issues of the "Guide" their name had appeared in a list of "closed offices not recognized by the union." This, they said, was a breach of contract, and they claimed damages. In the alternative they said it was a trade libel. His Lordship held that there had been a breach of the promise to withdraw the pamphlet, and granted an injunction restraining the society from including plaintiff's name in any similar publication. As regarded the alleged libel, he held that the action failed, and ordered that the costs of the issue should be set off against the other costs incurred by the plaintiffs.

## PALETTE AND CHISEL CLUB'S FIRST ANNUAL BLACK-AND-WHITE SHOW.



REGULARLY every year the Palette and Chisel Club holds its exhibition of paintings in its clubrooms in the Athenæum building, Chicago. Visitors at these annual shows have formed the impression that the members of this energetic society are painters only. In the last few years many paintings have gone out from the galleries of this independent painters' association to decorate Chicago homes, and patrons think of these artists more as picture-painters than as illustrators and designers. In reality the majority of them are working daily on drawings for high-class reproductive purposes in both black-and-white and color.

About the middle of March the club purposes to hold an exhibition of drawings made exclusively for reproduction — magazine illustrations, advertising designs and book decorations. The quality of the work at this show should attract every publisher and advertising manager in the West, and be of interest to all printers and engravers in the city.

In planning this Black-and-White Show the club is prompted by the complaint of the more enthusiastic and progressive advertising managers and editors that they have little means of keeping in touch with what the artists of Chicago are doing. It is a well-known fact that a very large per cent of the big illustrators of the East, those men who set the picture-making standard for the world, came from Chicago, many of them having been members of the club. Many of the men buying illustrations or designs want work of this stamp, something superior to that which is daily passing as "good stuff."

Requests come into the club for high-grade artists, and notices are on the walls continuously asking for men who can do a really distinctive grade of illustrating, sometimes for a story, but more often for some advertising purpose. The club is made up of such men. The fact that an advertising manager can not find time to visit the different studios as often as he would like suggested the inauguration of a plan whereby these men can find what they are looking for. Many times a visit to a studio will discover a sketch that is so pregnant with suggestion that it paves the way for a complete advertising campaign, and a little fantasy playfully scrawled on a bit of paper during an artist's reverie may suggest the remodeling of the decorations of a magazine or book.

So, at this show, besides finding the men the buyer is seeking, he will find plentiful suggestion for his work and probably drawings that he may put to immediate use, although the sales proposition will be a secondary feature.

The exhibition committee does not care particularly to attract the general public, but will endeavor to make the show so interesting as to command the attendance of every editor and every advertising man in Chicago and vicinity. The reproductions shown herewith are by members of the club. These pictures were picked up at the studios and will not be on the walls during the exhibition, as the members are working on special work for this show. The committee having the enterprise in hand would be pleased to have suggestions from the advertising fraternity. Any inquiries may be sent to the secretary of the Palette and Chisel Club, Athenæum building, Chicago.

## PROPOSED CONSTITUTION OF THE PRINTERS' LEAGUE OF AMERICA.

THE Printers' League of America, originated by Mr. Putnam Drew and fostered by Mr. H. W. Cherouny in New York city, commissioned Mr. Cherouny to propose a constitution and by-laws for a national organization. The executive committee of the League has met and approved the report of Mr. Cherouny, with some amendments. The advance proof of Mr. Cherouny's proposition is here submitted, by courtesy of the author:

PREAMBLE.

We, the printers of the United States, desiring for the sake of our well-being a lasting covenant of peace between us, hereby form the Printers' League of America, and by these presents do ordain and establish this Constitution: To the end that all differences regarding the conditions of labor may be settled by collective contracts in charge of one National and several Joint Commissions.

ARTICLE I. THE PRINTERS' CONGRESS.

SECTION 1. *Powers.*— All legislative powers herein granted, and all powers to negotiate for and to conclude collective contracts shall be vested in a Printers' Congress, consisting of an equal number of employing and employed printers.

SEC. 2. *Qualifications of Members.*— No person shall be a representative in the Printers' Congress who shall not own or manage a union printing office or work in a union printing office in the district which he represents, and who shall not, when elected, be a citizen of the United States.

SEC. 3. *Printing Districts.*— The United States shall be divided into not more than fifteen Printing Districts. Representatives as well as contributions shall be apportioned among the several Printing Districts of this League, according to the number of men employed and the number of printing plants operated therein. Each District and each Branch shall be entitled to at least three representatives.

SEC. 4. *Vacancies.*—When vacancies occur in the representation of a Printing District, the National Joint Commission shall fill such vacancies by appointment for the unexpired term.

SEC. 5. *Speakers.*— The Employers' as well as the Employees' Branch of the Printers' Congress shall select their own speaker and other officers.

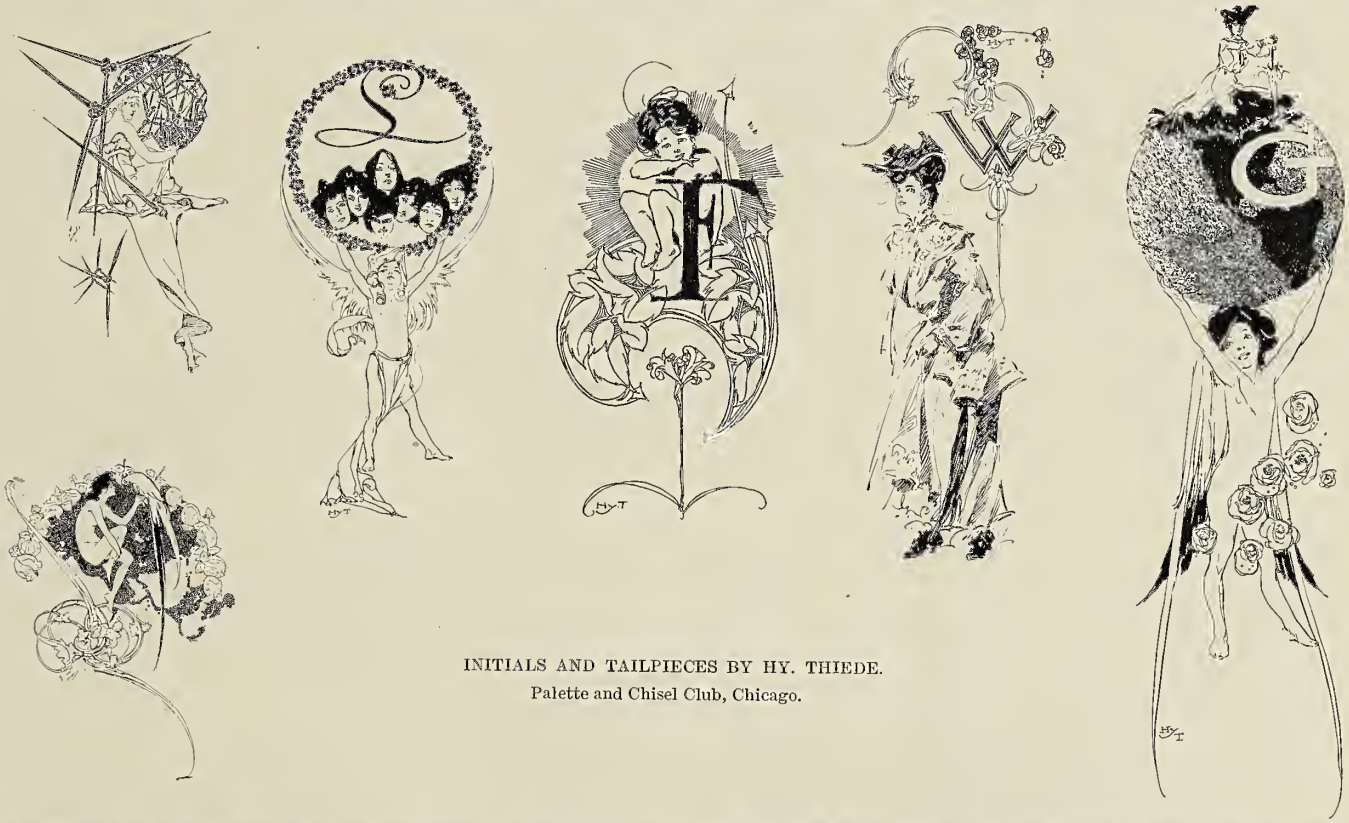
SEC. 6. *Quorum.*— A Quorum shall consist of two-thirds of all the representatives of either Braneh of the Congress. If there be more members present of one Braneh than of the other, the surplus members from the District not fully represented, shall have the right to speak, but not to vote. If on any question an equal majority of each Branch of the Printers' Congress can not be had, the point in dispute shall be referred to the constituency at large. (On this point, I am in doubt whether or not prominent outsiders should be asked to arbitrate.)

SEC. 7. *Division Into Three Classes.*— Immediately after the two Branches of the Printers' Congress shall be assembled in joint session, they shall be divided into three classes. The Seats of the representatives of the First Class shall be vacated at the expiration of the first year; of the Second Class at the expiration of the second year; of the Third Class, at the expiration of the third year; so that only one-third of the whole number of Representatives may be chosen every year. If vacancies occur, by resignation or otherwise, the Executives of the Printing Districts thus left unrepresented shall fill such vacancies by appointment.

SEC. 8. *Each Branch to be Judge of Qualification.*— Each Branch of the Printers' Congress shall be sole judge of the qualification of its Representatives.

SEC. 9. *Meetings of Congress.*— The Printers' Congress shall assemble once a year. But the Speakers of the Joint Commission of the National League shall have power to convene the Printers' Congress at any time.

SEC. 10. *Time, Place and Manner of Elections.*— The time of elections shall be fixed by the Joint Commissions of the District Leagues. The manner of election shall be as follows: The employers' and the employees' unions located in the Districts shall each separately nominate a sufficient number of candidates to give expression to such platforms as may be presented. The ballots shall be printed and handed to each member of the League, who contributes his due share to the general funds. The Chapel Chairmen shall collect the ballots from the employees. The Local Societies of the employers shall collect the ballots of the employers, by mail or otherwise. Both shall send the ballots to their Branch of the Joint District Commission, who shall count the votes and qualify the person having received a majority of all votes cast.



INITIALS AND TAILPIECES BY HY. THIEDE.
Palette and Chisel Club, Chicago.

ART H. POWERS OF THE PRINTERS' CONGRESS.

SECTION 1. *General Powers.*— The Printers' Congress shall have power to determine the rules of its proceedings, and with the concurrence of two-thirds it may expel a member, and impeach any officer of the National League. It shall keep a journal of its proceedings, and from time to time publish such matter as, in the judgment of the Executive Joint Commission, shall not be deleterious to the interests of the National League.

SEC. 2. *Special Powers.*— The Printers' Congress shall have the following powers:

§ 1. To fix the minimal wages and hours of labor, valid for the United States.

§ 2. To fix the number of apprentices to the trade.

§ 3. To promulgate equitable working-rules, valid for every printing-office.

§ 4. To legalize local additions to the Minimal Rate and Standard Day, as well as local peculiarities of the working-rules, upon the request of the District Joint Commissions.

§ 5. To make such laws as shall be necessary and proper from time to

time to carry into execution the foregoing powers and stipulations of the Common Scale; and to advance the common weal of the trade.

§ 6. To establish, as soon as possible, High Schools for the advancement of employees; and evening schools in the principal printing districts for the theoretical advancement of duly registered apprentices.

§ 7. To establish a Central and as many Local Labor Bureaus as may seem convenient, in order to equalize the supply of reliable and loyal labor in the United States.

§ 8. To collect funds wherewith to pension superannuated employees who have been faithful to their employers at least forty years and have been loyal to the Printers' League of America since the first five years of its establishment.

ART. III. LIMITATIONS OF THE PRINTERS' CONGRESS.

SEC. 1. *Appppropriations.*—No money shall be drawn from the Treasury of the Printers' League except through appropriations made by resolution of the Printers' Congress. All checks and drafts on the Treasury must have the signature of both the Speakers and Treasurers of the National Joint Commission. The Finance Committee of the Printers' Congress shall determine where the deposits of the League are to be placed for safe keeping. A complete statement of the receipts and expenditures shall be published from time to time.

SEC. 2. *Bills of Attainder.*—No printer of good character shall be excluded from membership on account of his relation to employers' and employees' unions previous to the formation of the Printers' League.

## CAPITAL AND LABOR.



Capital and labor discussion—old style.




Capital and labor discussion—new style.

JOHN T. MC CUTCHEON, IN THE CHICAGO "TRIBUNE," JANUARY 14, 1907.

The National Civic Federation met on the evening of Saturday, January 12, 1907, at the residence of Mrs. Potter Palmer, Chicago. Invitations were sent to employers and trade-unionists to attend the meeting, discuss the issues between them, and form a local branch of the federation.

SEC. 3. *Existing Contracts.*— No law shall be made to abrogate existing contracts between employers' and employees' unions.

SEC. 4. *No Separate Contract.*— No District League or printers' associations existing within the jurisdiction of the League shall renew existing contracts or enter into new special agreements, or strike for any grievances whatsoever. When particular conditions of labor are needed by certain communities, notice of the causes thereof must be given to the District Joint Commission, and the National Joint Commission may temporarily grant or refuse such particular arrangements until the meeting of the next Congress.

SEC. 5. *Treaties.*— All treaties with other trade bodies entered into by the National Joint Commission and ratified by the Printers' Congress shall have the same validity as this Constitution.

SEC. 6. *Amendments.*—Two-thirds of both Branches of the Printers' Congress assembled may propose amendments to this Constitution. Such propositions shall be submitted to the membership and embodied in this Constitution if two-thirds of the loyal employers and two-thirds of the loyal employees vote in favor of it. The manner of voting on amendments and on other questions of vital importance shall be as described in Art. I., Sec. 9.

ART. IV. THE NATIONAL JOINT COMMISSION.

SECTION 1. *Executive.*—The executive power of the Printers' League shall be vested in the National Joint Commission and the subordinate District Joint Commission.




§ 8. Ordering of General and Special Elections.

§ 9. Registration of all applications for amendments or for local changes of the Collective Contract, and performance of all such things as seem necessary for the benefit of the Printers' League.

ART. V. SUBORDINATE JOINT COMMISSIONS.
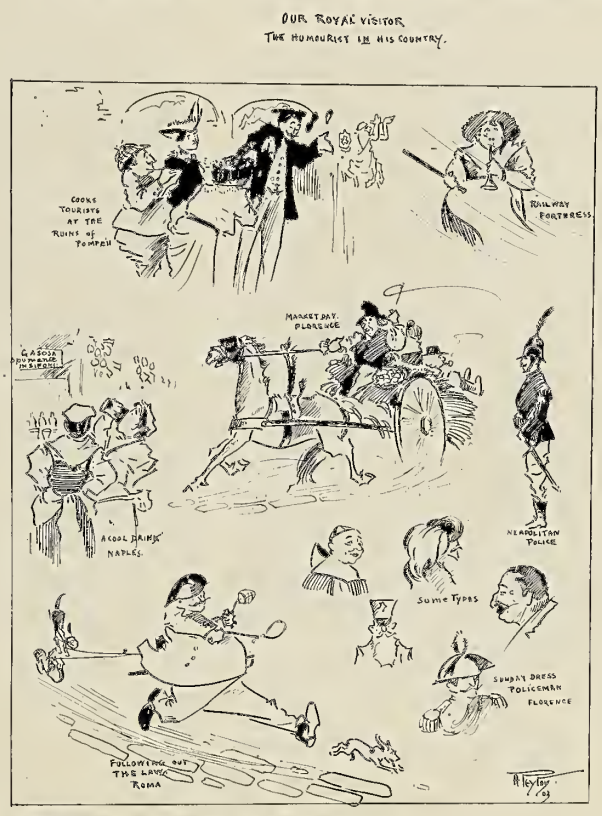
SECTION 1. *Members.*— Subordinate to the National Joint Commission are the District Joint Commissions. They are to consist of three employers and three employees living in the city where there are the greatest number of printing-offices in the District. They are nominated and elected like the Representatives of the District, as prescribed in Art. —, Sec. —. They shall serve three years; but after the first year one member of each Branch shall resign, to be replaced by one newly elected; after the second year, another; and after the third year, another, so that there may be a renewal of the whole body every three years. They shall employ a permanent Secretary with tenure of office during good behavior.

SEC. 2. *Functions.*—The duties of the District Joint Commissions are:

§ 1. To furnish the material for all statistics pertaining to the Printing Trades, kept by the National Joint Commission.

§ 2. To present the causes for demands for the local additions to the legal minimal rate of wages, thus to adapt the General Collective Contract to the requirements of all localities.

§ 3. To institute local Trade Courts for all differences between individ-




CHARACTER SKETCHES BY ALFRED PEYTON, PALETTE AND CHISEL CLUB, CHICAGO.

SEC. 2. *Members.*— The National Joint Commission shall consist of the Speakers, Secretaries and Treasurers of the Printers' Congress, and of a committee of three employers and three employees who live at or near the seat of the Commission and are members of the Printers' Congress. Appointments to this office are to be made by the Congress. The Secretary is to be salaried and must be capable of passing a Civil Service examination. Tenure of office is for the paid officers of the Commission during good behavior; for the co-ordinate members as long as they are members of the Congress.

SEC 3. *Functions.*— The duties of the National Joint Commission are as follows:

§ 1. The execution of all resolutions of the Printers' Congress.

§ 2. Preparation of lists showing all loyal firms, and also of all firms affiliated with the League.

§ 3. Expansion of the League.

§ 4. Preparation of statistics on the number and condition of employees and apprentices in all parts of the country; the cost of living, etc.

§ 5. Mediation between employers and employees in all such cases as can not be settled by the Local Trade Courts provided for hereafter; and in such cases as can not be conciliated by the District Joint Commissions.

§ 6. Keeping authentic records of all communications concerning the League, as well as the preparation of a commentary to the Collective Contract on the basis of the decisions of the Trade and Appellate Courts.

§ 7. Opening of a Central Intelligence Office for the District Labor Bureaus.

uals and employers, or their superintendents and foremen, and to fix an equitable order of procedure in all cases.

§ 4. To open local Labor Bureaus, and, if possible, to prepare statistics of the average number of employed and unemployed workingmen.

§ 5. To act as first Courts of Appeal in all cases which the District Trade Courts do not settle.

§ 6. To collect the contributions laid by the Printers' Congress on the members of the League, and to deliver them to the National Joint Commission, against receipts from the General Treasurer.

§ 7. To open local schools for apprentices wherever possible.

§ 8. To keep statistics of all accidents to employees while at work, and of all superannuated employees of the districts and their record.

§ 9. To do all such things as are beneficial for the common interests of the Printing Trade.

ART. VI. COLLECTIVE CONTRACTS.

SECTION 1. *Changes and Amendments.*— In case a motion is duly made to change the Collective Contract, or to amend parts thereof, then the National Joint Commission shall publish such a motion during one month, and call for additional special motions. The special motions so made are also to be published for one month, and thereafter the Printers' Congress shall be convened within one month.

SEC. 2. *Expenses.*— The costs of introducing the Collective Contracts are to be borne by the loyal employers and loyal employees in equal shares.

BY LAWS OF THE EMPLOYERS' BRANCH OF THE PRINTERS' LEAGUE OF AMERICA — DIST. NEW YORK.

ARTICLE I. QUALIFICATIONS.

SECTION 1. *Qualification.*— Any person who owns or manages, wholly or in part, a printing establishment within a radius of fifty miles of the City Hall of New York, can become a member of this society; provided, however, that he abides with the laws and usages of the Printers' League of America.

ART. II. OBJECTS.

SECTION 1. *General Object.*— The purpose of this Society is to abolish in the printing and allied trades the system of making individual labor contracts and to introduce the more equitable system of forming Collective Labor Contracts.

SEC. 2. *Special Object.*—It is also the object of this Society to establish, in conjunction with the representatives of the employees' unions, the necessary organisms for collective negotiations, and to defend the common interests of the printing trade as well as the special interests of the Employers' Branch thereof; furthermore, to nominate Representatives of the employers in the National and District Joint Commissions of the Printers' League of America, and finally, to do whatsoever is possible to establish local and national Common Trade Courts for the adjustment of points in dispute under existing Collective Contracts.

ART. III. OFFICERS.

SECTION 1. *The Staff of Officers* shall consist of a President, Vice-President, Secretary, Treasurer, and an Executive Committee of —— members.

SEC. 2. *Elections.*— The standing officers shall be elected every year by the Society. The members of the Executive Committee shall be appointed by the President, in such a way that only one-third of the whole number of members are renewed every year. The standing officers are *ex-officio* members of the Executive Committees.

ART. IV. FUNCTIONS OF THE OFFICERS.

SECTION 1. The standing officers shall perform the duties usually incumbent on society Presidents, Vice-Presidents and Treasurers.

SEC. 2. The Executive Committee shall open communication with all employing union printing-houses of the District of New York, and also fraternize with similar branches of the Printers' League of America.

SEC. 3. The Executive Committee shall also open communication with all employees' unions in the District of New York for the purposes set forth in Art. I. of this Constitution, and endeavor from the start, until the Printers' League shall have been formed, to establish a Board of Conciliation, acting, if possible, in conjunction with the existing Board of Conciliation of the Newspaper Publishers' Association, but if this is not possible, to conclude a similar treaty in the name of the union book and job printers.

ART. V. INITIATION FEES AND DUES.

SECTION 1. The Initiation Fee of this Society shall be Ten Dollars. The regular dues shall be graded according to the number of union men employed by each member. For each twenty-five men employed a member shall be assessed —— Dollars.

ART. VI. MEETINGS.

SECTION 1. Regular meetings shall be held once a year, or at the call of the President. The Executive Committee shall meet weekly, and as soon as possible appoint a Secretary, who shall devote his time to the transaction of all business which may come before the meeting.

SEC. 2. The order of business at each regular meeting shall be as follows:

1. Calling of the Roll.
2. Reading and Adoption of the Minutes.
3. Reports of Officers.
4. Reports of the Executive Committee.
5. Regular Business.
6. Special Business. At Special Meetings the Special Business shall be taken up immediately after the Roll-Call.
7. Election of Officers.

ART. VII. AMENDMENTS.

SECTION 1. This Constitution may be amended by a two-thirds vote, at any regular meeting, but no amendment shall be entertained unless it shall have been proposed in writing at the next previous regular meeting.

## JAPAN A NATIONAL TRUST.

With the recent war now practically forgotten in the "instant need of things," the Japanese government has committed itself to a scheme of industrial expansion which is practically the nationalization of the means of acquiring wealth, says the *World's Work*. It has already begun taking over the railroads of the country. It is proposing to combine with private capital to control the mines, the forests, and the railroads, and the whole industrial development of Manchuria. It has made provisions for financing a combination of cotton-manufacturing companies and other exporting enterprises which aim to capture the export trade of Manchuria and Korea. It will lend $3,000,000 at four and one-half per cent and return one-half of one per cent as a bonus to any company that does a notably large business. It proposes to organize a governmental purchasing department that shall buy raw materials and sell them to private concerns — a device of wholesale buying on an unprecedented scale to effect economies in the nation's manufacturing. Our consul-general at Tokyo, Mr. Henry B. Miller, calls the whole undertaking "one of the greatest experiments in the world's history in the relations between government and industry." It is all that.

If the scheme be carried out in full, the trusts can not own the nation, because the nation will own the trusts. Will Japan avoid the economic problems of the Western nations by becoming at one leap itself a trust, and a coöperative community at the same time?



DRAWN BY HOWARD P. HEATH, PALETTE AND CHISEL CLUB, CHICAGO.

Written for THE INLAND PRINTER.

## LIPPMAN'S NEW DIRECT COLOR PHOTOGRAPHY.

BY N. S. AMSTUTZ.

FROM Paris comes the announcement, made by *L'Illustration*, that Mr. Lippman has perfected a new method of direct color photography. Monsieur Lippman, through his indefatigable work of the past, has earned the acclaim of the world for his researches in pure color photography. His was the only process known, prior to this new discovery, in which no interposition of stained films, ruled colored lines or pigments of any kind were found. The translating medium in the case of his first discovery is found to be the colored rays themselves. This process is practical. The necessary mechanism for use on an ordinary camera, including the viewing prisms, are sold to the trade by Messrs. Penrose & Company, of London. Mr. Edg. Senior, of the Chelsea Polytechnic, London, has had remarkable success in using this Lippman method. Its characteristic feature lies in the fact that the difference in wave lengths of vari-colored light rays are not the same. In approximations, the red rays have a wave length of 1/40000 inch, the violet end of the spectrum showing rays that have a wave length of 1/60000 inch, and the intermediate rays, lengths ranging between these extremes. Of course there are other spectral manifestations, which, though not visible, are found in the infra-red (heat rays) and also in the ultra-violet (chemical rays); the "red" region occurring for some distance beyond the visible red into the dark space lying immediately adjacent; and the "violet" region is similarly found within the dark space beyond the visible violet portion of the spectrum. Though these can not be seen, their presence can be detected, the infra-red by means of a temperature indicator and the ultra-violet by chemical means.

Mr. Lippman, with true scientific acumen, resolved to bring into play a fundamental feature found in all forms of wave action — that of *interference* — and cause this natural agency to assist in the automatic recording of true color phenomena under purely spectral direction. It is one of the cardinal features of Physics — this question of interference. One encounters it in acoustics, hydrostatics and in many other directions.

The beats or pulsations noticed when two organ pipes are sounded which are nearly in harmony are due to the interference of sound waves which, when two waves meet crest to crest, accentuate each other, but when the crest of one coincides with the hollow of the other, they neutralize each other so that there is no wave or effect of sound left at this point. A humorous, though irrevelant and unscientific analogy, is found to show how two opposing forces of equal magnitude neutralize each other, in the narrative related by a son of Erin, who said of two serpents who were engaged in a battle royal, that "they proceeded to simultaneously swallow each other and soon neither snake was left."

The extra height of waves noticed on water when two steamers pass each other at the time the waves coincide with each other and of suppressed or materially lowered waves when they are in opposition, is a phenomenon due to their interference — strictly speaking, in an unscientific manner, the suppression only is a question of *interference*, but the term recognizes both phases as due to the same phenomenon.

In order to practically utilize this highly scientific and absorbing principle, Mr. Lippman rightly conceived the basis which has come into actual use and which involves the turning back onto themselves of all the vari-colored rays from a subject that pass into the gelatin film of a photographic plate. A special plateholder or dark slide, as the English people know it, supports the dry plate with the glass side toward the lens and its gelatin coating in contact with a layer of mercury, which is held in close contact with the film by a moderate pressure. The dry plate is of course held in its seat in such a manner as to avoid any leakage of mercury around its edges. When the parts so assembled are placed on the camera and the colored rays are directed by the lens onto the sensitive



DRAWN BY ANGUS MAC DONALL, PALETTE AND CHISEL CLUB, CHICAGO.

Courtesy *The Red Book*.

film, they first pass through the glass support and then into and through the gelatin coating, which is sensitive to the action of light. As soon as they reach the farthest face of the film they encounter the mercury, which serves as a mirror to return or reflect the rays. In so doing there are then found two sets of rays traveling in opposite directions, and as they meet each other so that their crests coincide, the chemical effect in the sensitive plate will be twice that of one set of rays alone, and where they oppose each other darkness prevails, because they obliterate each other; hence no chemical effect takes place in the dry plate film wherever they oppose each other.

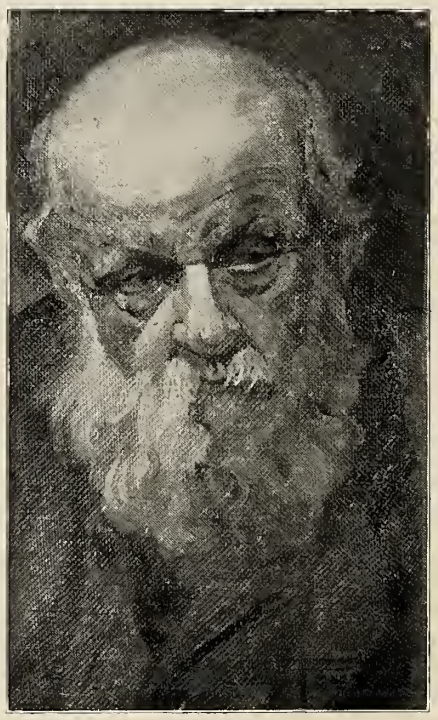
Now, as the rays of different colors have waves of different lengths, the points of interference will not all be located the same physical distance in front of the "mercury mirror," so that within the thickness of the dry plate film a series of disconnected layers of precipitated silver are found when the film is developed and an examination made of its edge under a sufficiently high-power microscope. These striae of developed silver are sufficiently thin to break up homogeneous white light into its prismatic colors in an auto-selective manner when the photographic reproduction is viewed at the proper angle. This extended description is given place because the process is so little understood by the average reader.

Mr. Lippman's new process is different from the one described, in that no mercury mirror is used, but the well-known fact that the decomposition of white light is effected by means of a triangular prism is utilized in a manner which combines a large number of parallel prisms of small dimensions, five per millimeter (127 per inch). These are placed in the shape of longitudinal ridges or flutings on a glass plate, through which the rays of light pass, and encountering the miniature prisms they are decomposed so as to affect the sensitive plate in a variable manner. When a positive is produced, placed in white light, and it is viewed through the "prism" plate, the record appears in the natural colors of the object. The process seems to differ from others in that only optical-spectral means are employed, without having recourse to the use of rulings of the McDonough-Joly or Powrie-Warner processes, or yet the vari-colored starch granule method of Lumiere & Cie, of Paris; these latter processes were described in the June number of THE INLAND PRINTER.

The outcome of this new direct process of color photography will be watched with much interest by enthusiasts and practical three-color workers all over the world. The older process of Mr. Lippman has not come into general use, but in spite of this, it is being successfully worked by numbers of followers of this pioneer in direct colorwork. It possesses the only bona fide natural color principles, and it is to be hoped that more extended descriptions of the new process will show that the hope which the first announcement has raised will not be a deferred one, and that the process may come into general use.



Drawn by F. L. Arnold.



Drawn by Alfred Peyton.



Drawn by F. L. Arnold.

PALETTE AND CHISEL CLUB, CHICAGO.

### PHIDIAS.

Now that the famous sculptures executed by Phidias to adorn the Parthenon at Athens are to be brought from the British museum in London for exhibition in America, perhaps, it is timely to recall the limerick:

There once was a sculptor named Phidias,
Whose statues were perfectly hideous,
He made Aphrodite
Without any nightie,
And thus shocked the ultra-fastidious. — *Boston Globe.*

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### EVOLUTION NOT THEFT.

Capacity to improve the ideas of somebody else is not plagiarism — it is the best sort of originality.

Respect the eighth commandment, but do not be afraid of being called a copyist. There is nothing new under the sun. Those who pride themselves upon originality are merely traffickers in ideas so old that every one else has forgotten them. — *Printers' Ink.*

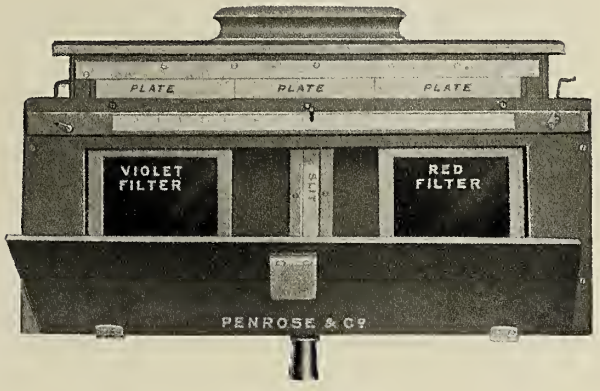
## THE IMPORTANCE OF CORRECT RATIOS IN COLOR PHOTOGRAPHY.

BY H. O. KLEIN, F.R.P.S.

(Reprinted from Process Year Book, 1906-7.)

THE last few years have shown remarkable progress in color photography, for which the frequent introduction of new light filters and new color sensitizing dyes have been chiefly responsible. The ratios of light filters for three-color photography have been subject to constant alteration, and this readjustment of filter to plate has developed into a part of tri-chromatic working methods, which every practical color photographer is now called upon to perform. It is one of the least appreciated, although highly important factors in color photography, one which is probably more responsible for incorrect color reproduction than that of the theoretically incorrect printing-ink, a factor which has always been the scapegoat of the color photographer. The filter-maker has been called upon to name the ratio of his filters and he could only name an approximation, because the curves of color sensitiveness imparted to a plate by a sensitizing dye rarely, if ever, coincide with that of another of similar sensitizing properties, and further because different illumination of the object changes the ratio of the filters. It is well known to the practical photographer that daylight exposure ratios are different from those of the enclosed electric, open or cored flame carbon arc.

No other technical intricacy has received less attention from the rank and file of colorworkers than this so well justified delicate adjustment of filter to plate and filter to filter, which we term Ratio. It has been considered sufficient to take a number of negatives with new filter or new plate and go on exposing until the three negatives looked fairly even in density, quite regardless of the fact that, for




KLEIN'S RATIOMETER.

instance, one of the three-part negatives may be totally overexposed if a high light of the same density is obtained as that which another negative probably necessitates.

The more scientific worker exposed on black or white or neutral gray color chart, or plaster of paris casts. Now, although the latter methods are fairly satisfactory, they are by no means time or money saving ones, and as there has been a call for a little instrument which enables the practical worker to quickly establish a ratio, whenever face to face with new filters or new plates, I constructed the "Ratiometer," which having given me greatest satisfaction whenever called upon to do work for a similar nature, which I may add is an almost daily occurrence — may prove to be very useful to the ever-increasing number of colorworkers, and, in particular, to portrait and landscape photographers, to whom round-about experimental work is prohibitive.

The working of the instrument is simple, and the illustration fully demonstrates its construction. The filters which are to be tested are placed in the frame, the three one-quarter plates into the slide. The slit in the roller shutter permits of five exposures being made on each of the three plates. The pointer on the scale indicates the position of the slide, and the actual exposures are given by



"WAITING."

Edward Jan Krasa, Palette and Chisel Club, Chicago.

opening the ebonite shutter. The instrument must receive even illumination, and the exposures are to be made with greatest accuracy. The three plates are developed in one dish, the same time to be given to each. We obtain a series of density strips, which being marked with their exposures will enable us to select three of equal density and so establish our ratio, as for example:

Blue sensation filter.....Density A. exposure 5 sec.
Green sensation filter.....Density A. exposure 15 sec.
Red sensation filter.....Density A. exposure 15 sec.
*Ratio* — 5 : 15 : 15 = 1 : 3 : 3.

To select three exposures of equal density among fifteen should not be a more difficult matter than to do so with any other sensitometer in use, and the insertion of a graduated strip of glass in the slit, probably numbering the different zones of density, will greatly facilitate the work.

As pointed out previously, it is of highest importance to use the same light for the test as for the actual work and to remember that deviations from this rule will cause incorrect reading of the ratio, which is an ever-changing "constant" subject to the spectral composition of the light used.

# PROCESS ENGRAVING

BY S. H. HORGAN.

**In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.— By A. von Hübl. $3.60 postpaid.

PHOTO-MECHANICAL PROCESSES.— By W. T. Wilkinson, revised and brought down to date by the author. Cloth, $2.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being pregressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, $3.

TO CLEAN A HALF-TONE SCREEN.— Mr. Max Levy, the king of half-tone screenmakers, and who undertakes the repolishing of the surface of screens that have been scratched, tells in "Penrose's Annual" the proper way to preserve the screen free from scratches: "Some screens which come into my hands after a little use appear to have been cleaned with sand or emery paper, they are so badly scratched, doubtless due to the grit and dirt on the material used for polishing. Never use rouge or other abrasive on the surface of screen. It will surely injure it, and I would advise against the use of chamois skin or any other leather. Japanese silk, from which all sizing has been removed by washing in hot water, is the very best thing with which to polish screens and lenses. But the material must be kept clean and free from particles of grit of any sort."

ONE REASON WHY ENAMEL BECOMES TENDER.— S. K. Lawton, Jaffna, Ceylon, gives one reason why enamel becomes tender and gives way in the etching. He writes in "Penrose's Pictorial Annual": "I imported a quantity of fish glue in a large bottle, which worked well at first. As I went on using it, I noticed a gradually increasing tendency in the films to become tender, and, after several months, they ceased to become firm at all and got clean washed away in the first water. The cause was apparently the inability of the antiseptic added to the glue to preserve it from putrefaction which set in through the admission of air to the bottle. My next supply was, as soon as opened, emptied into several small bottles and hermetically sealed, and I found that the last bottle was quite as good as the first, and nothing was lost by putrefaction." Mr. Lawton also makes the suggestion to the manufacturers of fish glue that they send it out in a desicated form like common glue, but molded into cakes of specified weights, so that the quantity of water for it to soak in may be measured and a fresh fish glue solution be had at any time.

TO DISPENSE WITH FOCUSING.— R. G. Pratt, Montreal, Canada, asks: "Is there in the market a table of figures by which I could get at the camera distance and the ground-glass distance without having to focus every time? I use Prior's chart for calculating the reduction or enlargement of copy, when one size is given, and it appears to me that the same principle could be applied to a chart for reduction and enlargement. I am not long at the business and buy THE INLAND PRINTER for the process information, though I read even every advertisement." *Answer.* — You will find tables for reduction and enlargement with lenses of any focus in photographic almanacs and annuals. Charts likewise have been plotted by P. Brosig, which you will find in the "American Annual of Photography" for 1899, in a public library. The writer planned and used a device for doing this a quarter of a century ago which was a great labor-saver when I was operating cameras myself, but I could not get assistants to take kindly to it, so gave it up. The bed on which all process cameras slide should be marked off in quarter inches, then the bed of the camera itself on which the ground-glass holder moves should also have a figured scale on it. Then it would be easy after trials and measurements to make tables for




DRAWN BY OTTO E. HAKE.

Palette and Chisel Club, Chicago.

each lens in use. At present almost every operator has marks on the bed of his camera to show where to place the front for standard reductions and enlargements.

MR. GEO. H. BENEDICT'S MATHEMATICAL MIND.— Mr. William Gamble gives his approval of Mr. Benedict's method of figuring charges for photoengraving. He says: "Most of my readers are aware of Mr. Benedict's great prowess at figures of electrotyping and photoengraving costs. It is quite a hobby with him, and he seems to have worked his results down so fine that he can tell to a fourth place in decimals how much a minimum zinc etching costs. He knows just how much work each camera should turn out, and just how many square inches should be turned out to make things pay. Mr. Benedict went further than showing his customers and incidentally his competitors how to measure up; he marked out a curve chart with a sliding scale of prices so graduated that the minimum cost bore a slightly higher rate per inch than the larger sizes. He was one of the first to see the absurdity of the square inch rate, and he has never ceased to rub it into the photoengraving trade that it is blind to its own interests to continue to charge on the present basis. His rivals, friendly and otherwise, are beginning to see that he is right, and there is a disposition to accept the Benedict scale as a base for a fair scale of prices." Mr. Benedict says: "We have a way of finding the cost of work, and we want a profit on it from our point of view. There is no satisfaction in doing a large business unless the profit is in proportion, and we can find no joy in getting business from our meanest competitor, just to get even with him. We lose no sleep worrying because someone else has a few more cameras or runs a night force."

SENDING PICTURES BY TELEGRAPH.— Arthur J. Bowdoin, Seattle, writes to thank this department for answering his query as to the telegraphing of pictures and asks that we continue to keep our readers posted in the matter. In this department for January, 1905, page 558, Professor Korn's method of telegraphing pictures was described, and in January, 1906, page 572, was shown a portrait of the inventor, which had been telegraphed. Since then Professor Korn telegraphed a portrait of Emperor William from Munich to a Parisian paper. M. Edouard Belin, of Nancy, claims to have invented a device by which he can photograph by telegraph, just as if the lens was in one city and connected by wire with the ground glass in another city, with this difference, that the image is produced in mechanical dots ready for etching into a printing block. *Process Work* says: "It is interesting to mention that one of the earliest pioneers in this field was N. S. Amstutz, who is now managing a research laboratory in photoengraving methods for THE INLAND PRINTER, and who is publishing every month in that journal some highly classical articles on the innermost secrets of the half-tone dot and the action of the Levy screen. The minute quantities which Mr. Amstutz has been able to measure with his delicate apparatus is quite marvelous, and his researches are of great interest and instructiveness to all thoughtful workers. We believe that all this work has the ultimate object of perfecting Mr. Amstutz's method of telephotography, and while it must be trying to him to hear of other inventors getting ahead in this line, Mr. Amstutz is a man who knows how to wait patiently for the eventual success which he believes will crown his efforts. He is now being assisted in his work by his promising son, Frank W. Amstutz."




DRAWN BY JOHN B. WOODRUFF, PALETTE AND CHISEL CLUB, CHICAGO.

THE COMMERCIAL SIDE OF PHOTOENGRAVING.— Mr. A. J. Newton, of the Bolt Court School, has been collecting data as to the business side of photoengraving, both in England and America. He finds that in England orders are obtained entirely by solicitors who are paid a salary and commission. In this country business is had by advertising in the magazines devoted to the printing trades and by special circulars addressed to prospective customers. Work is nearly always estimated by the square inch, except where there is retouching of the photographs, drawing, hand-engraving and printing to be included in the estimate. Some make a reduction in price above a certain size, while one or two reported that they employed a sliding scale by which the charge for work lessened as the size of the plates increased. As to the cost of work, he had tabulated the figures sent to him and deduced the following averages: In England labor was forty-five per cent of the cost, materials eighteen per cent and other expenses thirty-

seven per cent; while in America labor was forty-four per cent, materials twenty-six per cent and other expenses thirty per cent. The average cost of copper half-tones in England was 4½ pence, or less than 10 cents of our money.

THE PROPOSED COPYRIGHT BILL.— Mr. H. C. Stiles, secretary of the International Association of Photoengravers, the secretary of the American Publishers' Association and others, thought that the editor of this department should appear before the committee on patents, Washington, during the hearings on the pending Copyright Bill. The writer has neither means nor time to go to Washington, nor to reply to all the inquiries he has on the subject. He awakened publishers to the monstrous character of the proposed bill; how it would, through its protective features, bring about a trust that would monopolize the supplying of illustrations to the press of America on any terms they saw fit. The Publishers' Association of New York, the American Press Association and others have been awakened to their danger and will combat the great interests behind the proposed bill and see to it that the bill does not pass Congress in its present shape. It behooves all those who have to do with illustration, for any form of printing, to inform their Senators and Congressmen that it will be ruinous to their interests unless the protection of United States copyright is given only to photographs from "original" negatives made in this country, and that the words: "Copyright (the year) by (the name)" be stamped legibly upon such copyrighted photograph. The present law is twisted so that when a foreign photograph, worth a few cents, arrives through the mails it is copied and a copyright line stamped upon the cheap copy. If a publisher prints a half-tone from one of these and accidently omits the copyright line, $5,000 is demanded of him by the owner of the copy as his liability under the present law. The insertion of the word "original" before "negative" would serve to distinguish it from a "copy" negative, and put a stop to the present abuse.

"PENROSE'S PICTORIAL ANNUAL, The Process Year Book" for 1906-07, is already in the hands of those who look anxiously for its yearly coming. Those who have not as yet seen it can be assured that it is bigger and better than ever, though the price remains the same. Portion of its educational value is due to the permanent record it holds, through its illustrations, of the standing or progress of processwork during the year. The present volume contains 160 pages of text, with sixty articles, every article worth the reading, while one of the most valuable one comes from THE INLAND PRINTER Research Department, through the pen of Mr. N. S. Amstutz, on "The Formation of Half-tone Dots." The illustrations comprise: One photogravure, seven four-color prints, twenty-five three-color prints, twenty-three in two printings, and 168 other illustrations. One of the most interesting pictures is a portrait from life in three colors. The comparison between the results of three-color and four-color printing is not complimentary to the latter. Zander's four-color exhibit is notably disappointing. The Walker Engraving Company, of New York, has a reproduction in four colors of Maxfield Parrish's "Sandman," that is one of the best things in the Annual. The "Brook at Sunset," by The Teachenor-Bartberger Engraving Company, of Kansas City, proves that the world can not excel us in half-tone engraving. There is a collotype in three colors and gold which is interesting, though the subject reproduced is a porcelain vase, which is atrocious in design and color. A bit of stencil printing with the Aerograph Spray Printing Machine is a curiosity. Mechanical methods of make-ready in the way of underlays and overlays seem to have multiplied during the year and are exhibited. The paper, ink and presswork in the volume is the best obtainable. The American agents for the Annual are Tennant & Ward, 287 Fourth avenue, New York, and the price is, as usual, $2.50, express prepaid.

THE BOLT COURT SCHOOL OF PHOTOENGRAVING AND LITHOGRAPHY, LONDON.— The London County Council, under whose care the above school is conducted, in direct charge of Mr. A. J. Newton, the principal, has recently appointed a very representative advisory subcommittee. The members have been selected from among the engravers and lithographers, employers and craftsmen. This committee is composed of Donald Cameron-Swan (Swan Electric Engraving Company, Ltd.); A. E. Dent (A. E. Dent & Co., Ltd.); Carl Hentschel (Carl Hentschel, Ltd.); Charles T. Jacobi (the Chiswick Press); Emery Walker; H. Snowden Ward, F. R. P. S. (Editor of the *Process Engravers' Monthly*); as representatives of the Royal Photographic Society, Leslie E. Clift, F. R. P. S. (Hare & Co.), and C. E. Kenneth Mees, D. Sc. The Amalgamated Society of Lithographic Printers is represented by W. Stevens. There is also a representative of the Amalgamated Society of Lithographic Artists and Process Engravers, whose name we have not learned at this time.

LITHOGRAPHIC INK FOR DRAWING ON ZINC.—L. E. P., Brooklyn, New York, writes: "You told in the Process Engraving for September how to prepare a zinc plate for etching after drawing on it with lithographic ink. Now I am an old reader of THE INLAND PRINTER for ten years, and it is worth all I have paid in in the past if you will tell more about preparing the zinc before drawing on it; also if I can make the ink myself. I run the zinc plate now through an alum bath to give it a tooth; is that the best way? And I rub up 'tusche' in a saucer with a few drops of warm water to get my drawing ink. Is there a liquid drawing ink for this work? I know about etching the plate." *Answer.*— You are going about it all right. Results will depend on how carefully each stage of the work is done. The most expert at this work add a little phosphoric acid to the alum bath — say one ounce of phosphoric acid to five ounces of alum in twenty ounces of water. See that the zinc surface is thoroughly clean, and polish with charcoal before putting in the alum bath. It need only remain one or two minutes, after which all the white oxide of zinc formed must be washed away thoroughly before the zinc is stood up to dry. Take care not to touch the surface with anything but the drawing ink and put the drawing on as soon as possible after preparing the zinc. The best auto transfer ink is Lemercier's, which is said to be made of the following:

| | | |
|---|---|---|
| Yellow wax | 1 | ounce |
| Mutton tallow | 1 | ounce |
| Marseilles soap | 1½ | ounces |
| Unbleached shellac | 1½ | ounces |
| Lampblack | ¼ | ounce |

Grind the shellac to a powder. Melt the first four ingredients in an iron pot and stir in the lampblack, pour into an oblong mold or on a flat slat and cut into cakes. For use rub up in a saucer with a little hot distilled or boiled water until you get a drawing ink of proper consistency.

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### AND GO AHEAD SLOWLY.

Philosopher — And now, after having revived all philosophy with you, there is one law that I can lay down for your guidance.

Student — What is that?

Philosopher — When you are sure you are right, you should suspect that you are wrong.— *Exchange.*

## N. S. AMSTUTZ.

PRINCIPAL OF THE INLAND PRINTER RESEARCH DEPARTMENT.

BY S. H. HORGAN.

PROBABLY no journal in the graphic arts has published more searching articles on the scientific phases of half-tone engraving than have appeared of recent months in THE INLAND PRINTER. From Germany, France and England have come requests for permission to republish. Something, therefore, of the personality of the man responsible for these researches is of interest.

Noah Steiner Amstutz is of Swiss extraction. He was born of Mennonite parents November 5, 1864, in Milton township (near Orrville), Wayne county, Ohio. His mother died while he was an infant. His early days were



N. S. AMSTUTZ.

Principal, Inland Printer Research Department.

spent on a farm. His primary education was that afforded by the local schools.

His days of farm activities were interspersed by the making of wooden models of mechanical devices — telescopes, camera obscuras and microscopes with a multiplicity of discarded spectacle lenses. He devised and constructed a thermopile. Made cakes of water colors, when denied the regulation kind, by mixing flour, dry powdered paints and water, then rolling out pastry fashion, cutting into cakes and placing on a piece of wood into the stove for baking; producing the brushes by means of duck quills and squirrel tails.

He engraved name-plates in pine wood with a jackknife, made a printing roller from a broom-handle and covering of cloth, used oil house paints for ink and a cheese-press to make impressions, of which none remain, but one of the original engravings has been preserved. He was an inveterate reader of the few books in his possession. The greatest favorites were "Brewster's Life of Sir Isaac Newton" and "Thomas' Farm Implements," in which the laws of mechanics and physics were elucidated.

During these years he made a portable camera obscura, using a spectacle lens and mirror for the optical parts of the device, and with this aid studied the principles of perspective drawing; decomposed white light into its component colors by means of a plain tumbler of water and a mirror, which served to project a semicircular rainbow onto the wall.

All of these efforts were made under constant parental restraint, which saw but failure — as a farmer — ahead of such frivolous things. Many times the favorite Newton was snatched from a threatened burning and hidden in the barns or near-by woods. He plowed some, dreamed more, and with all the vicissitudes of repressed ambitions by kindly intended and revered parents, plodded on toward his goal.

In 1879, through a surgical operation, the boy's activities ended on the farm. His father thereupon sought to place him in the printing trade, it having been his conception that next to the profession of farming it was the most honorable vocation to follow, and had allowed the youth to have Saturdays in winter when away from school to spend his time with a lithographer, who had brought with him from Germany a press and appliances and established a modest litho plant in the near-by village of Marshallville. Here he absorbed the first ideas of illustrated or pictorial printing. No field opened up in the printing line, so he was established in commercial life by becoming a hardware clerk at Sterling, Ohio, where he qualified himself for bookkeeping. During this time he was an assiduous correspondent to several country weeklies, The Doylestown *Journal*, *Wayne County Democrat* and Seville *Times*. The *Journal* editor had taught the lad in his first school years.

In 1883 he severed his commercial connections and, following the lead of his early proclivities, did sketching for the Cleveland, Akron & Columbus Railroad, under the president, Mr. Monsarrat. He next went with the Taplin & Rice Company, of Akron, to do sketching of their manufactured products for wood engraving purposes. During the autumn of this year he received an offer from Mr. Paul E. Werner to take charge of the artist department of his wood engraving and printing establishment at Akron, Ohio, but the consciousness of his shortcomings in delineating mechanical subjects, from not understanding their construction and purpose, impelled him to choose a mechanical drafting position with the Cummer Engine Company, of Cleveland, Ohio, whither he went in December of 1883. In July, 1884, he received an offer from Thomas B. Hall at Cleveland to do patent-office drafting, which he accepted, continuing the connection until the spring of 1885, when a similar position was taken with Capt. John Crowell. On the death of Captain Crowell, he received an offer from Gen. M. D. Leggett, former commissioner of patents, to take charge of the drafting department of his patent soliciting business. During this time he made photographic copies of all the office drawings, on dry plates; did much work on court exhibit drawings in the celebrated Brush Arc Lamp cases. During this time he also, at intervals, furnished special sketches for the New York *Daily Graphic*, between 1884 and 1886, and between 1884 and 1887 did much extra work in the shape of drawings for wood engravings for the Standard Engraving Company, of Cleveland. In 1883 and 1884 he also did pen-and-ink drawing for customers and had the photoengravings made in New York and Cincinnati. In 1885 he devised a method of wax engraving, similar to the existing process. This period was very prolific in all sorts of experiments in swelled gelatin, plaster-cast methods and screen-line half-

tones, for which hand-ruled screens were made with a spacing tee square. Wood engraving methods were also studied, with a view of improvement. This year saw the devising of a photo-telegraphic system, which was not patented until 1891. This method used a variable strength current that conformed to the variations in light and shade of a relief photograph. It was described at length and illustrated in the *Scientific American* of April 6, 1895, and many foreign journals. The year 1886 saw him substituting wax-filled grooves on a phonograph for the then utilized tin-foil for recording and reproducing the human voice.

During the ten years from 1885 to 1895 he was also connected with the Cleveland, Lorain & Wheeling Railroad, executing special sketches, etc., for advertising purposes.

On October 19, 1887, he was married to Miss Angelina W. Moore, of Cleveland, Ohio. Three children have blessed this union.

In the autumn of 1888 he became associated with Capt. H. T. Fisher in patent-office drafting work and with Mr. C. W. Foote, agent of the Sprague Electric Railway Company. The years 1889-90 and 1891 were given over to special drafting and designing, notably among which was a large amount of drawing work on the Rogers Typograph. During 1891 he executed a special commission for the *Iron Trade Review*, by writing a series of illustrated articles on the ore and coal-handling facilities of the great lakes, tracing the steps from mine to furnace and prophesying the location of steel works and blast furnaces at Lorain, Ohio, which prophecy has been fulfilled in the last few years.

From 1892 to 1895 he was almost altogether engaged in patent soliciting. The published descriptions of his researches in photo-telegraphy were copied in the foremost journals of the world.

During 1896 and 1897 he was connected with the Scientific Machinist Company, of Cleveland, in formulating and planning the use of actual apparatus by students when receiving instruction in electricity by correspondence. This year brought about a patent on an automatic engraving method, which was further improved in 1903, and also witnessed the writing of exhaustive articles for *Electricity*, of New York, on the problem of "visual telegraphy," or seeing over a wire, with complete analysis of prior proposals and the offer of a plan which should avoid the difficulties that they encountered.

In 1897 and 1898 he was technical adviser to the Sears Typo Matrix Company, successfully bringing out a differential feed for typewriters, to be used in connection with planographic printing on zinc or aluminum sheets by litho transfers. During this year a patent was taken out on a make-and-break photo-telegraph system, in which vibrations of a uniform rate were produced and the duration of individual impulses varied according to the tone values of the photograph. In connection with the experiments appertaining to this system during 1895 and 1896, he succeeded in breaking up the continuous tones of a photographic negative into lines of varying width by interposing a ruled screen in the ordinary printing frame.

A lecture was given during the course of the year before the Electric Club of Cleveland on a private visit to the laboratories of Nikola Tesla in New York.

The 1898 "The Process Year Book," of London, edited by Mr. William Gamble, gave space to a description of the different telegraphic processes proposed by him. In the spring of 1898 he appeared before the Case School of Cleveland, under the auspices of the Cleveland Electric Club, in the auditorium of the electric building, and gave a demonstration and stereopticon lecture on his telegraphic and engraving investigations. During this year he was registered at the United States patent-office as an attorney, which registration yet remains in force, though for a number of years past not actively engaged in patent soliciting. From July, 1898, to August, 1899, he resided in London, carrying on special engraving research work, in collaboration with Mr. William Gamble and Mr. Charles E. Dawson, of Chiswick. During this time he exhibited his engraving process and machine, by request, before the Royal Institution at a conversazione held at the society's house on Albemarle street. In 1899 he was made a member of the Royal Photographic Society of Great Britain. Before leaving London he sent a description and drawings of his researches in the problem of seeing over a wire to R. Ed. Liesegang, Dusseldorf, Germany, for publication in that country.

From September, 1899, to March, 1900, he did special designing of grinding devices and engraving mechanisms at Cleveland, Ohio, and also was technical adviser in a number of arc lamp projects, and in the course of years prior to this date had been associated in some complex engineering work, such as automatic box-forming and automatic match-making machines, etc. This year also saw the publication of an article on electric telegraphic and engraving machine reminiscences in the *Electrical World* of New York.

In March, 1900, he formed a partnership with Mr. H. C. Osborn, of Cleveland, and engaged in special engineering and patent-office business; this connection terminated by the formation of the Amstutz-Osborn Company, which continued until June, 1902, doing general manufacturing of specialties. In 1900 he was made a member of the Society of Arts, London, on invitation of the Council, and in 1891 was made an associate member of the American Institute of Electrical Engineers, New York.

On December 28, 1901, he went to London with his family. During May and June they visited Paris and the seat of his ancestors at Am Stutz, near Sigriswyl, Lake Thun, Switzerland. In July, 1902, he returned to the United States for a month, leaving his family in England. From August until the spring of 1903 he was associated with Messrs. Penrose & Company, and Mr. William Gamble and Mr. Henry O. Klein, at 109 Farringdon Road, London, in carrying out special engraving researches. The rest of the year until leaving in December, 1905, he was technical manager of The British Automatic Photographic Company, Ltd., since absorbed by Technical Inventions, Ltd., under the guidance of his former first assistant, Mr. A. J. Parrott. During this year Paris, Berlin, Hanover and Leipsic were visited on special investigations relating to the printing arts.

On his return to America, he engaged in further engraving researches during 1904 and 1905 and the building of devices for automatic engraving from carbon reliefs, in lines, without the use of screens. He removed from Cleveland to Chicago in October, 1905, where his residence was since 1893. He has worked on and is yet developing the idea of producing an engraving method for letterpress printing that will have the same depth and printing quality in the shadows as in the high lights. A complete list of specimens of his telegraphic work was donated to the Smithsonian Institution, at Washington, and to the Museum of Fine Arts, of Boston, a number of years ago, at the request of their curator of graphic arts, Mr. S. R. Koehler.

In March, 1905, an arrangement was made with A. H. McQuilkin, editor of THE INLAND PRINTER, and since then the research department of THE INLAND PRINTER has been

organized and a large amount of original investigation undertaken, notably in the field of half-toning.

Past experience of a diversified order, in designing special tools, etc., and long years of experience in drawing and writing patent specifications have fitted him for the quick analytical grasp of any problem, whether new or old. This gives a versatility unattainable without specific experience along these lines. The research department is equipped with the best Bausch & Lomb apparatus, largest compound microscope, microphotographic camera, combined microscope and stereopticon, darkrooms, electrical measuring meters for arc-lamp investigations, spectroscopic camera for color analysis, finely equipped lathe cabinet with motor, grinding attachment and accessories, whereon special laboratory fittings, adaptations, etc., are made without sending out. Hydrometers, etc., copying cameras, etching facilities, blocking, proving, etc., and a full art department, photoengraving establishment and five floors of modern printing machinery in coöperation, Linotypes, Monotypes, composing, presswork and binding, thus enabling the investigation of all printing or engraving problems in a practical, as well as theoretical manner.

### A NEW WORK ON PROCESS ENGRAVING.

Among the various works on process engraving "Jenkins' Process Engraving" has been a standard authority. Its revision has been undertaken by Mr. N. S. Amstutz, whose work in connection with the Research Department of THE INLAND PRINTER has created marked interest in engraving circles at home and abroad. The book is now in press and will be issued in about two months. Its subject matter and the practical examples contained in it will be fully up to if not in advance of the times. Mr. Stephen H. Horgan has added his valuable and extensive experience in colorwork to the preparation of the book, and it is confidently expected that the production will meet the unqualified approval of those interested. It has been found necessary to advance the price of the work from $2 to $3 to meet the necessarily increased cost of production. Many advance subscriptions having been received, however, on the old basis of $2, The Inland Printer Company will accept further advance subscriptions for the book on this basis up to the time of publication, after which the price of $3 will be required. Address all subscriptions to The Inland Printer Company, 120-130 Sherman street, Chicago.

### WANTED TO KNOW HER NAME.

A minister of Fulton, Kansas, was moved by the grief of a husband whose wife was to be buried and sought to commiserate him in the following manner: "My brother, I know that this is a great grief that has overtaken you, and though you are compelled to mourn the loss of this one who was your companion and partner in life, I would console you with the assurance that there is Another who sympathizes with you and longs to embrace you in the arms of unfailing love." To this the bereaved man replied by asking, as he gazed through tears into the minister's face, "What's her name?"—*Exchange.*

### GRAPHITE IN WINTER AS AN AID TO BETTER LUBRICATION.

Almost any bearing that requires oil in it will work harder in winter than in summer, as the oil is bound to be more viscous when cold than when warm. It is for this reason that experienced men who have tried it suggest that a possible solution of difficulties in lubrication may be found in the use of flake graphite along with some thin mineral oil. The lubrication will be as good, if not better, and the drag and slowness will disappear.

## NEWSPAPER WORK

BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

THE editor of the Shenandoah (Iowa) *World* has what he calls "his window seat," from which he writes his editorial opinions. The editor of the Clarinda (Iowa) *Herald* refers to an article in the *World* as being written while sitting in his "windy seat."

A COUNTRY editor, who evidently speaks from experience, describes "the biggest trust" as follows: "The biggest trust on earth is the country newspaper. It trusts everybody, gets cussed for trusting, mistrusted for cussing, and if it busts for trusting, gets cussed for busting."

AN elaborate booklet was issued by the Greenville (Miss.) *Times* commemorating its thirty-ninth anniversary. There were forty leaves, 14 by 11 inches, printed in brown ink on a heavy enameled india tint, and bound together, in a neatly embossed cover, with a heavy golden cord.

A NEW small-city daily which starts with every indication of success is the Ossining (N. Y.) *Sentinel*, a seven-column quarto with twenty-one columns of advertising in each of its first two issues. Everything was evidently in complete readiness before the first number was published, as it starts with a guaranteed paid circulation of twelve thousand.

ACCORDING to an item in the trade papers, a new game has appeared. It is described as follows: "Take a sheet

of ordinary writing paper, fold nicely, enclose a bank-note sufficiently large to pay all arrearages and one year in advance, and hand it to the editor. Keep your eyes on him, and if a smile adorns his face, it works fine and dandy. Now is the time to play the joke; it beats ping pong, pit and flinch all hollow."

ONE of the neatest holiday greetings was received from J. Albert Hood, "the printer-writer-man," of Asbury Park,



J. ALBERT HOOD,

Chairman Press Committee, Asbury Park Carnival Association, New Jersey.

New Jersey. It consisted of four pages, the first containing the simple inscription, "Christmas Greeting," while to the upper left-hand corner was attached a single holly leaf and berry. On the second page was Mr. Hood's photograph, and on the third a verse with suitable sentiment.

A SIX-MONTHS' subscription is offered by the Attica (Ind.) *Press* to the first person finding an "intentional" misspelled word in its advertising columns in each issue. Good proofreading is imperative in such a contest, as in a recent issue five mispelled words were found in addition to the one "intentionally" wrong. Only one person found the "intentional" word, and the prize was awarded to him.

AD.-SETTING CONTEST No. 21.— On January 1 the indications were that Contest No. 21 would be equally as successful as the others which have preceded it. The specimens show originality both in the writing of the ad. and in setting it, and a careful study of the different arrangements will doubtless prove very helpful. The result will be announced as soon as it is possible to get the selections of best ads. all together.

CHRISTMAS EDITIONS.— During December the usual large number of Christmas editions found their way to my table, all naturally looking very prosperous. The illuminated syndicate cover is more in evidence than ever. This adds an inexpensive and appropriate touch of color to the holiday number and is frequently more attractive than special covers gotten up at considerable expense at home. This has been evidently an exceptionally prosperous year all over the country, and a large amount of money has been spent in advertising. Many of these large holiday editions are received with requests for criticism. It is manifestly impossible to comply with these requests, and I will only mention a few of the more important and attractive numbers. The Palmer (Mass.) *Journal* conducted a prize contest among school children for a cover-design for its Christmas issue with very satisfactory results. The *Farmers Advocate* also had a neat special cover. A few other papers deserving special mention were the following: Rolfe (Iowa) *Reveille*, Climax (Mich.) *Cereal*, Washington (N. J.) *Star*, Manistique (Mich.) *Pioneer-Tribune*, Canal Winchester (Ohio) *Times*, Columbus (Miss.) *Dispatch*, Sherman (Mich.) *Pioneer*, Yazoo City (Miss.) *Sentinel*, Biloxi (Miss.) *Herald*, Kalkaska (Mich.) *Kalkaskian*, Vevay (Ind.) *Reveille*, Manhattan (Kan.) *Mercury*, Wilcox (Neb.) *Herald*, Gibson City (Ill.) *Courier*, Cullman (Ala.) *Tribune*, Gallatin (Miss.) *Democrat*.

AT the last meeting of the Northern Michigan Press Club there was a lively discussion relative to professional advertising, which resulted in the adoption of the following resolution:

Inasmuch as there are members of the medical profession and medical associations who deem it improper and undesirable to have their names mentioned in newspapers in connection with their profession, it is therefore hereby

*Resolved*, That members of the medical profession who so regard newspaper mention and newspaper comments should not hereafter be referred to in connection with their professional titles or any reference made to them which will give to them the publicity they seemingly wish to avoid.

In a recent issue of THE INLAND PRINTER mention was made of the case of a single newspaper which adopted this method, with the result that the physicians changed their views and inserted cards, but it is doubtful if this effect will obtain in every instance.

AD.-COMPOSITION.— In criticizing ad.-composition it is necessary to limit comments to those which can be reproduced, as otherwise the remarks would only be intelligible or helpful to the one reader who set the ad. From the large number of ads. received this month I have selected a few with the hope of assisting compositors who are confronted with similar problems. Nos. 1 and 2 come from



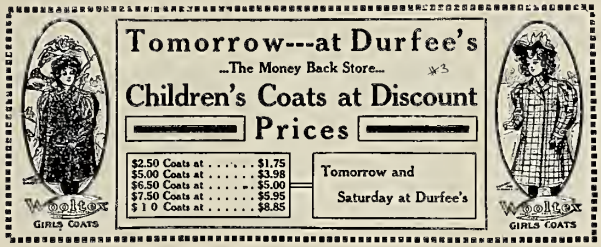

No. 1.




No. 2.

the Watertown (S. D.) *Times*, both with a similar amount of matter, with a request to know which is the better. No. 1 is the better arrangement, as the rules across the top and bottom give it more character. Both of these ads. could have been made much more effective if simple panels had been used, surrounding the cut with a neat rule. A single ad. comes from H. T. Kyle, of the McAlester (I. T.) *Capital* (No. 3). The arrangement of this is good, but

there is a lack of contrast in the display. The heavy rule used within the small panels adds to this defect. A large number of very neat ads. were sent by Rex. H. Lampman, of Neche, North Dakota, and three of them are reproduced (Nos. 4, 5, 6). The only trouble with Mr. Lampman's work is that he keeps too close to one style. This is a




No. 3.

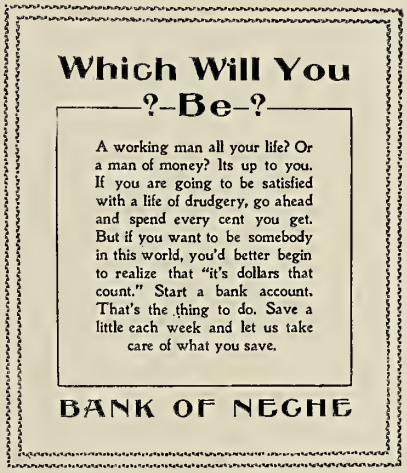
fault of many good compositors. There must be contrast in the newspaper page, as well as in each individual ad. No matter how good an ad. may be, if the whole page is filled with ads. of exactly the same character, it loses much of its effectiveness.

SECOND-CLASS POSTAGE.— Through all the war of words and the smoke arising from the friction of conflicting opinions on second-class postage rates, can be seen the calm of a less troubled sea than the publisher and postoffice officials have sailed together for many years. Let us venture a prediction (there is nothing upon which to base anything stronger than a prediction) that the result will be the formulation of explicit laws (to succeed present rulings of individual postmasters-general) governing the admission of periodicals to the second class, which will not materially change present conditions. The present rate of 1 cent a pound will be retained — but this does not mean that present efforts of publishers toward this end should be curtailed, because it is principally upon their continued and multiplied action that this prediction is based. It may not be generally known, but the Government is and has been for some time taking careful statistics of all phases of the handling of second-class matter, with a view to ascertaining the cost. The result will undoubtedly show the absence of any necessity for increasing rates to 4 cents a pound, or any increase whatever unless it be on magazines of general circulation, many of which must be carried long distances. In this respect the newspapers appear to be pulling together, regardless of the effect upon other publishers, in their endeavor to show that papers can be carried at a profit within a radius of a limited number of miles. There is another feature of second-class rates which will have a disastrous effect upon the magazine publisher, if it is carried out. Canada has served notice on the United States of its intention to abrogate on May 7 the postal convention existing between the countries in so far as it relates to second-class matter. Unless this matter can be adjusted periodicals must pay 8 cents a pound to cross the border.

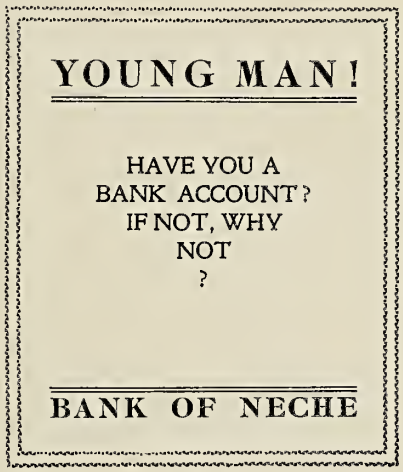
ACCORDING to the Grand Island (Neb.) *Independent*, it discovered an item which caused its Linotype machine to break from its regular motion. The item in question read like this: "Mr. and Mrs. F. G. Baldwin were made happy yesterday by the arrival of a fine young son." The *Independent* describes the effect on the machine thus:

Our Lino 1's a placid chap
And nothing will disturb him.
When copy's flush he'll never rush —
When slow there's naught will curb him.
The lines roll out in steady flow,
There never is a "miss," sir!
The click, click, click of matrices
I s r e g u l a r , l i k e t h i s , s i r .

But yesterday, when Santa Claus
Put in his little socklet
A present, such as never was
Before, he felt a little shocklet!
When from the hose's depths there came
A feeble: "Where is sister?"
The matrices leapt down in squads
And formed a line like this, sir:
ItisaBOYzjMsjvyqbx: —JOY&@q$BOY!




No. 4.




No. 5.




No. 6.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement.

Smith's Grove (Ky.) *Times.*— The principal need of your paper is a new title.

Ackley (Iowa) *Inter-County Journal.*— Watch the register and keep the color and impression even.

*Old York Transcript*, York, Maine.— Ads. deserve special commendation. A couple of display heads would improve the first page.

Neche (N. D.) *Chronotype.*— In point of typography and presswork the *Chronotype* is one of the neatest little weeklies I have seen.

Prescott (Ont.) *Messenger.*— The province should appear in the date line on the first page. Head rules should be transposed. Ads. are neat.

Tahlequah (I. T.) *Arrow.*— Another neat weekly. A nonpareil slug should be used at the top of columns and two leads would be better between head lines and the rule preceding.

Topeka (Kan.) *Farmers' Advocate.*— Contents, typography, arrangement and presswork are all commendable. De Vinne italic initials would be more appropriate to start the italic quotations in the panels.

Bedford (Iowa) *Free Press.*— Type columns should be made the same length as plate columns, or the latter should be cut and spaced between articles to make them long enough. The displayed Castoria reader looks very bad under "Local News."

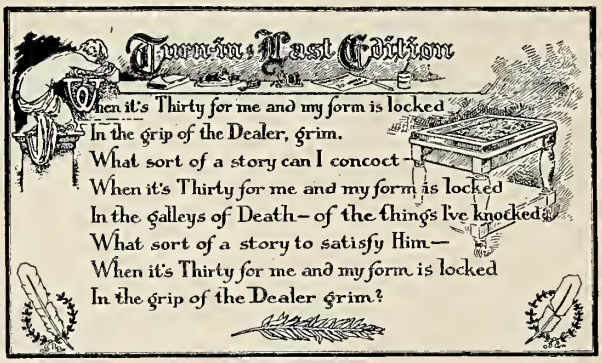
As a souvenir of its annual entertainment the Los Angeles Press Club issued an attractive booklet of some seventy pages, profusely illustrated and filled with bright "stories," in rhyme and prose, written by the members of the club and covering every conceivable phase of a newspaperman's life. Two of its full-page cartoons, illustrating Los Angeles cartoonists' ideas of each other, are reproduced herewith, together with an appropriate tail-piece used on the last page.



BOROUGH'S RETORT TO STRATH




"STRATH'S" COMPLIMENTS TO BOROUGH




Editorial and Advertising Tickets.— The action of the Interstate Commerce Commission in ruling that railroads can accept nothing but cash in exchange for transportation has brought forth a storm of disapproval from the newspapers, principally the rural press. All kinds of arguments and protests have been advanced to show that the payment for transportation in advertising was just as legitimate as paying for it in cash. The commission claims that the newspaper is getting its transportation cheaper than the general public, because it is paying with something not the equivalent of cash, as the cost to the publisher is much less. On the other hand, the newspapers claim it is the railroads and not the editors who profit by the transaction, as they are securing their advertising at a less cost than others who are obliged to pay cash. As a matter of fact, the railroads undoubtedly welcome the change, however much they may seem to regret it. If the exchange of transportation for advertising could have been restricted to the actual amount of advertising space needed by the railroads, and to the actual amount of transportation required by the publisher for business purposes, there probably never would have been enough of it to attract the attention of the Interstate Commerce Commission or any one else. Year after year the amount of transportation required by the publishers has increased until the railroads have been obliged to combine in formulating rules (or rather to copy each others' rules) restricting the issuing of tickets to the immediate families of persons employed exclusively by the paper on whose account the application is granted. In a small city, the number of miles traveled by the publisher, his reporters or advertising men for actual business purposes is very few, and this is the only transportation that the paper should really pay for in advertising space. If a reporter wants to send his wife and four children a thousand miles to spend a month with grandma, he would not expect the publisher to pay the transportation of his family in cash, and neither should he expect him to pay it in space. But the misuse does not stop here. An advertising manager of a dry goods house wants to take a trip, and the publisher is asked to get him a ticket. If he refuses and explains that only employees can be furnished with transportation, he is met by the response, "Oh, very well, the *Journal* [a competitor] will get me one." It is presumed the advertising manager will favor the paper with the most business who favors him with a ticket. As a result, transportation is requested for "John Smith, reporter," or, "John Smith, advertising solicitor," and is granted. John Smith's trips, and perhaps his wife's, become more frequent, and others of similar nature are added to the list of "employees." As a result the amount of the year's exchange contract is exhausted in six months, but the railroad continues to issue to the publisher or editor himself. Why? There might be a railroad accident. If there has been trouble over a request refused the story might be worth a column with a display head; if the road has been liberal, probably a half a stick in a remote corner will record the item. The result of the present turmoil will probably be that the railroads will pay cash (and they are good pay) for enough advertising to cover the actual needs of the publisher and his employees for business purposes. Neither the publisher nor his business will suffer. On the other hand, he will be relieved of receiving requests, often difficult to grant, from people who will be his enemies if he refuses. There is much that should be welcome to him in the change. The Interstate Commerce Commission has consented to become the goat. The railroads can not issue tickets because the commission says it mustn't — the editor can't grant requests for transportation because he hasn't any transportation. Let's all be happy.

J. A. Livingston, editor of the *Courier-Democrat* (the town and State are omitted from his printed matter) sent a calendar, with his photograph in one corner, to each of his subscribers, accompanied by the following circular letter. His reference to the use of his photograph is a point well taken:

Dear Subscriber,— We send you this little calendar in appreciation of the fact that you are one of our readers, and hope you may find it useful during the coming year. We attach our picture to the calendar, not through any spirit of vainglory, not because of any personal beauty (?) it might be supposed to possess; but we do it with the hope of thus becoming better known to our readers. We have more than two thousand subscribers in Pope county alone, and naturally it would take one a long time to become acquainted with so many people. We would like, however, to be personally acquainted with every one of our readers, and hope this may aid us in becoming so. If you meet us on the street, in the road, at some public gathering, or anywhere, and recognize us because of this likeness, don't wait for an introduction, but stop us and tell us who you are — and especially if you are on some mission of importance, or know an item of news of any kind that would interest the public, we would insist on your halting us on the spot and telling us about it, for we might fail to get that particular item if you do not tell us about it.

Hoping that we may soon become acquainted with you, if we do not already enjoy your acquaintance, thanking you for past favors and hoping to continue you with us as a subscriber for many years to come, we are,

Yours very truly,

J. A. Livingston.

## HEADLINE WRITING.



HE authors whose writings are read by the greatest number of persons are the headline writers for the daily newspapers. The writers of the best sellers among books do not compare with them.

For advertising purposes it is customary to assume that every copy of a newspaper is seen by five readers. If this assumption is correct every copy of a newspaper of a quarter of a million daily circulation is seen by a million and a quarter of readers. If anything in a newspaper is read it is the headlines.

Writers of books, of magazine articles, of much of the matter in the weekly and daily papers write at their leisure. The news reports for the daily press are, part of them, written hurriedly. The news headlines are put on with little time for thought.

Nearly every newspaper has its own style of headlines, permitting the use of only a certain number of letters, or within a few letters of that number, in a line. This requirement engages the attention of the headline writer and occupies part of the brief time in which he has to do his work.

Yet much depends upon the ready skill and ability of the headline man. No matter how newsy and bright a paper may be, it can be made to appear uninteresting and dull if the headlines do not come up to the level of the text.

And, too, the conscientious headline writer does not make heads that the text does not bear out. In the brief time at his disposal, in the limited space at his command and within the restrictions imposed by the headline style and typography of his paper, he must make the most of the material which he is to introduce.

Within the memory of newspaper workers and readers not yet old, there have been great changes in the headline methods. A style of headline that was so common half a century ago as to be almost universal may be characterized as the wooden head, for example: "COMMON COUNCIL PROCEEDINGS; Resolutions Adopted, Motions Carried and Ordinances Passed."

A radical departure from this was the catch-word title, a heading that was intended to catch the attention of the reader by setting forth in a word, usually in large black letters followed by one or more score-marks, the nub of the story beneath it, as, for instance: "SMASHUP!" followed by lines of smaller type explaining that there had been a collision of railway trains somewhere. This style of head is still used by some newspapers, in an aggravated form and sometimes with colored inks.

Another sort of headline that was in use some twenty years ago much more than now may, for want of a more accurately descriptive word, be termed the ingenious head. The making of it required some ingenuity in combining words, so that by sight or sound or by both they would attract attention to the text, and a little wit in the head of the writer was a help to him.

An example of this sort of headline which will fairly illustrate the meaning was written over a story from a New Jersey town telling of a ghost scare that proved to be the work of some mischievous individuals. The top line was: "Hocuspocus in Hohokus."

The latest scheme of newspaper headlines which has been generally adopted is to set forth the most interesting feature of the story in the top line, and in the subsequent lines to tell the story as fully as the space devoted to the heading will permit. This gives the pith of the news to the reader who only glances at the headlines.

With this style of head usually goes a summary of the story in the opening paragraph. With the headlines and this paragraph the reader gets the story in brief from beginning to end, and in what follows he gets the details, if he is sufficiently interested to read on.

There is a form of newspaper heading known as the display head, which breaks away from the newspaper's style of headlines, and is used only for matter of a very startling or important character. In these headlines the writer, with few restrictions as to the paper's customary style, endeavors to set forth the news as strikingly as possible. A few newspapers use display heads every day in every edition on every page and in almost every column so indiscriminately that when they have news really worth a display head they are powerless to indicate its importance.

The force of the newspaper headline has often been exemplified. A headline brought the word mugwump into common use in this country, not, however, at first as a word of political significance. Referring to some act of the former autocrat of Asbury Park, a headline writer wrote "Mugwump Bradley" did so and so. Then arose a newspaper discussion as to the meaning of the word, and it was threshed out of the chaff of Indian lore.

Later, when Theodore Roosevelt, as a representative of his district at the state capital, was active in an oleomargarine investigation in New York city, a reporter mentioned him as "the stalwart young mugwump of reform." Still later the word turned up in its well understood political significance.

A headline gave to Thomas A. Edison the designation "The Wizard of Menlo Park." When Hayes was President of the United States and Wheeler was Vice-President the latter had little to do with affairs of state and was often reported as being on a fishing trip in northern New York. A headline spoke of him as "The Lone Fisherman of Malone," and the designation of the Lone Fisherman clung to him with considerable persistence.

When Jerry Simpson of Kansas was a figure in Washington as a member of Congress a headline writer called him "The Sockless Socrates of Medicine Lodge," and the appellation, wholly or in part, stuck.

If it were worth while a lot of instances could be recalled of the readiness of headline writers while working under the stress of the moment. One night there came by wire the announcement of the death of an ossified man who had toured the world with circuses. The busy copy editor headed it "He Died Hard."

A headline to be remembered for its striking combination of pathos and matter of fact was printed over a paragraph telling of the burial at sea of a little Russian child of immigrant parents from an incoming steamship. The ship's log told in nautical terms the place where the body was cast into the water and the headline read: "Latitude and Longitude of a Little Fellow's Grave."

A small daily in New England dispensed with the services of headline writers; when the copy came in from the telegrapher it was given to the compositors and they made the heads, usually setting them up in the composing stick and following along with the text. One night the wire briefly told of the death in Buffalo of Millard Fillmore.

The compositor set up a head for it and in the morning the paper announced the death of the thirteenth President of the United States under the full-face lower-case caption: "Man Dead." — *Yorkville Enquirer.*

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## COLLOQUIAL ENGLISH.

"Oh, zees langvaitch," sighed the count. "My friend say to me he ees all in. Zen I say to heem I do not understand, and he explain zat he ees played out! Sacre!"

# PRESSROOM

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

WORN DRIVING RACK.— D. L., New York, writes: "I would like to know what causes a thumping sound when the segment enters the rack on my press. It only occurs when form rollers are out, when I am distributing ink on plate. The rack is brass and shows some wear on teeth." *Answer.*— This should not occur at all on a new press, whether the rollers are in or out. It will often happen, however, on old presses, when rollers are out. This is due to the lack of retarding action which the rollers have on the motion of the bed. The principal cause is the wear on the bed driving-rack and pinion. Of course you can not prevent it entirely, but the noise may be diminished somewhat by setting the bed gibs a little tighter. These you will find bearing against the outer side of outside tracks of bed.

LOW CENTER ON HALF-TONES.— O. S. R., Rochester, New York: "I am sending a half-tone cut by mail and would like to know why it works like the enclosed impression." *Answer.*— The cut is a 2 by 4-inch half-tone, mounted on a soft base. It proved yielding enough to allow cut to "dish" and center measured about .002 inch less than the surrounding vignetted edges, which accounts for that part of the trouble. A small patch of heavy manila found under the center of the mount was the cause of the cut rocking when taking an impression, thus causing the slurring of the edges of the cut. It would be difficult to make a good impression under these conditions. To remedy the trouble you might have cut made straight and remounted on a firm base and have edges tooled by your engraver. This will cost about 50 cents. Do not try to bring up a low center in a small cut by heavy patching, as the effect is lost through the wood and metal. Cuts of that kind receiving so much more pressure in the center will have a tendency to sink at that point unless mounted on a firm base.

TROUBLE WITH VERMILION INK.—W. C., Columbus, Ohio, writes: "I have to call upon the Pressroom Department to help me solve a problem: Why should a woodcut of a star, surface area about one and one-half inches square, print so much brighter than an electro of same when run with the same bright vermilion ink? The proof was made from woodcut and job run off from electro; ink was the same and rollers in prime condition, but could not get same color as in proof." *Answer.*— The electro should have been ordered nickeled instead of the usual copper shell; the cost is about forty per cent more. The reason for the difference in color is due to the ink being of a mercury base, and it amalgamates with the copper shell of electro and darkens the color of the ink. The ink does not act on the wood and the color shows in its purity.

WORKING UP OF COLUMN RULES.— R. M., Omaha: "I would like to have your help in overcoming a difficulty we are having. We print direct from Linotype slugs. Sometimes before a hundred copies are run, the column rules are up and cutting the sheet into ribbons. This makes it necessary to stop, plane down form and change the tympan, as it is also cut through. After this the forms can be run without any work-up. Some one suggested that the Linotype slugs were at fault, but I find they are true when measured. I would like to know how to remedy this trouble." *Answer.*— When forms are placed on press and unlocked and planed down, the side quoins should be brought up slightly — not tightly — then foot quoins rather tight. Of course side quoins should not work loose while run continues; they should also be tightened before form is lifted. Special column rules which will not work up may be procured from the F. Wesel Manufacturing Company, Chicago.

STOCK FOR CUT OVERLAYS.— S. J., New York: "What quality and weight of paper are best suited for making cut overlays for half-tones of small area to be run on platen press? We use almost anything we happen to have, whether it is soft or hard, and get indifferent results." *Answer.*— Overlay stock, whether for cuts of small or large area, should be as hard and unyielding under pressure as possible. In thin stock, possibly onion skin is the best example of hard stock. Some kinds of hard and smooth finished stock are not suitable for overlays. An S. & S. C. book stock furnishes almost all the requisite qualities for overlays and it may be procured in the different weights necessary to give the varying pressure required to bring out the gradation of tones from a cut. One grade of S. & S. C. stock in four weights showed the following measurements for thickness: 30 lb., .0024 inch; 35 lb., .0026; 40 lb., .0033; 50 lb., .0037. This grade stock is well suited for overlays, being hard and having a well finished surface. Heavier weights up to 60 lb. may be had.

CORRECT METHOD FOR MAKING OVERLAYS.— A. H. L., New York, writes: "(1) Will you kindly let me know whether, in making overlays for half-tones, it is correct to put the solid or blackest parts on first. I always put mine on top, but was informed that it is not the best way, so appeal to you to settle the question for me. Also (2), can you inform me of a book which deals with make-up in laying of plates for all bookwork, telling method of laying, etc., and where I can obtain same?" *Answer.*— (1) The black or solid part of an overlay should be on top, the parts intended to give pressure to the intermediate tones being placed on first, beginning with the thinnest sheet. Some of the desired effect would be lost if the order of

position of the parts was reversed. The edges of each part, where the tones blend, should be chamfered so as not to show overlay marks, and overlay should not be "buried" too deep in make-ready. (2) "The Stoneman" contains valuable information on this subject. It can be obtained from The Inland Printer Company; price $1, postpaid.

A Yielding Make-ready.— S. T., New Orleans: "I am having some difficulty in trying to locate the cause for an apparent increase of impression on long runs of a catalogue form. It appears after the form has been run about a day. The fine vignetted edges which looked well at the start show harsh edges and it seems to get worse as the run continues. I was told to use thin sheets of zinc or stencil brass under the make-ready; impression would then remain more uniform throughout run. If this is so, where can I get the brass or zinc and where should it be attached under tympan? What is the reason for the increased sharpness that is said to result from placing metal under the tympan?" *Answer.*— The sheet brass may be procured from a stencil cutter or any dealer in brass specialties. Get sheet brass about .012 inch thick and attach firmly to a sheet that will not tear readily, and place it just under the cut overlay. The reason it holds the impression more uniform is that it affords a firmer packing for the sheet to receive its pressure against, and the draw sheet is less indented than where the tympan is more yielding. It is the practice in some pressrooms, after a form has run about half a day, to add a sheet overlay on very light book paper or on French folio. This will make up for the compression that has taken place in the tympan. It is also advisable to change the drawsheet each morning before starting a run.

Wrinkling of Stock.— A. W., Buffalo, writes: "I have a certain large form to run every week on light print 28 by 42 paper. I have trouble with wrinkles appearing on almost every sheet, sometimes running from gripper to tail of sheet. I have tried everything I know of, but I can not remedy the trouble. The cylinder is not overpacked, and there are no high or low cuts in form. What remedy can you suggest to overcome this trouble?" *Answer.*— Examine form and see if any of the following causes fit the case: Turn cylinder until grippers close and note how close to tympan the tongues come. They should only clear; if too high, sheet will buckle when grippers close on it. Also see that when guides come to rest on tongues, they are not depressed, as this will cause the same trouble. Another thing that may cause trouble and produce wrinkles in stock is a baggy tympan. Drawsheet and tympan should be creased sharply and fit snug, so that when grippers close on sheet no puckering or buckling occurs. Note also that the sheet bands are close enough to make stock hug close to cylinder. Some presses are equipped with rotary brushes, which will smooth out the sheet fairly well. Some pressmen hang a piece of heavy wrapping paper the full width of cylinder and allow it to hang between sheet bands and cylinder; and set bands close enough so that the sheet is pressed close to the cylinder. This has the desired effect if the cause is not located elsewhere.

Mechanical Overlay.— C. G., Muskegon, Michigan: "(1) Can you tell me whether the etched zinc overlay can be used more than once? (2) How thick is the solid part before attaching to tympan? (3) Is this solid part as thick after a long run as when first placed on? (4) Are the solids of the overlay reinforced in any way, or is it attached without any handwork? (5) Is there more than one thickness of zinc used; if so, what are the various thicknesses? (6) Does the manufacturer make overlays for the trade; if so, what are the charges, etc.?" *Answer.*—(1) A zinc overlay may be used repeatedly if not damaged. (2) The zinc is .008 inch thick. The coating on the back and the ox-blood on face will add about .0015 inch to the thickness of the overlay. This thickness is reduced to various degrees by etching. The high lights will vary from .002 inch up to .005 inch; the middle tones will vary from the latter figure up to .0075 inch; the solids, which remain unetched, will have the normal thickness of .0095 inch. (3) No appreciable reduction of thickness on a run of one-half million impressions will be noticed. (4) The further strengthening of solids, as well as the reducing of pressure on high lights, is done on sheet overlay or overlays, as the case may be. (5) There are two thicknesses now used: .008 and .0011 inch. The Gilbert Harris Company do not make a business of preparing overlays for the trade, but may do so as an accommodation for their customers.

Two-color Printing from One Form.— John H. Reed, Chicago, submits the following to the department: "The principal expense attaching to two-color work, in short runs, occurs in making-up and registering the lighter form. In most instances of two-color work (say red and black, that being the most familiar combination) the red form is nearly blank, the black form being merely "spotted" with red here and there with a few words, ornaments, border, rules or initial letter. In numerous instances it requires nearly as much time to make up and "strike in" the red form as it did to set the entire job. An ingenious way of getting round this undesirable feature has been devised by a Chicago pressman employed by a concern doing considerable label work — short runs on Gordon presses. It is as follows: The entire form is locked up as for one color, with a heavy sheet of very hard pressboard underneath, cut to such dimensions as to allow it to come within the chase. The form being lifted, the pressboard is secured temporarily to the back of the form by tipping with paste on the surrounding furniture. The type-matter is now quite a nonpareil high. The form is locked in press and make-ready in one color proceeds. After this has been accomplished the form is taken out, the pressboard removed and the red section of the form underlayed with bits of pressboard of suitable size and same quality as the larger sheet. Form is then placed upon the stone and unlocked. The black section drops or is pressed down to the level of the imposing stone; the red section remains a nonpareil high. Roller bearers of proper height can be made from heavy wood border, to the backs of which are glued strips of the pressboard. Red form is now ready to be run. If the form be very light two trifling difficulties will arise, First (remembering the make-ready having been done for the entire form), the impression may be too heavy for the lighter form. A feeder can remedy this by cutting away the tympan. Second, the red section being only a nonpareil higher than the black, the rollers may reach the latter in spots and smut the sheet in printing. Every pressman knows the simple remedy for this is to attach a paper frisket to the grippers with the red section of form cut away. When the first color has been run the form is taken from the press and the underlay removed from the red section. The large sheet of pressboard, covering the entire form, is secured to it as before, form placed on stone, unlocked and the red type, etc., "pulled" and replaced with proper furniture or quads. Form is again locked and is ready for second color. It takes scarcely more time to operate this process than to explain it, and unless the work be of an unusually fine character the results are eminently satisfactory.

# PROOFROOM

BY F. HORACE TEALL.

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers, Orders may he sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abhreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerahle number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.— By John H. Bechtel, author of "Handhook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, $2; leather, $2.50, postpaid.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A. manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, hut is given free range among abundant examples of literary workmanship. The hook abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

BAD SPELLING.— Proofreader, Boston, Massachusetts, sends the following note: "In one of our dailies I note the habitual misspelling of 'wave' in this connection: 'He waived away the complainant,' 'He waived aside all prospects of nomination.' The same paper has for years spelled 'hostlery' for hotel or inn, uses the phrase 'later on' with frequency, has articles condemning the verb 'enthuse,' but headings like 'Prominent Man Suicides.' In a Cambridge paper I note 'Fifty couple participated in the dance.' This is so common as to lead me to think there may be some warrant for it. Is there such a usage?" *Answer.*— Of course the question means, Is it good usage? No, it is not; but it is a relic of old usage that used to be very common, and persists sporadically with some words like "couple" and "pair." It is much better now to say couples and pairs. It seems very strange that any paper should persistently use such flagrant misspellings and be so prominently inconsistent in respect to words; but are the rest of us so very much better? Don't we all live in glass houses?

GOVERNMENT EMPLOY.— Frater, Springfield, Massachusetts, writes: "Some time ago I wrote to the Government Printing Office asking for an examination to enter their service as proofreader. The Public Printer responded that if I was ambitious to enter the G. P. O. I must serve a term as a compositor, and on my record for quickness and accuracy could in time reach the proofreading department. As I had received plenty of such training and had read proof in large establishments for years, I declined. Now, I believe in a thorough printing-office experience before reading proof, but it strikes me that a public business of this sort ought to admit by examination to all departments, its own compositors taking chances with all comers." *Answer.*— It seems almost incredible that the Public Printer should have such a rule about proofreaders, for it must often prevent him from securing good ones. It is only by a rare chance that the best compositor turns out to be a good proofreader, and by choosing men for the desk merely because of quickness and accuracy at the case the surest means of securing good proofreading is lost. Many excellent proofreaders have been slow and poor compositors. The best way to choose a proofreader is through recommendations from former employers; and of course no such choice can be possible with such a rule in force. The way to find a good proofreader among a force of compositors is to give them all trials in turn; and it would be a good plan to do this systematically, though the rule to take on no one directly as a proofreader seems utterly unreasonable.

"IT IS ME," ETC.— F. D. S., Fairview, Massachusetts, writes: "In a book called 'Author and Printer,' by F. H. Collins, I find the phrases 'It is me,' 'It was me,' etc., sanctioned as all right in conversational use. Are there other good authorities for this? Would a proofreader be justified in passing such things in paper or magazine work?" *Answer.*— What Collins says is this: "It is I, It is me, both permissible in speech, but latter should not be printed." He would have done a great deal better in saying nothing about it; for, though what he had in mind has some basis in fact, he did not have the fact sufficiently in mind, and no such curt statement could possibly be adequate anyway. The "authority" for the assertion is found in statements by men of scholarly standing, notably Professor A. H. Sayce, an English philologist, professor of Assyriology in Oxford, especially noted as an Orientalist. He wrote the article on "Grammar" for the Encyclopædia Britannica, and in it he said: "In conversational English 'it is me' is as correct as 'c'est moi' in French or 'det er mig' in Danish; the literary 'it is I' is due to the influence of classical grammar." The basis in fact spoken of is a very slight one, and it has received a wrong interpretation, since it never was true that the expressions were grammatical. There was a time when they were used by almost everybody, in literature as well as in speech, but that did not make them grammatical. The fact is simply that at that time all the people were willing to be slightly ungrammatical. Alfred Ayres, in "The Verbalist," while not insisting that the incorrect expression is bad enough to disgrace its user, does show plainly that he considers "it is me" incorrect in grammar. He quotes Alexander Bain

at length to the same effect, including the assertion by Dr. Bain that, "notwithstanding this, we certainly hear in the actual speech of all classes of society such expressions as 'it was me,' 'it was him,' 'it was her,' more frequently than the prescribed form." Ayres says in a footnote: "If this is true in England, it is not true in America. Nowhere in the United States is such 'questionable grammar' as this frequently heard in cultivated circles." In one thing he is wrong here. It is not questionable grammar, but absurdly bad grammar. This is a case of paradox for proofreaders, for, while it is a rule supposed to be without exception that a proofreader should correct bad grammar, it is probable that in ninety-nine instances out of a hundred he should not correct this particular item of bad grammar. Mr. Collins is as wrong as could be in saying that "it is me" should not be printed. It is hard to imagine any occasion on which it would be written in copy except as being said by some one, and that would almost invariably be done because the speaker was one whose talk would contain other errors as well and be so characteristic of the person that it should not be corrected in reporting it. If all conversation printed in books were made grammatical, a large part of it would be perverted in printing, because it would give a wrong aspect to personal character.

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"I AM done now," says Bellamy Storer. On both sides? — *New York Evening Mail.*



THE HUNGARIAN PRINTERS' HOME.

This illustration is reproduced from a colored insert in the Hungarian Printers' Annual, showing the new palace of the associated printers and typefounders of Hungary at Budapest. The institution's functions are comprehensive, being at once an exhibition hall and museum of the arts associated, the administrative headquarters of the allied bodies and a home for the aged, sick and indigent. The building cost over 1,300,000 francs.

Written for THE INLAND PRINTER.

## PRESSBOARD AS A PRINTING SURFACE.

BY JOHN H. REED.



IN small job offices many contingencies present themselves of which larger institutions are entirely ignorant, and the expedients resorted to in order to dispose of a difficult problem in some offices, especially away from large cities, are heroic. Lack of sufficient or suitable material constitutes the principal evil, and this recalls to the writer some of the innumerable uses to which heavy, hard and smooth-surfaced pressboard can be put. No material lends itself so readily to the skill of an ingenious workman in making a substitute for wood type, ornaments, borders, and particularly tint-blocks. Coated with gold size, dried and then shellacked it presents a surface that will stand no inconsiderable run. Again, electrotypes can be made from a design cut in this material as readily as from metal type.

It is a very simple matter and interesting study to enlarge an ornament or line of type from a small copy by a process familiar to all artists and draftsmen. To illustrate: Suppose you want to set the word "BANK" in capitals to occupy a space one foot or seventy-two picas in width, the only suitable face at your disposal stretching the word to but eighteen picas by one inch high. Take a proof of your type, preferably in some light-colored ink,

and divide the entire surface covered by the word into equal squares; in this case (the space occupied being even inches in both directions) squares of one-quarter inch would be recommendable. Now take a piece of pressboard of suitable dimensions, and, the size of word wanted being four times that of your copy, you draw the same number of squares here as across your copy, but four times as large, or exactly one inch square. Number each line horizontal and vertical on both copy and pressboard, and then indicate on the latter with a lead-pencil where the different parts of the letters in the word are intersected by the lines forming the squares in the small copy. When this has been accomplished as near as necessary it requires but little skill to complete the drawing, and cutting the letters out afterward is merely mechanical. If your pressboard is not very heavy two, or perhaps more, sets of letters will be required in order to make the finished "plate" sufficiently deep, but as copies are made by placing a letter on the pressboard and outlining it with a pencil, this is of little consequence. Next a base of proper size is procured and a set of letters forming the word is put on with fish-glue, preferably. After the second set has been glued upon the first, in all likelihood the letters will be found to be sufficiently deep to prevent smutting. Now lock in a chase and place in press with the impression on until the glue sets, after which the sizing and shellacking process follows, when the block is ready to print from. For making tint-blocks no enlarging of course is necessary. However, it will be necessary to take a proof of the job with which the tint is to work, and make a transfer of it upon the pressboard by placing it face downward thereon and rubbing the back until the design appears distinctly on the board.

Original borders and ornaments or those copied from high-class magazines can also be made by the "enlarging" process. Also humorous and unique silhouettes may be made from drawings, and profile portraits are readily made in silhouette, as well as many other devices to be used for advertising purposes.

## THE HUNGARIAN PRINTERS' ANNUAL.

From M. Ladislas Novak, editor of the "Hungarian Printer's Annual," THE INLAND PRINTER has received the




Reproduction of advertising page in the "Hungarian Printers' Annual."

volume for 1907, the cover-design and one of the advertising pages appearing herewith, other reproductions from the volume being shown on the page opposite hereto. In a circular letter accompanying the volume, Mr. Novak explains that "the annual has been compiled by the professional association of Hungarian printers, and all of the contributions have been made by the technical workmen in the association. The decorations, frontispieces, tailpieces, initial letters, etc., have been designed by M. Bela Fekete.




Reproduction of cover-design of the "Hungarian Printers' Annual."

These designs embody a distinctly Hungarian national style, a style not found any more to-day except in the small villages of Transylvania. The composition and printing of the book were done by the printing house of Világosság (Lumière, Clarté) of the social democratic party at Budapest. The price of the annual is $1.50. The manager or administrator is M. Etienne Bozsik, Budapest VIII, Josef-utca 23." The freshness of the novel designs and the excellent workmanship, together with the many beautifully colored plates, make this production notable even among the handsome annuals of similar character from England and Germany. Printed in Magyar, the subject matter can only be guessed at, owing to the difficulty of obtaining accurate translations of technical literature.

## A TYPE-CASE CLEANER.

United States Consul Covert sends to the department an account of what he observed at an exhibition of electrical appliances for household purposes at Lyons, France, in which he says: "A portable vacuum dusting and cleaning apparatus was exhibited. It is cased in joiner work, so as to present the appearance of a small and rather comely piece of furniture. It consists of the usual pumps, filters, etc., driven by a motor which develops a quarter of a horse-power, and is inclosed in the general casing. The whole can be easily moved about, so that a small length of hose only is required to reach places in a room. In connection with this machine it was remarked that it was especially handy in cleaning the cases in a printing-office. For this purpose a special nozzle is used. It has a square opening about the size of a box in the case to be cleaned, and it is covered with a fine sieve-like metallic netting. All the dust in the box is immediately sucked away into the nozzle and the type are drawn against the netting, falling again into the box, after which the apparatus is removed."









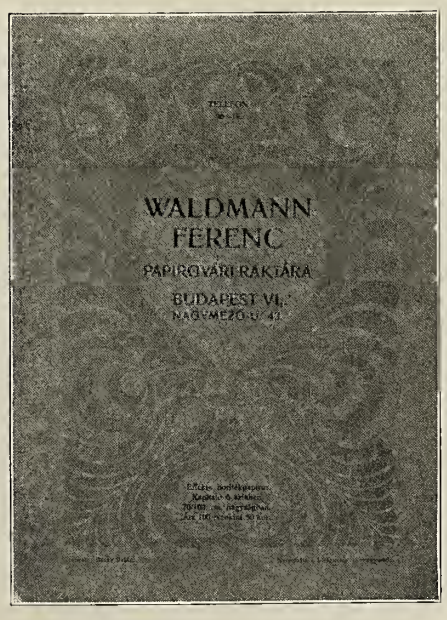


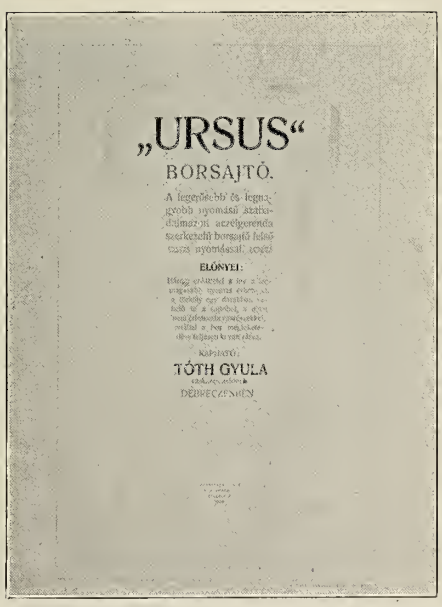














Some reproductions of advertisements (originals in black-and-white and in colors), in the Hungarian Printers' Annual, "Magyar Nyomdászok Evkönyve, 1907," Budapest. Ladislas Novak, Editor.

## THE ART OF PREPARING GOOD ADVERTISING COPY.*

BY GEORGE H. PERRY,

Advertising Manager of the Siegel-Cooper Company.

Gathering the "talking points" of an advertised article is a matter of even greater importance than preparing the text. In advertising, as in communications between individuals, what you say is more important than how you say it. As between the advertiser with a "nose for news" and a keen appreciation of selling points but with no brilliancy of style, and the one who writes brilliantly but superficially, the race is to the former.

Therefore, get hold of something to say before you worry a second over typography or composition. Analyze your merchandise and pick out its features of superiority. Then describe them, brilliantly if you can, in commonplace if you must, but simply and concisely.

Let the goods have the floor. Don't waste space on a word that is not either part of some selling argument or quickly introductory thereto. The best thing that can be done with most introductions is to "cut them out" altogether.

Consider your readers. An advertising man must be able to adapt his style to varying conditions and readers. Don't let your style get "fixed" except on such fundamental principles as conciseness, force, clearness and grammatical correctness.

Try to visualize your advertisement before you put pen to paper. If necessary draw a diagram, putting in display lines where they will do the most good, and then write your text to fit. The headline is generally worth as much in itself as all of the rest of the advertisement. Try to make it tell the whole story if you can; at any rate be sure to get into it some mention of the goods to be advertised. Don't use "smart" headlines, no matter how brilliant they may appear to you.

If you use two or more display lines in an advertisement be careful that they have some sequence in themselves, so that in case the eye takes in no other part of the advertisement, the headlines alone may be read with a sufficient degree of intelligence. Be careful that no unhappy combination of display lines conveys an unfortunate impression.

As for the style of writing, each man must work out his own salvation. Style can not be taught, but it can be guided and improved by studying good examples. All power lies in brevity and clearness, and these qualities come from the choice of the right words. The simplest words are never wrong.

You can often be funny in an advertisement with good effect, but never be merely flippant. Treat your public precisely as you would treat some casual acquaintance on whom you wish to make a good impression.

You may be learned and dignified or you may be witty and interesting, but never be foolish, and never lose sight of the fact that the same good taste you would display before a gathering of sensible and refined people should always be evident in advertising.

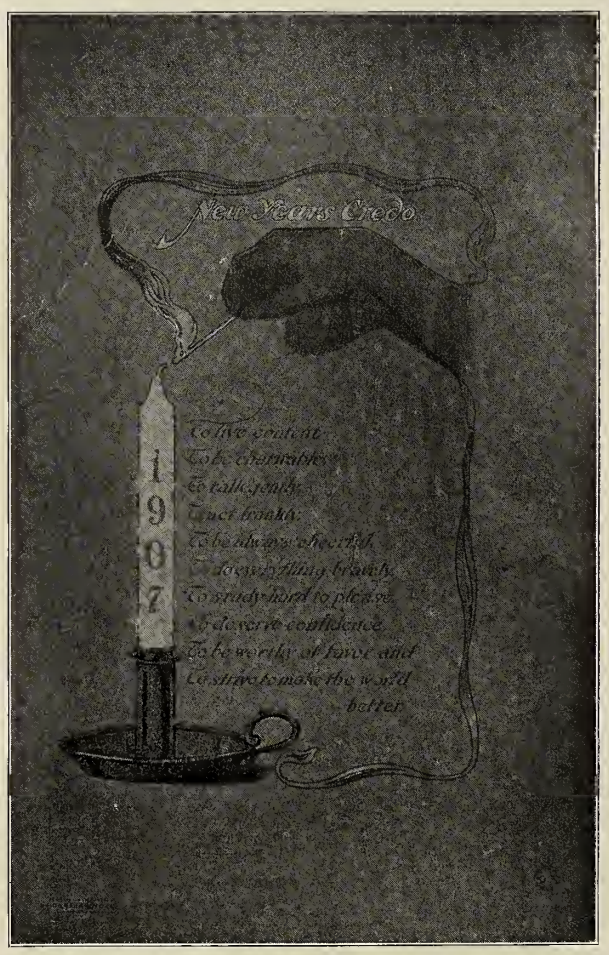
If you can not think of anything good to say about some particular article, say nothing. Arguments that do not appeal to you as plain and forcible, are not likely to affect your readers more favorably.

Don't try to "say it all" in one advertisement. Use no more of your argument than will quite easily go into the prescribed space. There will be other days and other editions. Leave some of your powder for the next shot.

* NOTE.—Address delivered before Advertising Class, Y. M. C. A., New York city, December 22, 1906.




LIGHT, the printer, of Ansonia, Ohio, is using a comparatively simple yet very effective calendar for advertising, a reproduction of which is shown opposite. The outer rules are printed in light blue on white cardboard, the inner parallel rules are printed in gold on dark gray cover-stock, which is tipped on the cardboard, while the illustration is printed in black and the reading matter in the upper panel in light blue and gold, both on white paper, which is in turn tipped on the gray stock. The whole forms a very pleasing panel effect.




THE 1907 CREED OF THE UNION BANK NOTE COMPANY, KANSAS CITY, MISSOURI.

MANY artistic calendars for 1907, in addition to those shown herewith, have been received, but the colors used do not lend themselves well to reproduction. Among the firms thus represented are the following: The Mangan Press, New York; Rombach & Groene, photoengravers, Cincinnati; the Grannis Press, New York; J. L. Shoemaker & Co., bookbinders' materials, Philadelphia, Pennsylvania; The Curtiss-Way Company, printers, Meriden, Connecticut; The Forman-Bassett-Hatch Company, printers, Cleveland, Ohio; N. W. Ayer & Son, Philadelphia.

WE have recently received from the Hamilton Manufacturing Company, Two Rivers, Wisconsin, what is probably the most comprehensive catalogue of printing-office


Thomas Todd
Printer
1907
1907
JANUARY


PARTICULAR PRINTERS
FOR PARTICULAR PEOPLE
Standard Printing Co.
1907 JANUARY 1907
SUN. MON. TUE. WED. THU. FRI. SAT.


WHITMORE MANUFACTURING CO.
HOLYOKE, MASS.


AUTOCRAT
WITH THE SEASONS GREETINGS
AUTOCRAT STATIONERY OF QUALITY
WHITE & WYCKOFF MANUFACTURING CO.
1907 JANUARY 1907
Sun Mon Tue Wed Thu Fri Sat


J. ALBERT HOOD
ADVERTISER
1907 January 1907


CRANE & CO.
Bank Note Bond & Parchment Papers
JANUARY
SUN MON TUE WED THU FRI SAT
1907

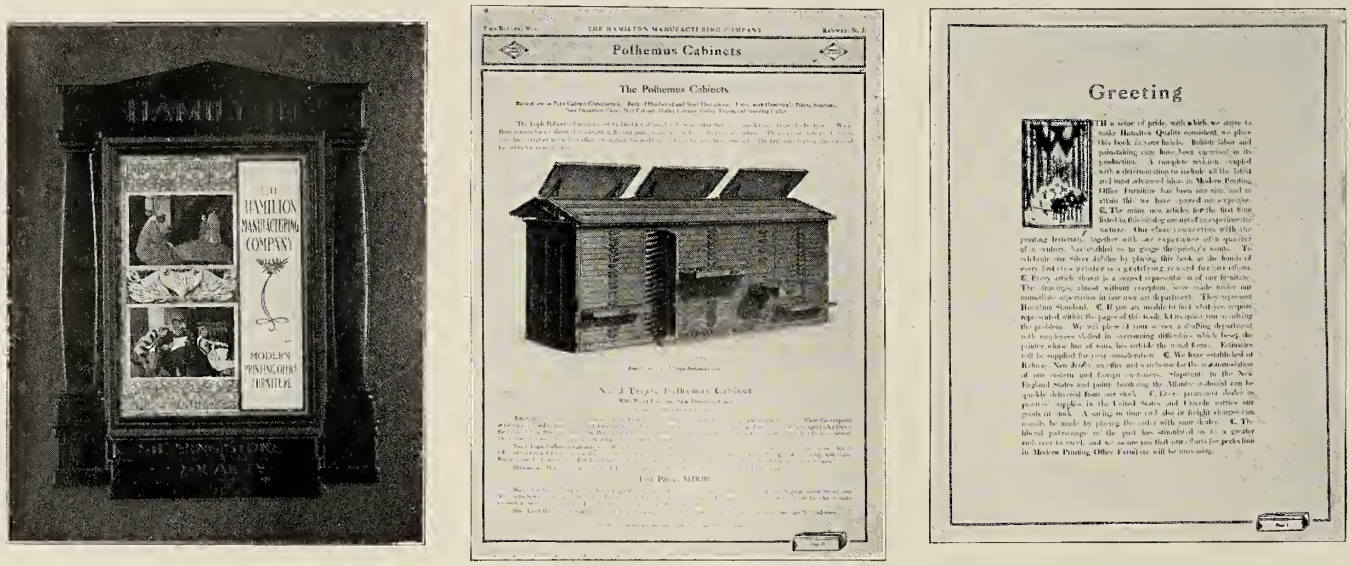

LIGHT
The Printer


Stettiner Bros
Printers


Our New Year's Wish
That the Year of
1907
For You and Yours
May be filled with the
Sunshine of St. Eulalie
Which the Arcadian
Farmers believed
Would fill the Trees
Of their Orchards
With Apples and
Their Houses with
Children
The
Inter-State National Bank
Kansas City . . . . . Kansas.

furniture ever issued. It contains in the neighborhood of two hundred pages, each 10 by 13 inches, and is illustrated with upward of four hundred cuts, the majority of which are half-tone reproductions of wash drawings. Eight pages in the front are devoted to an interesting illustrated

THE high standard of excellence established in the hotel booklets created and produced by the Norman Pierce Company, Chicago, San Francisco and Los Angeles, has been fully maintained in their latest production — a booklet for the Hotel Fairmont of San Francisco, the cover of




Cover and two inside pages of a handsome catalogue of modern printing-office furniture recently issued by the Hamilton Manufacturing Company.

description of the history, methods and quality of the company and its products. The book is printed in black and brown, the page folios being set in small marginal sketches of composing sticks, mallets, planers, etc. The cover is an elaborate specimen of embossing in reddish brown on a light-brown stock, the illustrations being printed on white paper and tipped on. A reproduction of the cover is shown herewith. The catalogue was designed and illustrated in the art department of the Hamilton

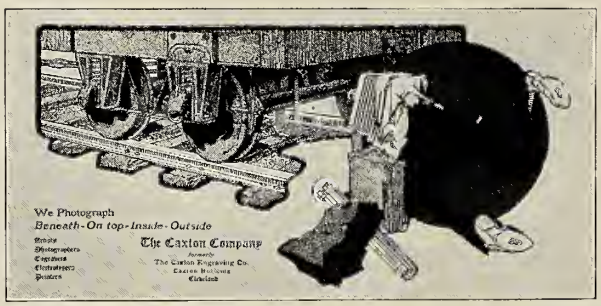



Cover of an attractive booklet designed and executed by the Norman Pierce Company.

Company and printed by the Wright & Joys Company of Milwaukee. As a piece of high-class advertising it is a credit to all who were in any way interested in its production. A reproduction of one of the inner pages is also shown herewith. In the original the rules and headings were in brown, balance in black.

which is shown herewith. The designing and mechanical execution are of the very best. The cover is printed in three colors and gold, while the body of the booklet is in red, black, and a tint of green.

THE ability of The Caxton Company of Cleveland to photograph under any and all circumstances is advertised




A humorous declaration of the Caxton Company's ability to photograph under all circumstances.

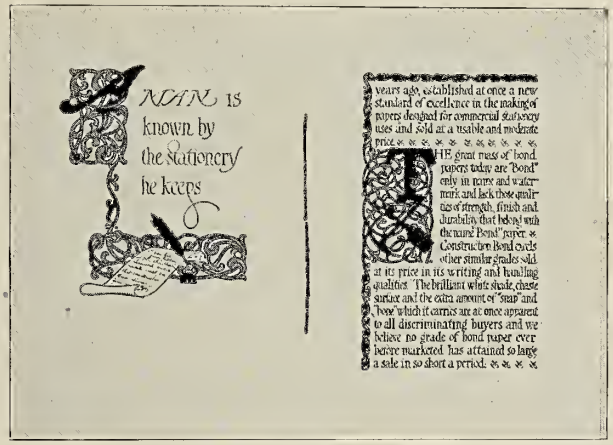
in a humorous manner on a blotter which has been recently issued by them, and which we reproduce. The original is printed in black, green and orange, and forms an attractive blotter.




Cover of unique folder issued by the F. H. McCulloch Printing Company, Austin, Minnesota.

THE F. H. McCulloch Printing Company, Austin, Minnesota, is sending out a unique and attractive folder, a

reproduction of the cover of which is shown herewith. At the left of the cover is a photograph of the entrance to the McCulloch printery. This is cut between the two doors and joined by a string inserted in holes on either side of the cut. On opening the doors we find illustrations of the interior of the plant.




Two pages of a handsome booklet issued by W. E. Wroe & Co., Chicago.

THE New Century Printers, Lincoln, Nebraska, place much confidence in the use of desk and wall mottoes as an advertising medium. Some of their products in this line are very handsome. The original of the one reproduced

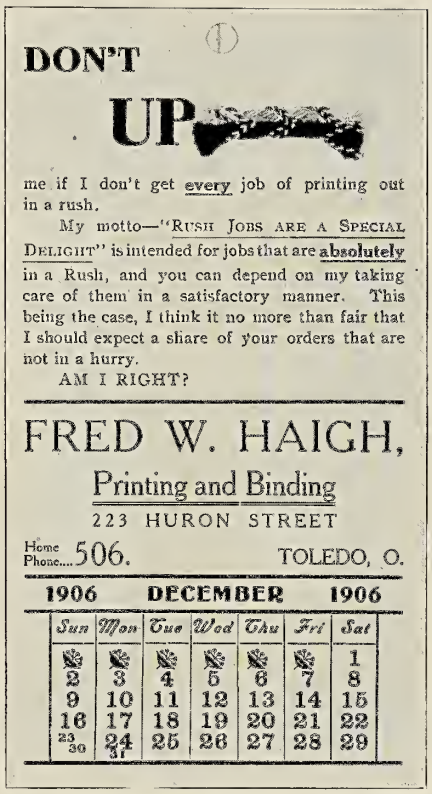



An attractive advertisement used by the New Century Printers, Lincoln, Neb.

herewith is printed in red and black on white stock, tipped on a dark-gray mat, surrounded by a gold border and strung at the top with red cord.

THE monthly calendars of Fred W. Haigh, Toledo, Ohio, always contain something original. The reproduction herewith of the December calendar shows one of these ideas. A piece of silk braid tipped on the card forms the latter part of the word "upbraid."

W. E. WROE & Co., Chicago, have issued an exceptionally artistic and attractive booklet, setting forth the superior qualities of "Construction Bond" paper. The booklet is printed entirely from reproductions of hand lettering and beautifully illuminated in green and gold. The reproduction of the double page herewith will give an idea of its artistic merit.


DON'T

UP

me if I don't get every job of printing out in a rush.

My motto—"RUSH JOBS ARE A SPECIAL DELIGHT" is intended for jobs that are absolutely in a Rush, and you can depend on my taking care of them in a satisfactory manner. This being the case, I think it no more than fair that I should expect a share of your orders that are not in a hurry.

AM I RIGHT?

FRED W. HAIGH,

Printing and Binding

223 HURON STREET

Home Phone....506. TOLEDO, O.

1906 DECEMBER 1906

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|---|---|---|---|---|---|---|
| | | | | | | 1 |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 23 30 | 24 31 | 25 | 26 | 27 | 28 | 29 |

One of a series of monthly calendars used by Fred W. Haigh, Toledo, Ohio.




Attractive calendar design, Binner & Wells Co., Chicago.

# Job Composition

**Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents. New second edition.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents. New second edition.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents. New second edition.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

ALPHABETS, OLD AND NEW.— By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. $1.35.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.

DECORATIVE DESIGNS.— By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— twenty-five selections. Price, 50 cents.

TITLE PAGES.— By Theodore Low De Vinne. Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, $2.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents. New second edition.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

THE PRINCIPLES OF DESIGN.— By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, $3.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.— By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. $1, postpaid.

CORRECT COMPOSITION.— By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. $1.

WHEN we apply art terms and standards to the printing business it must be done with the consideration that art is second in importance to the utilitarian value of printing. Printing is the means of the conveyance of a certain message to the reader, and anything that will in any manner cramp or subvert the direct, forceful appeal of that message must be sacrificed, even though it result in open defiance of the fundamental principles of art. This is a condition that seldom arises, however, and while printing is not an "art-for-art's-sake" proposition as much as it is a commercial one, the conforming of our printed matter to true art in a great measure enhances its value as a bearer of the message we wish to convey.

A well-printed book, with type carefully selected, paper and presswork well considered, and showing the proper feeling for running heads, initial letters and margins, is a source of delight to the lover of things beautiful. And yet how little thought is given by many printers to the details that enter into the making of such a book. Books are turned out in vast quantities by printing-offices which are nothing more or less than factories, and the edition of a work is practically the same thing as the manufacture of so many carwheels or windmills. The printers who do give the proper consideration to these things are well repaid and are eminently successful in producing results with which the average work can not in any way be compared. Nothing that comes under the touch of the printer is so susceptible of being either made or marred by his judgment as the book page. Therefore it should be given of the best that the printer has to offer.

One of the most important considerations in the making of a book — that of the position of the type page upon the paper — was dealt with in this department in the January number of THE INLAND PRINTER, and beyond the repetition of the statement that ordinarily the most pleasing page is one the length of which is about fifty per cent greater than the width, and that the space given to margins should be divided into fifths, two of which should be placed at the back of the page and the remaining three at the front, the same rule also applying to the top and bottom margins, it is unnecessary to consider this feature of the book page.

The tone or strength of color of the printed page is another most important item. This is nearly always at its best when the type used is set solid and not leaded. Body-type is usually designed to present the best appearance and color when solid, and in addition to this the placing of leads between lines has the tendency to separate them into bands of color across the page. Figs. 1 and 2 show the difference between the page set solid and leaded with two-point leads. Fig. 1 is a reproduction of a page set in twelve-point Caslon, solid, while Fig. 2 represents the same page leaded with two-point leads. The body-type when set solid presents a rich, even tone which is very attractive, but when leaded the result is a weak tone composed of bands of color formed by the separate lines.

In Fig. 3 this richness of tone is still further emphasized by the omission of the wide spacing after the period ending each sentence. This does not in any way affect the legibility of the text, and adds materially to the even tone so much to be desired in the printed page. A comparison of this reproduction with Fig. 1 will at once demonstrate the desirability of this method of spacing.

The initial letter in the book-page is a stumbling-block for many printers. The reason for this in many cases is the desire to embellish the page without having an adequate assortment of initials at hand from which to draw. Probably the error most frequently found in the use of initial letters is that of utter lack of tone harmony between the letter and the text. Little attention seems to be paid to this feature. As long as the desired letter can be found in anything like the proper size it is used, regardless of whether it conforms to the tone of the printed page or not. Fig. 4 shows this lack of tone harmony, and is but a fair example of many printed pages. It is of this style of page

largely upon published descriptions of the scenes and incidents he intended to place upon canvas. At length the preliminary work was done and the artist finished his scale drawings, which gave a hint in miniature of the glories that were to grow upon the canvas beneath the touch of his brushes. Returning to his home in the East, he discovered that his studio was not large enough to permit him to set up several of the large canvases at one time, as was his intention, and therefore he begged the privilege of using the large studio in the residence of Mr. Wm. Evans, an art connoisseur of Montclair. The accommodation was readily granted, and when Mr. Earle had secured the services of Edward Potthast, an eminent painter of New York, as his assistant, the real work was begun. For weary months the two artists worked. Three or four canvases were under way at one time. At length the last one was finished. The finishing touch of beauty was added to the building. From the time the paintings were unveiled they have been viewed and admired daily by hundreds of visitors to the building. The most noteworthy of

22

FIG. 1.— Reproduction of page set in twelve-point Caslon, showing richness of tone preserved by using body-type solid.

largely upon published descriptions of the scenes and incidents he intended to place upon canvas. At length the preliminary work was done and the artist finished his scale drawings, which gave a hint in miniature of the glories that were to grow upon the canvas beneath the touch of his brushes. Returning to his home in the East, he discovered that his studio was not large enough to permit him to set up several of the large canvases at one time, as was his intention, and therefore he begged the privilege of using the large studio in the residence of Mr. Wm. Evans, an art connoisseur of Montclair. The accommodation was readily granted, and when Mr. Earle had secured the services of Edward Potthast, an eminent painter of New York, as his assistant, the real work was begun. For weary months the two artists worked. Three or four canvases were under way at one time. At length the last one was finished. The finishing touch of beauty was added to the build-

22

FIG. 2.— Same page, leaded with two-point leads. Instead of an even, rich tone, this results in a weak tone composed of bands of color formed by the separate lines.

largely upon published descriptions of the scenes and incidents he intended to place upon canvas. At length the preliminary work was done and the artist finished his scale drawings, which gave a hint in miniature of the glories that were to grow upon the canvas beneath the touch of his brushes. Returning to his home in the East, he discovered that his studio was not large enough to permit him to set up several of the large canvases at one time, as was his intention, and therefore he begged the privilege of using the large studio in the residence of Mr. Wm. Evans, an art connoisseur of Montclair. The accommodation was readily granted, and when Mr. Earle had secured the services of Edward Potthast, an eminent painter of New York, as his assistant, the real work was begun. For weary months the two artists worked. Three or four canvases were under way at one time. At length the last one was finished. The finishing touch of beauty was added to the building. From the time the paintings were unveiled they have been viewed and admired daily by hundreds of visitors to the building. The most noteworthy of

22

FIG. 3.— A still more even tone, secured by omitting the wide spacing after the sentences. Compare with Fig. 1.

THE preliminary work was done and the artist had finished his scale drawings, which gave a hint in miniature of the glories in shape and color that were to grow upon the canvas beneath the touch of his brushes. Returning to his home in the East, he discovered that his studio was not large enough to permit him to set up several of the large canvases at one time, as was his intention, and therefore he begged the privilege of using the large studio in the residence of Mr. Wm. Evans, an art connoisseur of Montclair. The accommodation was readily granted, and when Mr. Earle had secured the services of Edward Potthast, an eminent painter of New York, as his assistant, the real work was begun. For weary months the two artists worked. Three or four canvases were under way at one time. At length the last one was finished. The finishing touch of beauty was added to the building. From the time the paintings were unveiled they have been viewed and admired daily by hundreds of visitors to the building. The most noteworthy of

22

FIG. 4.— Showing the lack of tone harmony between the initial letter and the text.

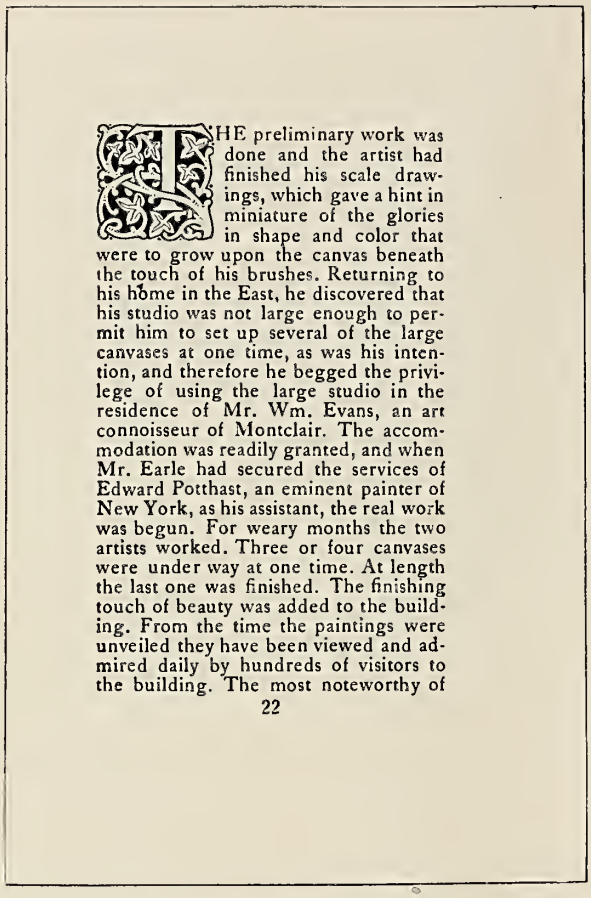

THE preliminary work was done and the artist had finished his scale drawings, which gave a hint in miniature of the glories in shape and color that were to grow upon the canvas beneath the touch of his brushes. Returning to his home in the East, he discovered that his studio was not large enough to permit him to set up several of the large canvases at one time, as was his intention, and therefore he begged the privilege of using the large studio in the residence of Mr. Wm. Evans, an art connoisseur of Montclair. The accommodation was readily granted, and when Mr. Earle had secured the services of Edward Potthast, an eminent painter of New York, as his assistant, the real work was begun. For weary months the two artists worked. Three or four canvases were under way at one time. At length the last one was finished. The finishing touch of beauty was added to the building. From the time the paintings were unveiled they have been viewed and admired daily by hundreds of visitors to the building. The most noteworthy of
22

Fig. 5.— This initial holds its place and is in striking contrast to that shown in Fig. 4.

that Ernest A. Batchelder in "The Principles of Design" says: "How often we find good work marred by a misplaced contrast, a type that strikes the note light, associated with an initial that strikes the note black — a contrast inharmonious on nearly every occasion."

Note the manner in which the initial in Fig. 5 holds its place. It adds the desired touch of decoration to the page, but does not strike one forcibly as does the initial in Fig. 4. Where the desired decorative letter is not available in the proper tone it is infinitely better to use a larger size of the series used for the text. This will give a better color, although not so decorative, and while the decoration may be greatly desired it should not be attained at the expense of one of the most important items in the consideration of the printed page — the tone.

It is undoubtedly true that these things are, considered singly, very small and very likely to be passed over by many printers as of little consequence, but in the accuracy and appropriateness of the component parts lies the beauty of the completed job. It is not by any secret and mysterious methods, nor by any supernatural gifts, that the successful printers produce work that is the wonder and envy of the others; instead, it is the careful attention paid to these seemingly unimportant details.

## THE "DANGER" OF HOME.

"Home is the most dangerous place I ever go to," remarked Mr. John Muir, the famous geologist and naturalist. He was on the train returning from Arizona to his home in Martinez, California, after the earthquake. "As long as I camp out in the mountains, without tent or blankets, I get along very well; but the minute I get into a house and have a warm bed and begin to live on fine food, I get into a draft and the first thing I know I am coughing and sneezing and threatened with pneumonia and altogether miserable. Outdoors is the natural place for a man.

"Walk where you please, when you like, and take your time. The mountains won't hurt you, nor the exposure. Why, I can live out for $50 a year, for bread and tea and occasionally a little tobacco. All I need is a sack for the bread and a pot to boil water in, and an axe. The rest is easy."— *World's Work.*

## ETHICS OF THE VISITING CARD.

The *arbiter elegantiarum* of Boston has decided "who's who" and who is "fit" in the city the coming year in the new edition of Clark's Boston Blue Book for 1907, which has just been issued by E. E. Clark & Co., the West street stationer, of Boston, Massachusetts.

One thing in the book that will be considered of some importance among the residents of Boston — and the entire country, for that matter — is the proper thing in card etiquette the coming year. A few of the rules will be found of interest to those who are anxious about "what's what" in cards.

"The significance of a card is always considered by well-bred men and women and its fitness to the occasion is an expression of its owner's individuality; in fact, the card is the beginning and the end of etiquette — the introduction and the farewell.

"Ladies' visiting cards should be nearly square, fine in texture, flexible and of a soft white. Changes in form of course occur, but these are the characteristics for those who respect good form.

"It is imperative that 'Mrs.' or 'Miss' should be placed before the name upon the engraved card.

"It is proper to use the husband's complete name. Initials are seldom seen.

"During a young girl's first season in society, her name is engraved upon her mother's card. If she is the eldest unmarried daughter, she is appended as Miss Smith — otherwise her full name is given with the prefix of Miss.

"When two daughters enter society together, it is proper for them to be mentioned upon their mother's card together, thus:

"'Mrs. James Smith.

"'The Misses Smith.'

"To send a card without calling signifies inability to call in person.

"'Party calls' should be made within one week after date of the party.

"The visiting cards of gentlemen are shorter and slightly narrower than those at present used by ladies. 'Mr.' should be prefixed to the name.

"Any lady wishing to inform her friends of the presence of a lady visiting her family should inclose her visitor's card with her own, in the same envelope.

"When cards of introduction are given, the name of bearer should be written above that of the giver; prefixed by the word 'Introducing,' and the card placed in an envelope addressed to the person to whom the introduction is made.

"An invitation to dine should be answered on the day received.

"Any invitation requesting your presence requires an answer."

There is much more about card etiquette in this new Blue Book. There is also a very good map of Boston.— *Geyer's Stationer.*

At Home
on the afternoons of Saturdays
February the seventeenth and twenty-fourth
Mount Royal Hotel

Tiffany Shaded
Type

The latest from
American Type Founders
Company

Introducing the Tiffany Shaded
the latest type for
Producing Distinctive Commercial Printing
Wedding Stationery, etc.
American Type Founders Company
Originator

Reception
immediately after the ceremony
Bellevue Cottage

Tiffany Shaded

| | | | |
|---|---|---|---|
| New | 24 Point No. 1. | 6A 22a, | $5.50 |
| Rich | 24 Point No. 2. | 8A 25a, | 5.50 |
| Hand | 18 Point | 10A 32a, | 5.40 |
| Some 190 | 14 Point | 12A 40a, | 4.40 |

The 30, 36 and 48 Point sizes are
in preparation, and will
be ready soon

[OVER]



6074A 30C.

Mr. and Mrs. Thomas B. Harrison

announcing the marriage of their daughter

Louisa Gertrude

to

Mr. Winslow Hunt Stevenson

Tuesday, seventeenth of September

nineteen hundred and seven

Philadelphia

Tiffany Shaded

The very latest type fashion for wedding stationery, refined business announcements, etc.

Cut and cast only by the

American Type Founders Company




American Type Founders Company

wishes its friends of

The Printing Fraternity

in every land and every clime

Three Hundred and Sixty-five Days of

Increasing Prosperity

dating from

the first day of January

1907

Tiffany Shaded

New 24 Point No. 1, 6A 22a. $5.50

Rich 24 Point No. 2, 8A 25a. 5.50

Hand 18 Point 10A 32a, 5.40

Some 190 14 Point 12A 40a, 4.40

The 30, 36 and 48 Point sizes are in preparation, and will be ready soon

[OVER]

# SPECIMENS

**Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.**

**Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.**

W. W. GILLESPIE, Memphis, Missouri.— More even spacing around the panels in the theatrical letter-head would result in a decided improvement.

BENJAMIN F. HARB, Anderson, Indiana, sends an interesting Christmas greeting in the form of a photograph of himself in his daily environment, a



Unique holiday greeting from Benjamin F. Harb, Anderson, Indiana.

reproduction of which is shown herewith. As will be seen in the illustration it is a photograph of the Bulletin jobroom.

E. H. STUART, Kittanning, Pennsylvania.—Your resetting of the railway schedule is a vast improvement over the original. A reproduction of both

OFFICIAL SCHEDULE

Kittanning and Leechburg Railways Company

AND

B. & A. V. DIV. P. R. R.

STATIONS

| LEAVING NORTH | LEAVING SOUTH |
|---|---|
| Lenape Park | Wickboro |
| Manor Heights, Ford Cliff | Market Street |
| Rosston | Point Breeze |
| Ford City | McCain |
| McCain | Ford City |
| Point Breeze | Rosston |
| Market Street | Manor Heights, Ford Cliff |
| Wickboro | Lenape Park |

The Daily Times, Kittanning, Pa.

6 cents a week, 25 cents a month, $3.00 per year; $2.75 if paid in advance.

*The Daily Times always has all the news that's fit to print.*

OFFICIAL SCHEDULE

Kittanning and Leechburg Railways Co.

and B. & A. Division P. R. R.

STATIONS

| LEAVING NORTH | LEAVING SOUTH |
|---|---|
| Lenape Park | Wickboro |
| Manor Heights, Ford Cliff | Market Street |
| Rosston | Point Breeze |
| Ford City | McCain |
| McCain | Ford City |
| Point Breeze | Rosston |
| Market Street | Manor Heights, Ford Cliff |
| Wickboro | Lenape Park |

**The Daily Times**

6 cents a week; 25 cents a month; $3.00 per year; $2.75 if paid in advance

**OUR JOB DEPARTMENT**

presents you with this little folder, and, lest you forget, beg to remind you that with our modern equipment and competent workmen we are best prepared to do "quality printing."

Resetting of title-page of railway schedule by E. H. Stuart, Kittanning, Pennsylvania.

5–7

original and resetting is shown herewith and speaks for itself. On the Christmas program title-page you have crowded the matter too near the top. Lowering the three upper lines would result in a decided improvement.

GEORGE S. GUERNSEY, Exira, Iowa.— Your cover-page specimen is an excellent piece of typographical arrangement and leaves nothing to criticize.

W. H. COE, Grand Junction, Colorado.— The running of the roman numerals in the other color would not have been any improvement, as far as we can see. It is, however, a case in which there is little choice.

THE typography of E. W. Stutes, Spokane, Washington, is invariably of the best. Among a package of his recent specimens are some very interesting designs, those of three business cards being reproduced. The original of the card for Frederick Wright is in one color — black — while the John S.

*Frederic Wright*

TELEPHONE MAIN 1990

228½ RIVERSIDE AVENUE
SPOKANE, WASH.

Painter
Paperhanger
Interior
Decorator

Type

JOHN S. OVE
REPRESENTING
AMERICAN TYPE FOUNDERS
COMPANY

SPOKANE

The Vienna Mills

NO. 306 POST STREET SPOKANE, WASHINGTON

Choicest Coffees, Teas, Spices and Extracts
Chocolates and Baking Powders

IMPORTERS, MANUFACTURERS
COFFEE ROASTERS

Telephone Main 8740

Three attractive card specimens from E. W. Stutes, Spokane, Washington.

Ove card is in black and orange, the initial in the word "type" being in orange, and the Vienna Mills card is in orange and blue, the paragraph mark and the text-lines beneath the address being in orange.

J. A. HOOD, Asbury Park, New Jersey.— The menu is original and attractive in design. The typographical appearance would be greatly improved if the type-faces used on the different pages were more in keeping with each other.

AN artistic bit of plate printing is a removal notice sent out by Harcourt & Co., Louisville, Kentucky. It consists of four pages, the title-page being in red, gold and black. The workmanship is of the best and the arrangement very pleasing.

"SONGS O' THE SOUND" is the title of an attractive booklet of poems by Alice Harriman, with illustrations by Frank Calvert, printed by the Stuff Printing Concern, Seattle. It is well printed in colors and embellished by totem designs by Harry S. Stuff, making a very artistic specimen.

FROM E. C. Chapman, Cooranbong, New South Wales, comes a copy of the eleventh annual announcement of the Avondale School for Christian Workers. The announcement is a very attractive specimen, the half-tone printing being exceptionally good.

WINFRED ARTHUR WOODIS, with the Blanchard Press, Worcester, Massachusetts, sends an attractive greeting, printed in four colors on Strathmore deckle-edge stock. It is an artistic specimen, thoroughly in keeping with the usual high standard of his work.

An artistic little volume is at hand from The Britton Printing Company, Cleveland, Ohio. It is a private edition of a poem entitled, "What's the Last from Buffalo," and is handsomely printed in gold and colors and bound in leather — the result being a very attractive volume.

Specimens from T. E. Harper, with the Observer Print Shop, Corning, California, are uniformly good. Two of his letter-heads, reproduced herewith, give a suggestion of his style.

THOMAS WHITE, President
C. F. JEWETT, Vice-President
CARL FERGUS, Recording Secretary
E. TAMKIN Corresponding Secretary
WILL CASE, Treasurer

**Richfield Growers' Association**

HANDLING ALL VARIETIES OF GARDEN VEGETABLES ¶ SPECIALTY OF MELONS

Corning, California, _____ 190

R. MOFFITT, President  A. B. GLASIER, Vice-President  W. R. HALL, Mining Engineer  GEO. F. ATKINS, Secretary  C. L. PETERSON, Treasurer

**Fort Bidwell Consolidated Gold Mining Company**

INCORPORATED UNDER THE LAWS OF ARIZONA ¶ NON-ASSESSABLE

Two characteristic letter-heads from T. E. Harper, with the Observer Print Shop, Corning, California.

Ralph Tennal, Sabetha, Kansas.—The smaller label is a very creditable piece of work. The rules dividing the panels in the larger label are rather weak, and the use of several different faces of type detracts from its appearance.

Among recent specimens from W. W. Drummond, St. Louis, Missouri, is an attractive panel arrangement for a letter-head, which is reproduced herewith. The original was in red and black, the small line across the top and the feature line being in red.

Emile Adam, New Orleans, Louisiana.—The card on which you have used the parallel rule is much the better of the two, as it does not contain such a surplus of the warm color — red. The cold color must greatly predominate on the printed page, and where red and black are used from five to twenty per cent of the red is sufficient.

A. W. St. John Printing Company, South Berkeley, California.— The feature line on the card submitted is rather weak in comparison with the balance of the card. A closer grouping of the various items with the resultant distribution of white space would prove helpful. The spacing around the inner panels should be equalized.

Recent copies of *The Spartan,* published by the senior class of the Sparta high school, Sparta, Wisconsin, and printed by the Herald-Advertiser Company, have reached this department and prove to be very creditable specimens. They are tastefully arranged and well printed, the advertising composition deserving special credit.

ALL AGREEMENTS ARE CONTINGENT UPON STRIKES, ACCIDENTS, DELAYS OF CARRIERS, AND OTHER DELAYS UNAVOIDABLE OR BEYOND OUR CONTROL

CABLE ADDRESS
"LUDSAY"
WESTERN UNION CODE

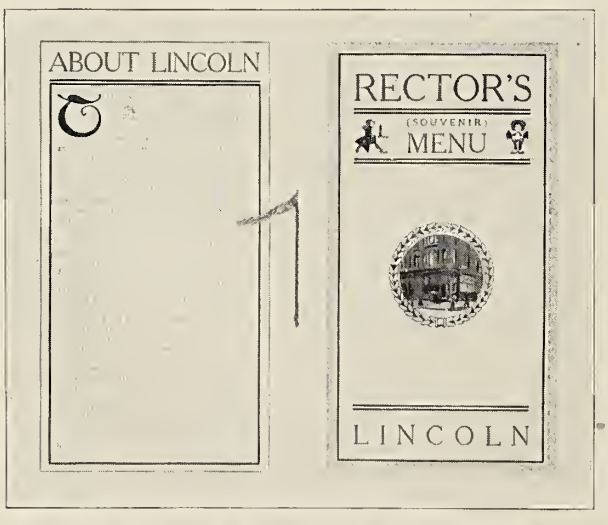
**THE LUDLOW-SAYLOR WIRE CO.**

GENERAL OFFICES: NEWSTEAD AVENUE AND WABASH RAILROAD

SAINT LOUIS, MO.,

Attractive panel-design by W. W. Drummond, St. Louis, Missouri.

The products of The New Century Printers, Lincoln, Nebraska, are excellent examples of high-class printing. The accompanying reproduction of the first and fourth pages of a menu cover will convey an idea of the class of work which they do. The original is in red and gray, with the half-tone in the cut-out in photo brown.




Menu cover from the press of the New Century Printers, Lincoln, Nebraska.

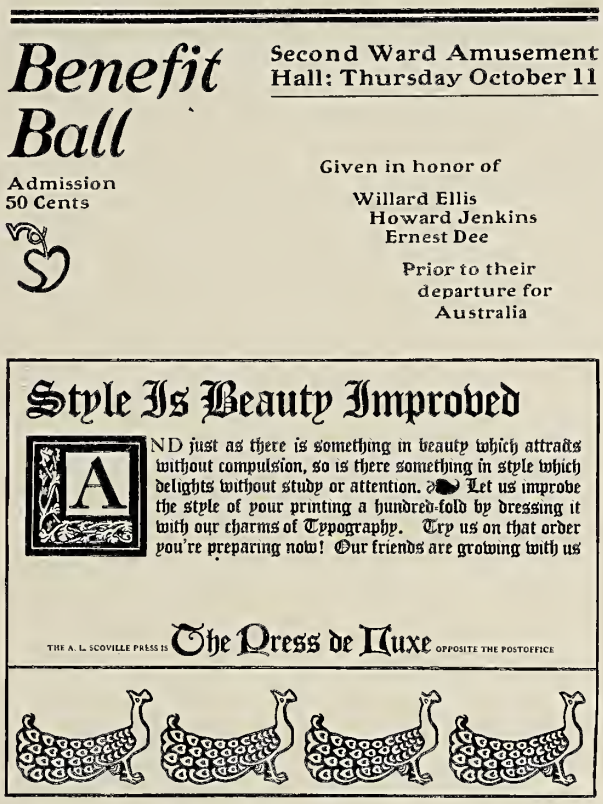
The typography of B. R. Bowman, Ogden, Utah, is distinctive and contains much to be commended. Reproductions are shown opposite of two of his recent specimens, a ball ticket and a mailing card, the latter being printed in black, red and green.

An attractive cover-design is that used for the annual review edition of *Cotton,* published by the Cotton Publishing Company, Atlanta, Georgia. A reproduction is shown on next page. The original is printed in one color from an excellent half-tone, and harmonizes with the title in a most pleasing manner.

Copies of the Christmas issues of *The Weekly Press,* Christchurch, New Zealand, the *Auckland Weekly News,* Auckland, New Zealand, and the *Otago Daily Times and Witness,* Dunedin, New Zealand, have reached this department. They are handsome specimens of high-class publishing, each one being replete with excellent half-tone illustrations of the country and its people. The plate-making, typography and presswork are of the very best, and the results are a credit to the publishers.

Additional specimens have been received during the month as follows: G. A. Craigs, Sussex, New Brunswick, neat letter-head; Olney G. Rorabacher, Kenosha, Wisconsin, attractively arranged souvenir, the half-tones, however, being very poorly printed; Thomas Todd, Boston, calendar for January; Northern Pacific Railway, Christmas menu; The Ebbert & Richardson Company, Cincinnati, greeting; Winn & Hammond, Detroit, Michigan, attractive Christmas number of *The Student;* The Colorgraph Printing Company, Providence, Rhode Island, greeting; Crocker-Wheeler Company, Ampere, New Jersey, calendar for 1907; Robert Johnston, Prescott, Ontario, neat and attractive greeting; Julian Malone, Jacksonville, Illinois, notehead containing too much red ink in proportion to the colder color; C. E. Hughes, Duluth, Minnesota, a folder, the rules on the inner panel of the cover of which are too light for the type-face used; Webb V. Wildman, Chicago, artistic menus; The Munroe Press, Fall River, Massachusetts, a

holiday greeting attractively printed in colors; The F. H. McCulloch Printing Company, Austin, Minnesota, calendar for 1907; Boatwright Brothers Company, Danville, Virginia, excellent commercial specimens; D. C. Silve, New Orleans, Louisiana, an attractive showing of regular commercial work.




Ball ticket and mailing card, the latter in three colors, by B. R. Bowman, Ogden, Utah.

BLOTTERS have been received from the following: Stettiner Brothers, New York; Mohr & Carter, Bellefontaine, Ohio; Mobile & Ohio Railroad; S. Ronsheim & Co., Cincinnati, Ohio; Williams & Wilkins Company, Baltimore, Maryland; John T. Palmer Company, Philadelphia, Pennsylvania; Stevenson Printing Company, Toronto; Ed H. Packard, Boston, Massachusetts; American Printing Company, St. Joseph, Missouri; John W. Little & Co., Pawtucket, Rhode Island; La Junta *Tribune*, La Junta, Colorado.

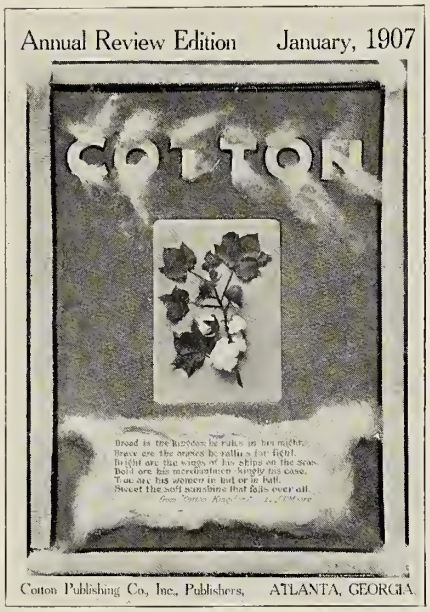
## TROUBLE WITH THE GAS ENGINE.

The editor of *Inter-Ocean*, Devils Lake, North Dakota, in the issue of December 21 responds in an exasperated ironical way to the inquiry of a subscriber signing herself "Anxious Nellie," who says:

> *Editor Inter-Ocean:* Our folks have been taking your paper since I was a little girl and we are all interested in its weekly visit. I am grown up now, and of course enjoy the paper more than ever. I have often wondered what the duties of an editor are, and how a weekly paper is made. Getting out only one paper a week, how does an editor put in his time? Won't you tell me?

We suspect that "Anxious Nellie" is the imaginative cumulation of all the questions that the editor has received, and so he fixes Nellie up and fires off all his skyrockets of sarcasm at one blast. According to his story the editor does all the chores that can be imagined incidental to a printing-office besides the regular editorial duties, the culminating trouble being with the gas engine, regarding which he says:

"The final struggle in this office is on Thursdays, from 4 P.M. to 4 A.M., according to the temper displayed by the gasoline engine. It is the modern gasoline engine that makes the average editor believe that there is no hereafter and keeps him out of church. After the editor has read all the proofs, made up the forms and placed them on the big cylinder press, he walks over to the gasoline engine with nothing but Christian thoughts in his mind. He turns some thick oil into the yawning cups of the engine, which sits there in peaceful repose, with its pent-up energy either rebellious or submissive to the touch of man just as it happens to feel at that particular time. The battery is turned on and the editor grabs the fly-wheel as though he fully realizes there is going to be a fierce fight for supremacy and he must show the pesky thing that he is its master on the very start. He gives it a few encouraging starts, but it stubbornly refuses to go. Here is where the editor's physical strength comes into the game. Among his other accomplishments he must be a gasoline expert. When he recovers from his panting spell, the editor tackles the infernal machine again and turns that ponderous fly-wheel until he is ready to fall from exhaustion. At this period he becomes a bigoted pagan, and says things that are not printable. In a scientific manner the editor takes that engine apart and puts it together again, no wiser than before. He goes through the maneuvers as before, but the engine still refuses to run. After wrestling with it until about 2 A.M. the machine starts off with a deep gurgle in its throat that sounds like a demoniac laugh and keeps on going until the edition is printed, and we feel like letting it run forever."




Attractive cover-design for the annual review edition of *Cotton*.

## THE COLD SHOULDER.

At a reception in Washington some time ago one of the guests, a man with a poor memory for faces and, in addition, a little near-sighted, took the host aside and spoke to him in a confidential whisper.

"You see that tall man standing by the door?" he asked.

"Yes."

"Well, I was talking to him a while ago about the terribly cold weather in Nebraska last year, and he yawned in my face."

The host smiled. "Don't you know who he is?" asked he.

"No."

"That's Lieutenant Peary, the Arctic explorer."—*Harper's Weekly.*

# MACHINE COMPOSITION

BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

A WEEK'S INSTRUCTION ON THE SIMPLEX ONE-MAN TYPESETTER.— By W. E. Lewis. Originally printed serially in *Newspaperdom* and now issued in book form. $1.50, postpaid.

THALER KEYBOARD.— An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, $4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $3; cloth, $2; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

ROBERT DRUMMOND, 444 Pearl street, New York, announces that a Lanston Monotype machine that casts matter with low spaces and quads may now be seen at his office.

IMPERFECT SLUGS.— W. C., writes: "Enclosed find slug from a No. 2 machine. Take note of the poor face and holes in body. I am using a burner with two long and two short pipes, and have tried the metal at all temperatures and can not get a perfect slug. The plunger is kept clean and goes the full stroke." *Answer.*— The slug shows a very spongy body when cut in cross section. This may be due to improper ventage of the mouthpiece, thus preventing the escape of the air when the metal enters the mold. The face on slug is imperfect, showing a pitted surface, which may be due to the mouthpiece holes being clogged with dross or oxide, preventing the free flow of metal. If the plunger is worn and, as it descends, allows metal to bubble upward in well, the plunger should be renewed. Clean out the hole in the side of the well so that the metal may enter the well freely. Test the lock-up of mouthpiece against the mold, as it appears that there is leakage there.

TRIMMING KNIVES.—"Massachusetts Inquirer" writes: "Can you tell me why the knives do not change from long primer to brevier properly and vice versa? I have two No. 1 machines that are run nights on bookwork, long primer, twenty-four-em slugs. In the morning when changed back to brevier (newspaper, thirteen ems) the knives cut too close, trimming off all the ribs and part of the slug (see enclosed sample). When the knives are set .112 for brevier and changed to long primer they go as high as .150 to .155 and are not alike on both ends." *Answer.*— In trouble of this kind, it will usually be found that the presence of dirt on the wedge of the knife block causes its erratic performance when changing. With a two-mold disk, both molds must be placed identically in the pockets in the disk. The sample slugs sent show also that the stationary knife is cutting too close — is cutting into the body of the slug. It should not touch the body, but merely remove the overhang of the face.

MATRICES DROPPING IN WRONG CHANNEL.— A. W. P., Vincennes, Indiana, writes: "I have trouble with the matrices dropping in the wrong channel. The trouble is not in the magazine, but according to my best judgment is in the matrices, for only certain ones cause any trouble. I mark them and when I take them out the trouble is ended. The mats enter the distributor box all O. K. and go on to the combination bar all right — perfectly straight up and down, but often they advance two or three inches and assume an angle. Thus you see when the dropping place is reached, the lower end does not clear the partition. I have several matrices in different channels acting the same way, and the only way I can account for it is that the combinations in the matrices are badly worn." *Answer.*— As the lower-case *n* and *m* matrices have only one pair of combinations, they soon wear and allow the matrices to hang at an angle. Nothing can be done with matrices so damaged; they must be thrown away. The cause of this wear is probably due to imperfect alignment of the first and second elevators, which allows the combinations to strike the second elevator bar during transference. You might be able to use the damaged matrices by bending the magazine entrance guides to the right. Always send a matrix when inquiring regarding troubles of this nature.

WHO IS THE WORLD'S CHAMPION?— Anent the discussion going on in these columns between Mr. William H. Stubbs and Mr. Charles A. Nichols as to which is entitled to the honor of the title of champion Linotypist, both having made remarkable showings of speed as Linotype operators, the claims of an Australian operator, Mr. M. J. Doyle, to high honors under perhaps dissimilar circumstances, are attracting attention. Mr. Doyle, it will be recalled, was credited in the October number of THE INLAND PRINTER, by our Australian correspondent, with an average of 16,500 ens per hour — not of itself a high mark as compared with the work of American operators, as there are hundreds in this country making higher averages daily and getting paid therefor on a piece-scale basis. But perhaps the conditions under which our foreign brethren work may account to some extent for their failure to

reach the marks set by Mr. Stubbs, Mr. Nichols and others of our speedy operators. On this account, an international championship contest between the best operators of the world would excite interest as nothing else could, and settle for all time the mooted question. That a large purse could be raised for the entrants to contest for is undoubted, and this and the honor would make it worth while. Of course, International Typographical Union laws at present prohibit contests of speed between its members, but arrangements could be made to hold the contest on neutral soil — say in England — and perhaps no opposition to the contest would be made by the union authorities. Let such a contest be arranged, by all means.

Ejector Difficulties.—G. W., St. Louis, Missouri, writes: "Last month when I took charge of this machine I found it to be in a very bad condition. This machine would not eject anything below ten or above twenty-four ems pica without being reversed and knocked out with the



H. R. RESSLER.



A. A. STUTSMAN.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL.

ejector. A boy standing in back of the machine did this work. I have screwed up the cam shoes, as much as I dare to, and also the mold slide, as it was below the .010 measurement. Result: The mold moves on the vise-locking pins without any friction and the slugs come out of the machine, any measure from six to twenty-eight ems pica, with grace and ease. But right here there is still a deficiency which, although not very perceptible, has agitated my mind very much, and your advice or assistance to overcome this will be appreciated. The slug is not, seemingly, ejected so quiet and noiseless, and the spaceband-lever pawl as it moves over the second elevator bar blade is somewhat shaky and rattling. The elevator transfer roller, traveling along on cam ten, is worn about 1-64 of an inch, and as it leaves the automatic safety-pawl buffer, this jiggering or rattling of the spaceband-lever pawl takes place and also the hard ejection of the slug. Ejector slide or pins which hold the ejector blade or rest against it are not worn." *Answer.*—The adjustment of the cam shoes on the mold-turning cam assisted the mold disk to move forward noiselessly. The brake on the mold-turning shaft also helps in this direction. Neither should be adjusted too tightly. The adjustment of the mold slide should allow a play of .007 of an inch — the screws beneath the loose gib being the means of adjustment. It is not likely that either of these adjustments helped in the ejection of the slugs, the difficulty being perhaps due to presence of oil on the clutch leathers, a loose driving belt or, quite as likely, dull or misadjusted slug-trimming knives. Especially if the knife which trims the smooth side of the slug were dull or set to trim into the body of the slug would ejection be difficult. Sometimes it will also be found that metal has run into the ejector guide and causes it to bind the blade. When these things are corrected the uncertain movement of the other parts of the machine will be remedied.

Metal Troubles.— J. T. R., Anderson, Indiana, writes: "I am sending you six Linotype slugs which I would like to have you examine and give me your opinion on. (1) Slug marked No. 1: How many causes could there be for these conditions of a slug; what are they? (2) Slugs marked *a*, *b* and *c* were cast one after the other without any change of justification; *a* appears to have a fairly good lock-up, while *b*, being cast next, and *c* next, show bad on bottom and produce a plaster on bottom of slug. The metal seems to be full of hard particles and sticks to the mouthpiece like glue, whether hot or cold. What is the trouble? The mold is comparatively new and in good shape as far as wear is concerned. (3) Slugs marked *o* and *oo* were cast next, while the vent trim was at least three-quarters of an inch in length and every one open. Yet it would seem that the air was not expelled from the mold cell. I have increased and lessened the tension on plunger-spring to no apparent effect. What is the trouble again? (4) Does the old style No. 1 machine run stiff or different from the late machines? The driving mechanism of the machine seems to run stiff, or at least different from any machine I ever noticed. I think that when sending in a line and machine starts, the first elevator ought to slide down to vise cap after the machine is started. But by using the controlling lever it is easy to stop the machine anywhere with first elevator at any point between line-delivery channel and vise cap, as the machine will not roll. The pot lever does not interfere and the pot-balancing spring is strong and allows the pot-lever roller to bear lightly on the cam. What is the remedy, or is it natural for this style of machine? (5) Is it practicable to put a mouthpiece in a machine when pot is cold? Does the factory put them in cold?" *Answer.*— The trouble with all your slugs, to a great extent, is due to the condition of the metal, which is altogether too soft, being almost pure lead. It requires an addition of tin and antimony, but perhaps you are not so situated that you can successfully tone up the metal. I would advise that you order, say, a thousand pounds from a reliable metal dealer, and ship him all your old metal, with instructions to tone it and return. You will then have your metal in good condition and will not have the trouble with the mouthpiece choking. Another trouble is the back knife, which is set too close and gouges into the smooth side of the slug. This leads to the crushing in of hollow slugs when they are being ejected, the hollow slugs being due to poor metal, which does not flow freely. The squirting of metal at the back of the mold is due to an imperfect lock-up of the pot. Probably the mouthpiece is warped. This should be tested with red lead on the back of the mold and filed or fitted as described in the book "The Mechanism of the Linotype." The clutch of your machine should be set so that the machine will stop instantly when the controlling lever is thrown in; but if the machine works too heavily, perhaps some of the bearings are tightened up too much and bind the shafts. It may be the brake for the mold-turning shaft which is too tight. Mouthpieces can be successfully inserted when the pot is cold. A method of doing this is described in the October number of The Inland Printer.

Making a Machinist Operator.— Not the least of the work of the Inland Printer Technical School is in teaching its students to think for themselves and the results are apparent when its graduates secure situations as operator-machinists. One who was lately sent to a small plant in Illinois writes: "I found that all the matrices were damaged more or less. In justifying, the first elevator was raising one-eighth of an inch, if not more — about all that

could be possible and it work at all. I found that in sending in a tight line the vise automatic did not stop the machine till the disk was forward part way on the locking studs. This puzzled me for a while. I traced the action to the clutch collar and found it considerably out of adjustment, which I remedied by dressing down the thick leathers, which must have been put in new recently. The collar is still a trifle less than 15-32 of an inch from the bearing, but now the disk stops just before coming onto the studs, so I will let it go at that. Before I had to push in controlling lever and back machine before the first elevator could descend, as the matrices could not pass the mold on account of its being forward so far. The first elevator when coming to its highest point stops with a rather loud bang. It seems to be retarded by the levers which depress the rail in elevator jaw, which supports the matrices in casting black-face. The rail works freely, but perhaps the springs are stiffer than necessary, or is it possible that the interference is in the top guide? The front jaw is rubbing against it quite hard, but it has to to overcome the tension of the springs to depress the rail. The second elevator also comes down rather hard. It did rebound, but I have remedied that. The nut on the spring rod had worked loose and was nearly an inch from the spring when the elevator was down. The book tells me that it should be against the spring when the elevator is down, where I now have it. I think the noise it makes now is its nature. It is working all right. The second elevator was coming up to its seat in the upper guide with a slam also, and every time it caused the distributor shifter lever to 'wabble' back and forth. I have it seating noiselessly but firmly. The machine did start with a jerk and consequently undue noise, but dressing down those leather shoes on the clutch seems to have made a change there, and now the machine starts so easy that it can hardly be detected from the noise it makes. I am going slow and making sure before I change any adjustment, and so far I have not lost five minutes' time through making an adjustment. Every time the machine started the controlling lever would be rattled back and forth, which also seems to have quit since I have made all those changes. The day man does some awful things, such as scraping the sides of spacebands with another broken one, opening the mold with a broken spaceband, etc. He told me to always lock the vise tight. He weighs about 250 pounds and every time I close the vise when he is there he comes and throws his weight against the screws. I can hardly loosen them after that. I keep 'mum,' as I note he does not like to be told anything by one who is just learning, although he pretends to want to learn new things. The machine takes the abuse, the 'boss' pays the bills, so it is no affair of mine."

Trueing Molds and Cleaning Metal.— A correspondent writes: "(1) Describe minutely the process of evening up the pot mouthpiece for a 4-mold disk, and how many parts of the mold disk would require to be tested to see if they were true before testing each mold? (2) Describe minutely the process for making the pot mouthpiece even for a double-magazine mold disk. That has two molds in the disk. (3) Describe very minutely the process of melting the metal, and purifying it in the large melting-pot, temperature, time, etc., and amount of metal (and what kind) to be mixed in to retemper the metal. Also whether it is a raw potato, stick of green wood, etc., which is put in to separate the oxide or dross from the metal in the retempering process. At what time is the potato or stick put in? Is the potato ever taken out? Is there any rosin ever put in, and what stage, etc.? How long does the whole process last? (4) What makes a lower-case *g* come down when you touch a *k*, and a *k* come down when you touch a *g* key, the verge-springs not being crossed, and the keyrods and cams being all right; the combinations being all right also? (5) What makes a lower-case *g* travel all the way across the distributor to the pi channel and then fall out?" *Answer.*—(1) Test the mouthpiece with each mold and note the variation in lock-up; true up the mouthpiece to approximate the variation or lap the complete molds that appear the most warped; test them with a straight-edge. (2) Two molds are trued up the same as one or four. (3) The metal to be melted may consist of slugs, trimmings, skimmings from pot and sweepings from about machine. These are placed in a large pot, which may hold five hundred pounds and upward. The heat may be from gas, coke, etc. The time required to melt is about one and one-half hours, the temperature being about 515° F. As soon as the metal is melted, a flux is added (one ounce to about five hundred pounds), and stirred thoroughly with the metal for about ten minutes. It has a reducing action, the unreduced oxide and dirt rising to the surface and is then skimmed off. In pouring off, dip the ladle to the bottom each time, as this gives a more intimate mixture of the three metals which form the compound. As pouring continues, the heat is reduced, so that when the pot is nearly empty the gas is turned off. The use of a potato, a piece of green wood, sal ammoniac, coal-oil, tallow or any fatty substance is for the same purpose as the flux, which may be procured from the Mergenthaler Linotype Company in pound packages. When you wish to retemper the metal, submit a three-pound pig to your metal dealer for analysis. He will report to you the amount of retempering metal you will need, this to be added to your metal in the proportion he will name. (4) If the question is intended to convey the idea that every touch of lower-case *g* key brought a *k*, and of *k* a *g*, it would be well to examine the combinations on the matrices; also see that the buttons on key-levers are not transposed. If it occurred occasionally and with a few matrices only, it would likely mean faulty combinations. (5) There must be a faulty combination on any matrix which travels beyond its proper channel. Perhaps the combination of the offending matrix was not cut at all, leaving full teeth, which would make it run in the pi channel.

Overcoming Difficulties.— A successful graduate of the Machine Composition Department of the I. P. T. S. writes: "I am just one more poor fellow who has left the school to strike a job on a machine 'in pretty good condition, only been in use about eighteen months.' To begin at the beginning — as I learned so thoroughly in your school — the machine was run by a gasoline engine (in bad order) which would almost slow down, then run with a jerk and rush, and was connected to machine by an almost endless system of belts (used for running presses of different sizes) ending in one belt from the ceiling to a pulley on the floor just behind the machine, this belt scraping against the machine and throwing a constant shower of dust into the cams. I think it would be easier to tell what was right than what was wrong about the machine. The first thing I saw the machinist (blacksmith) operator in charge do was to take a handful of mats that were not dropping easy and take a gasoline brush, used to clean ink off of type, and give them a washing (?); the keyrods had from one to three springs on each; the assembling mechanism was so choked with dirt that I do not see how it ran at all; the vise-locking screws had been turned up so tight that the right-hand one was worn out and would hardly hold at all; an accumulation of metal in the grooves and on the front of mold had been cleaned out several times daily with screwdriver, or anything else handy, until grooves were scratched, dented and scarred so badly they were hardly

recognizable; the mold disk had not been drawn forward nor the back of the mold cleaned for months; the entire mold wheel had been warped by using the gasoline emergency torch, until it ran with a 'wabble' of at least ⅛ of an inch; the back knife scraped hard at one place and did not touch at all in another; the oil cup over the mold slide was covered with dust and metal and had not been oiled for months; the second-elevator starting spring was in five pieces, and with an erratic engine, caused the elevator to jerk up frequently, with consequent damage to the distributor-box bar; the magazine entrances had been bent and rebent until not one was right; the machinist-operator (?) had got angry one day and kicked the main clutch, breaking the link (it was tied with wire); the driving belt from the floor to the machine was too loose, causing the machine to 'balk' frequently, said machinist-operator (?) putting printers' ink and rosin on it, which made a nice mess on and around the machine; a boy had been trusted (but not *instructed*) to clean spacebands, he merely rubbing them in graphite, which only formed a covering on the metal accumulation. I took a piece of brass and cleaned them off (had better let it stay, I think), but before running over an hour or two, metal would accumulate on them as large as a finger-nail. I only made one nearly fatal mistake. I was given some eight-point type, twenty-four picas wide, set some weeks previously, to correct. I had a number of front squirts, which I soon found was caused by the mold disk locking too tight on first move forward. I was nervous about adjustments, so by thin spacing I filled the lines full and made out. A few nights later I had the same trouble, so determined to adjust it. While doing so I noticed where some one had been squirting oil over the cams. This, together with before-mentioned dust from belt, caused an accumulation of at least 1-64 of an inch of dirt in the groove in the cam in which mold-slide roller traveled. If I had only cleaned before adjusting! Let me finish by saying the system of reading copy you teach in your excellent school is the finest thing in the business — it's worth the price of instruction alone, especially in the law work I encounter."

RECENT PATENTS ON TYPESETTING MACHINERY.

Typesetting Machine.— Alexander Dow, New York city. Filed July 2, 1902. Issued October 23, 1906. No. 833,957.

Typesetting and Justifying Machine.— Alexander Dow, New York city. Filed July 2, 1902. Issued October 23, 1906. No. 833,956.

Case-Handling Device for Typesetting Machines.— Alexander Dow, New York city. Filed July 2, 1902. Issued October 23, 1906. No. 833,958.

Monotype Keyboard.— A. J. Wadsworth, Washington, D. C., assignor of one-half to F. W. Baxter, Washington, D. C. Filed July 14, 1906. Issued November 13, 1906. No. 835,993.

Rotary Typecaster.— A. Schiepe, Berlin, Germany, assignor to Hugo Friedmann, Charlottenburg, Germany. Filed December 16, 1905. Issued November 13, 1906. No. 836,053.

Line-Centering Mechanism.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 25, 1906. Issued November 20, 1906. No. 836,374.

Adjustable Mold Liner.— Lewis Ward, Wichita, Kansas, assignor to Mergenthaler Linotype Company, New York city. Filed April 30, 1904. Issued November 20, 1906. No. 836,439.

Typesetting and Justifying Machine.— F. A. Johnson, New Bedford, Massachusetts, assignor to Unitype Company, Manchester, Connecticut. Filed October 19, 1901. Issued November 27, 1906. No. 836,687.

Type-justifying Mechanism.—Frank McClintock, Mount Vernon, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 5, 1905. Issued November 27, 1906. No. 836,697.

Type Ejector.— Frank McClintock, Mount Vernon, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 5, 1905. Issued November 27, 1906. No. 836,698.

Linotype Slug.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 8, 1906. Issued November 27, 1906. No. 836,710.

Distributor Bar.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 17, 1906. Issued November 27, 1906. No. 837,126.

Linotype Matrix.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 8, 1906. Issued November 27, 1906. No. 837,127.

Knife Block.— T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 30, 1906. Issued November 27, 1906. No. 837,226.

Linotype Mold.— T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 30, 1906. Issued December 4, 1906. No. 837,837.

Recasting Apparatus.— F. W. Sutcliffe, London, and Charles Holliwell, Broadheath, England, assignors to Linotype and Machinery, Ltd., London, England. Filed October 5, 1905. Issued December 11, 1906. Nos. 838,062, 838,063, 838,064.

Spaceband.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city. Filed October 20, 1906. Issued December 18, 1906. No. 838,609.

Matrix-casting Machine.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 26, 1906. Issued December 18, 1906. No. 838,905.

Assembling Device.— L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 23, 1906. Issued December 25, 1906. No. 839,484.

Type Justifier.— Frank McClintock, Mount Vernon, New York, assignor to A. G. Norrie and W. E. Drummond, New York. Filed February 11, 1904. Issued December 25, 1906. No. 839,504.

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**SAD ENDING.**

A young clerk grown up in the employ of a prosperous German grocer was by reason of his ability and knowledge of all the details virtually intrusted with the management of the business, and although given frequent advances of salary, began to feel that his services were absolutely indispensable and not properly appreciated from a money point of view. He laid the matter before his employer, placing particular stress on what a difficult matter it would be to operate the business without him. This claim was admitted by the employer, who inquired further:

"But, Chon, vat if you should die?"

"Oh, then you would have to get along without me," remarked John.

After a few minutes' deep thought the employer looked up at John and said:

"Vell, Chon, chust gonsider yourself deat." — *Harper's Weekly.*

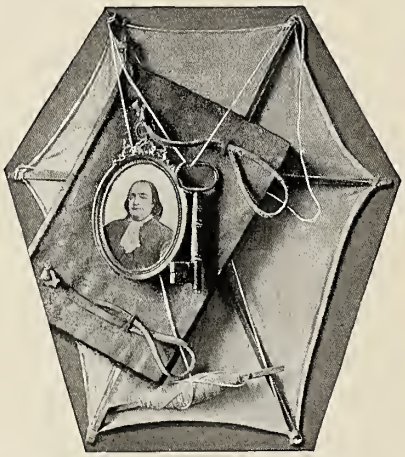
# BUSINESS NOTICES

**This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.**

THE "Musée du Livre," Brussels, Belgium, has attempted to organize a systematic collection of catalogues and specimens relating to the many industries coöperating in the making of books (type, paper, machinery, ink, autotypie, héliogravure, photogravure, etc.). The collection will be classified and put at the disposition of all the visitors of the Museum. An appeal is forwarded to all manufacturers to obtain the said catalogues and specimens. Send all documents and information to the provisional seat of the Museum: 27a, *Montagne de la Cour*, Brussels, Belgium.

THE Solvene Manufacturing Company, Clinton, Iowa, is offering a type wash which it claims has distinct points of merit, inasmuch as it is not inflammable, has no caustic or poison, will not rust metal, is pleasant and healing for the hands and is better than benzine or lye in the printshop. It is an odorless and almost neutral composition in paste form, prepared with the idea of forming an emulsion with the oil and the ink sufficient to carry the pigment. This emulsion is easily disposed of by washing with a sponge or flushing off with a flow of water. Printers interested would do well to write to the company.

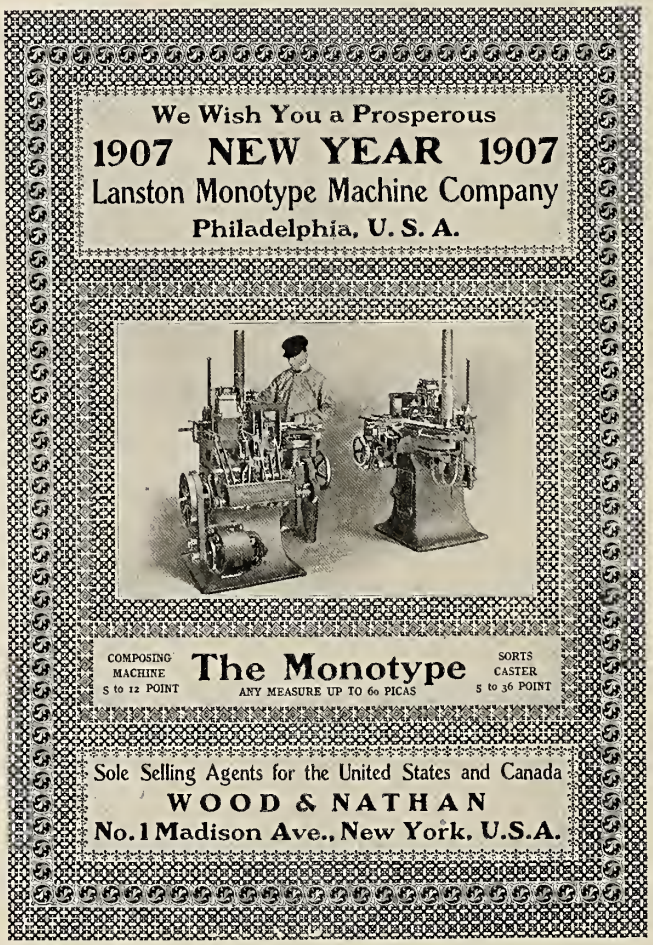
THE Poor Richard Club of Philadelphia, an organization whose objects are "a scientific study of advertising, in a sincere endeavor to promote its best interests, and for the widening and amalgamation of advertising circles, bringing them into a closer and better understood relationship,"



held its first annual banquet in November, which was graced by many eminent guests in the newspaper and advertising field. The menu card, a reproduction of which is herewith shown, designed by Gatchel & Manning of Philadelphia, was a valued souvenir of the occasion.

A new circular has just been issued by the manufacturers of the Reliance Lever Paper Cutter, briefly stating the points of advantage it has in serving the printer so well, one of which is its simplicity. This cutter is so constructed that there can be no springing or yielding of any of the parts; this insures strength and rigidity, features essential to accuracy as well as durability.

THE wide range of usefulness of the Lanston Monotype Machine is permanently and forcibly brought to the attention of the printing trade by a yearly calendar just issued by the Wood & Nathan Company, No. 1 Madison avenue, New York city, sole selling agents. The calendar, a reproduction of the cover of which is here shown, has no two pages alike in design or in coloration, and the tint-forms, type, borders, ornaments, etc., are all the product




of the Monotype. These are shown in great variety of styles and combinations. The text is given to statistics of the performance of the machine, testimonials from present users of the Monotype, and data of value to operatives. As an exemplification of the wide application of the machine, this piece of advertising shows a versatility and a resourcefulness no less admirable than the accomplishments illustrated.

THE Thirtieth Official Stationery Fair of Leipsic, arranged by the Stationery Society of Central Germany, will be held from March 4 to 9, 1907, inclusive, in the Leipziger Messpalast Petersstrasse 44. Mr. Bruno Nestmann is the chairman of the society having the fair in charge. There are over four hundred exhibitors, making exhibits of paper of every kind, of stationery goods and writing materials, and kindred manufactures; objects made of paper, papier maché, prints, postal-cards, placards and almanacs and machines of all kinds of interest to the trade will also be exhibited. This fair, which is held from year to year, becomes of increasing interest, and every house of importance would find a distinct advantage to have their buyers or representatives present.

# WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years. is suitable for large or small printing-offices, and is a safe-guard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PROGRESSIVE PRINTER — We wish to secure the issues of February, 1903, and February, 1906; will pay cash or exchange copies of THE INLAND PRINTER for same. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN — Only newspaper in northwestern Minnesota town of 1,000; owner sickly; excellent business; price, $1,600. F 90.

BEST AND MOST SUCCESSFUL job-office in city of 30,000, 75 miles from New York, always crowded with work; complete equipment: Optimus cylinder, Universal, 4 Gordons, power cutter, double-head power stitcher, 2 motors, numbering, punching and round corner machines, large amount of type including very latest faces, 100,000 envelopes, 100,000 ruled headings, 200 reams flats and tons of other material in stock; everything guaranteed as represented; no soliciting; business capable of unlimited expansion; plant free of all incumbrances; price, $7,000, part cash; ill-health of owner *only* reason for selling. HOBSON PRINTING CO., Easton, Pa.

BUSINESS OPPORTUNITY for good all-round man to take working interest in 16 years established job-office in splendid Puget Sound City; must have $250 to $1,000; references required; agitators not wanted; owner needs inside help; plenty of business and good chance for right man. Address JOHN S. PINNEY, 115 Third av. S, Seattle, Washington.

EXCEPTIONAL OPPORTUNITY — For Sale — splendid book and job-office controlling business in prosperous Virginia section; established 16 years; ideal location; price about $6,000; personal inspection invited. BOX 486, Pulaski, Virginia.

EXCLUSIVE job-printing office in Illinois business city of 14,000; established trade of 14 years; $1,800; good terms. F 107.

FOR SALE — Best-paying newspaper and job office in splendid city in northwest Missouri, at a bargain; other business; circulation 1,600; jobwork last month $235; 3 presses; modern office. F 105.

FOR SALE — Job printing office; a bargain for a practical printer; city of 10,000 inhabitants. Address BEHRMAN BROS., Columbus, Indiana.

FOR SALE — Printing-office employing 4 printers, 3 Chandler feeders and paying good profits, will be sold for $1,500, which is less than half value, owing to owner's death; best location at head of Printers' Row, 2d floor, 296 Dearborn st., Chicago.

FOR SALE — JOB-PRINTING PLANT IN WINNIPEG, CANADA — A bargain; going concern established 12 years; owner retiring from business; type in good condition; 1 31-inch Wharfedale cylinder, 1 Prouty and 3 Gordons, electric power, staff of 14; terms — $2,000 cash or equivalent in good security, balance arranged; don't write unless you mean business; Winnipeg has 100,000 population and growing rapidly; offers opportunity for expansion. Apply G. P. DOLSEN, Winnipeg, Can.

START A NEWSPAPER in some town; good money in it for a hustler; cost $5 weekly. G. TUNISON, 15 Vandewater st., New York.

WANTED — Business partner with $10,000; improved article worth double and still cheaper to consumers in the end. F 102.

### Publishing.

$17,000 will buy class paper netting owner $4,500; could be published anywhere; circular. EMERSON P. HARRIS, 253 Broadway, New York.

## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Hickok 38-inch ruling machine, striker and layboy, power attachments; first-class condition, $250. C. E. AUGHINBAUGH, Harrisburg, Pa.

FOR SALE — Huber flat-bed perfector press, 37 by 52 inch bed, crank motion, 4 form rollers, direct-connected motor, in first-class condition. A. B. WOODWARD CO., 1 Madison av., New York.

FOR SALE — New Jersey wire stitching machine, Shoemaker & Co.'s make, equipped with motor, and in good condition; cost $250; will sell at a bargain. Address PURCHASING DEPT., ACME WHITE LEAD & COLOR WORKS, Detroit, Mich.

FOR SALE — One Blatchford melting-pot, gas burner, 1,200 lbs. capacity, almost new, $35 f. o. b. Plainfield; also one magazine for No. 3 Linotype, $125. COURIER-NEWS PUB. CO., Plainfield, N. J.

FOR SALE — CHEAP — Two fonts 2-letter DeVinne brevier matrices; one ordinary, one lower magazine; been used but short time and in perfect condition. PHILLIPS BROS., State Printers, Springfield, Ill.

FOR SALE OR EXCHANGE — Hoe drum-cylinder press, 17 by 21; Hickok 1-B ruling machine. PADUCAH PRINTING AND BOOKBINDING CO., Paducah, Ky.

FOR SALE — Peerless Gem paper-cutter, 30-inch, perfect condition; best offer takes it. GEORGE A. MULLEN CO., Cedar Rapids, Iowa.

FOR SALE — Two Linotype machines, 2-letter, latest pattern, carrying molds casting up to 14-point; also about 40 sets matrices, some new, together with very complete lot of liners and ejector blades; inventory sent on application; will be sold low for cash. THE P. R. WARREN CO., Boston, Mass.

FOR SALE — Type used but a few times and in first-class condition; includes such faces as Dewey, Grant, Hazel Script, Title Italic, Lining Gothic and Roman 80 lb.; write for proof sheets. RAWLEIGH MEDICAL CO., Freeport, Ill.

**Knife Grinders**

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

**SIMPLE—AUTOMATIC—GUARANTEED**

*Using Emery Wheels Arranged for Wet or Dry Grinding.*

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

**THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.**

## FOR SALE OR EXCHANGE.

FOR SALE — 12-inch electrotype trimmer $70; 24-inch electrotype trimmer $100; these machines are practically new and in first-class condition; a 30-inch Sanborn power paper-cutter in good working condition, $100. A. O. WALWORTH, 15 S. Canal st., Chicago.

MACHINERY FOR SALE — Due to a consolidation of 2 large label and job printing offices have for sale a large amount of machinery, type and material; write at once for list at bargain prices. THE SALEM PUB. CO., Salem, Ohio.

WE PAY CASH for secondhand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126.)

$100 buys contents amateur plant, complete; 6 by 10 Gordon press, cabinet, type, stone; almost new; cost double. CHARLES SHERWOOD, Plainfield, N. J.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with THE INLAND PRINTER EMPLOYMENT EXCHANGE and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 8; machinist-operators, 5; Linotype operators, 8; foremen, 9; all-round men, 2; bookbinders, 7; compositor, 1; engravers, 3; artist, 1; pressmen, 7; proofreaders, 3; advertising manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

### Bookbinders.

RULER AND BINDER for small plant in Old Mexico; one man to do a first-class job of ruling and binding; must be sober, steady and married; good pay and future for man willing to give me a square deal. JAMES A. COHOON, Jr., Apartado Postal 82, Parral, Chihuahua, Mexico.

THERE IS ALWAYS a demand for good bookbinders; we teach the trade in all its phases to young men or women in 13 weeks for $35; full particulars free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis, Ind.

WANTED — A first-class ruler in book and job shop, in city of 50,000; permanent job for a good man; no bums need apply. F 131.

WANTED — Bookbinders, (loose-leaf and blank-book forwarders); good wages, steady position, no labor troubles. THE EDWARDS-HINE CO., Grand Rapids, Mich.

### Compositors.

DON'T BE A DRONE in the composing-room; fit yourself for a better place at higher pay; we round out compositors and make specialists of them in job composition, imposition and other lines of work; fine equipment, competent instructors, reasonable tuition; full information free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

STONEHAND — First-class, reliable man, who knows stonework from A to Z; steady job; 54-hour office in New York city. F 87.

WANTED — A competent Norwegian job-printer; one who is thoroughly experienced in English job-printing and understands making estimates on all kinds of work. Write to the DECORAH POSTEN, Decorah, Iowa, stating wages wanted, also give references.

WANTED — First-class job compositors, good on all-around work; must be competent and reliable; permanent situation for good men. F 116.

WANTED — Foreman job and ad. man on county seat weekly; Linotype office; no straight composition; young man with executive ability, sober and reliable, no cigarettes; highest wages to right man. F 128.

### Engravers.

WANTED — A line etcher; none but first-class man need apply. F 113.

WANTED — Photoengravers in all branches; good steady positions in open shops. Apply to Secretary, EMPLOYING PHOTOENGRAVERS' ASSOCIATION, 116 Michigan st., Milwaukee, Wis.

WANTED — Sober, reliable, all-round photoengraver; submit references and samples; permanent situation. TEXAS ENGRAVING & ELECTRO CO., Houston, Texas.

### Foremen, Managers and Superintendents.

SUPERINTENDENT — For a printing-office in Philadelphia, where some 40 people are employed; man of taste, skill and experience as a printer, must be of good character, have business ability, and be able to obtain best results from others; the man who is interested in this must tell enough to interest me in him; I will treat what he says in confidence, but have no time to chase addresses. F 126.

WANTED — Capable man to take charge of a large art department in connection with commercial engraving house; must have experience, be able to supervise and direct all classes workmen, and have executive ability. Address L. F. SPRING, 214 Chestnut st., St. Louis, Mo.

WANTED — A-1 foreman for medium-sized job and book office; permanent position for competent man. F 117.

WANTED — By a Methodist minister an all-round man to take charge of an $8,000 plant doing specialties in church printing; would like man to run plant on commission with guaranteed salary; plant located at Morristown, on St. Lawrence river; healthy location; in business 12 years. Address W. T. BEST, Morristown, N. Y.

WANTED in San Francisco, Cal., a No. 1 foreman for a first-class job printing office; permanent position and good salary to the right man; address, with references, F 26.

### Operators and Machinists.

FULL COURSE OF INSTRUCTION to students in Linotype composition, including machine erection and repairing; term lasts 8 weeks, 5 days a week, 7 hours a day; high-grade instruction given along most practical lines; low tuition; students may begin any time; classes open to women; write us for full information. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

HELP WANTED —Linotype operator; steady position. CRESCENT COMPOSITION CO., 236 Chestnut st., Philadelphia, Pa.

MACHINIST-OPERATOR with speed of 4,000 or better can get permanent job on morning daily in small town in Virginia; no union in town; 8 hours work. F 133.

### Pressmen.

CYLINDER PRESSMAN — First-class, good manager; open shop; St. Louis, F 140.

PRESSMAN, look ahead, get ahead; we make specialists of ordinary pressmen or fit them for foremanships; chemistry of inks, mixing colors, make-ready and other lines of instruction given; practical work on new presses; tuition low; write for particulars. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

### Miscellaneous.

A LEADING ADVERTISING AGENCY in the East could use the services of a man of character, experience and ability, who knows a good piece of printing when he sees it, knows how to produce it and is able to get its equal from others. F 125.

WE NEED competent printers, especially Linotype operators, to fill positions now open in East and Middle West; let us tell you what we have to offer, and send free booklet C; state experience and requirements; all departments represented. Write at once to FERNALD'S NEWSPAPER MEN'S EXCHANGE, (established 1898), Springfield, Mass.

## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Advertising and business managers, 8; make-up, 1; compositors, 2; Monotype operators, 2; proofreaders, 5; machinist-operators, 8; Linotype operators, 10; Linotype machinists, 5; superintendents, 17; job-printers, 6; all-round men, 3; pressmen, 10; bookbinders, 3; editors and reporters, 2; steel engraver, 1; photoengravers, 2; artists and cartoonists, 3; ad.-men, 3. THE INLAND PRINTER COMPANY, Chicago.

### Artists.

AN ALL-ROUND COMMERCIAL ARTIST desires a change; steady, sober and reliable. F 104.

### Bookbinders.

BOOKBINDER, ruler, forwarder and finisher, capable of handling small shop, No. 1 references, 15 years' experience, married, strictly sober and reliable at all times. F 129.

### Compositors.

PRINTER (non-union) regularly employed, desires change; make-up, lock-up and ads.; sober, reliable; samples and references furnished. F 118.

WANTED — Situation by first-class commercial job compositor; union. F 106.

### Engravers.

PHOTOENGRAVER (Danish) 21 years old, 5 years' experience in the old country, would like to work in a medium-sized shop. F 122.

SITUATION WANTED — A young man with 2 years' experience at wood and metal engraving desires an opportunity to fininsh trade or adopt some branch of commercial lettering; will go anywhere. F 91.

### Foremen, Managers and Superintendents.

MANAGER large county weekly and job office wants position; 37 years old, married, no cigarettes or booze; best references; can satisfy most critical. E. A. KNIGHT, Port Henry, N. Y.

OPEN FOR ENGAGEMENT after March 1, strictly first-class business manager for a daily paper or general printing business; a successful, experienced man of the best qualification in every particular; not an experiment in any sense; full information may be had by addressing 750 Marquette bldg., Chicago, Ill.

PRACTICAL PRINTER, A-1 man, with 18 years' experience as all-round job compositor and foreman with leading firms, competent to handle highest grade of work and men to advantage, wants position as foreman or superintendent; first-class references. F 86.

SITUATION WANTED — 16 years' experience as salesman, superintendent and manager of folding box plant; practical; at present manager of large plant; can show record of results; would like to change. F 69.

ALL AROUND FOREMAN and proofreader desires to change; pressman, compositor, make-up, stoneman; thoroughly reliable, plenty experience, and know how to move work quickly and well; thoroughly understand stock and estimating; lay out work and execute it properly; 8 years foreman; can take full charge of office and give satisfaction; non-union, married; East preferred. F 109 care of New York office INLAND PRINTER.

## SITUATIONS WANTED.

ALL-ROUND FOREMAN — Practical in all branches, including pressroom; buy, estimate, good executive; tectotaler; A-1 references. F 120.

SITUATION WANTED — An all-around printer desires change; at present foreman; single; South or West; references. BOX 276, Seneca, Kan.

SUPERINTENDENT now employed with prominent Chicago printing plant desires to change; thoroughly capable of taking charge of entire production of plant and producing high-grade work at minimum cost, up on modern shop practice and economies; knows stock, careful estimator, buyer and manager; 32 years of age, with 14 years' practical experience in all departments of the business. F 97.

SUPERINTENDENT OR MANAGER — Practical all-around printer wishes to change location; 10 years' experience as an executive; close buyer and can estimate; private or medium-sized plant preferred: best of references; moderate salary to start. F 121.

WANTED — Position as foreman or pressman; married, steady and temperate; state wages and chances of advancement. F 112.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work. F 110.

### Operators and Machinists.

LINOTYPE MACHINIST of 4 to 5 years' experience wishes situation, newspaper or book; good habits, reliable, references; union. F 123.

LINOTYPE MACHINIST wants apprenticeship on keyboard; can set 2,000 or 3,000 now; printer. F 98.

LINOTYPE MACHINIST, young man, good habits, with some experience at operating, desires to take charge of small plant or act as assistant machinist in large office; good references and union. F 124.

WANTED — Situation as machinist, assistant machinist, machinist-operator or operator; can set from 1,800 to 2,300 lines; factory recommendations; sober, union, married. F 88.

### Pressmen.

A No. 1 cylinder pressman desires a change; west of Chicago preferred; steady and sober worker; for further particulars address F 144.

WANTED — A position as a Cox duplex angle-bar pressman; will go anywhere. F 89.

### Proofreaders.

NON-UNION PROOFREADER (female) wishes good position; 5 years' steady newspaper experience; can manage; do the work of two. F 43.

### Salesmen and Solicitors.

PRINTING SALESMAN — First-class on engraving as well as printing; practical printer; fine references. F 64.

WANTED — Position as traveling solicitor for high-grade publication or job printing concern, or as manager of advertising department of daily, class weekly or monthly; experienced, reliable, first-class references. F 149.

## WANTED TO PURCHASE.

A CHICAGO MAN will buy finisher's or wood-engraver's set of tools; state price and contents. F 99.

WANTED — A complete up-to-date bindery; one of the best and largest locations in the Northwest; if you have a bindery and wish to move and get next to a money-making proposition, address J. E. FANCHER, 618 W. 12th st., Sioux Falls, S. D., for full particulars.

WANTED — A Linotype machine No. 3 or 4; state particulars and price. F 141, care of New York office INLAND PRINTER.

WANTED — Harris sheet feed press 15 by 18; state condition and lowest cash price. F 115.

WANTED — Secondhand No. 2 or No. 3 Hoe lithographic press; state age, condition, price and terms. F 148.

WANTED TO BUY — Secondhand flat bed web perfecting; must be in good condition. F 31.

## MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPORTANT NOTICE — Bag, Envelope and Novelty Companies, and those who stereotype in any form, will find it to their advantage to use my (Patent) prepared matrices; paper-maché indestructible; any number of casts can be taken from each matrix; get my prices on stereotype materials of all kinds, minerals, felts, etc. DAVID HUSTON, Successor to F. Sehreiner Mfg. Co., Plainfield, N. J.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

"QUICK-AS-A-WINK" roller protector; something new, saves platen rollers, locks in chase; type-high, depressible plunger; the grippers work it; free booklet. ROLLER PROTECTOR CO., Statesville, N. C.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

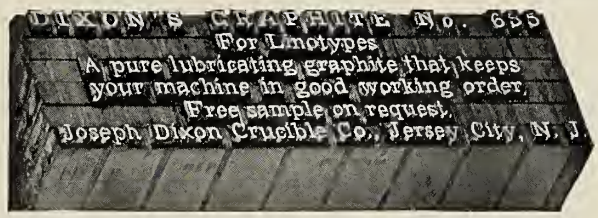
WANTED — All kind of Linotype composition; send for rate card. FRANK B. WILSON, Kenton, Ohio.

**OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS** are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO

**It's a Case of "Show Me"**
when you equip your plant with
**DURANT COUNTERS**
They guard against those expensive mistakes in pressroom and bindery.


*Write for catalogue.*
W. N. DURANT CO., Milwaukee, Wis.

**GORDON PRESS MOTORS**
JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."
**GUARANTEE ELECTRIC CO., Chicago, Ill.**




**AN UNUSUAL OPPORTUNITY**
LARGE PUBLISHING COMPANY WILL LEASE OR SELL its Composing-room, Pressroom and Bindery, including Monotype Key-board and Caster, six (6) Two-revolution Cylinders (in use less than two years), and all necessary modern machinery.
Lessee will be guaranteed all book and job work of Company, about $2,000 monthly.
*Address*, 807 FLATIRON BLDG., NEW YORK CITY


*Solid Gold Matrix Stick-pin*
Machinists and Operators who have pride in their calling are buying and wearing it.
Employers can make no more suitable or pleasing present to their employees.
Sent postpaid on receipt of $2.00
THE INLAND PRINTER CO.
120-130 Sherman St., Chicago




**LOOK! WIRE LOOPS** To Hang Up Catalogs or Pamphlets
**The Universal Wire Loop**
Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.
*Look Better and Won't Break or Wear Out.*
Let us send sample and quote you prices.
Successors to Universal Wire Loop Co.
PHONE, M. 4813
**WIRE LOOP MFG. CO.**
75 SHELBY STREET
DETROIT..... MICHIGAN



## Printing Pays—when Attractive

You can make it so with the clean lot of advertising cuts shown in "The Herrick Cut Book." Over 150 one and two color cuts to select from — each with a suggestion for its use. If you're a business firm send 25c. and get on our special mailing list for the year. Two "Herrick Cut Books" now ready. Third ready in March.

If the "Herrick Cut Book" proves of no real value to you, we'll send your money back. It isn't just your quarter we want; it's your orders for cuts.

Send 25c. to-day.

**The Herrick Press**
Artists, Printers, Engravers
981 Fine Arts Building CHICAGO

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**PRINTERS** Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE

Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.

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HEADQUARTERS FOR
**EMBLEM CUTS**
**YATES BUREAU of DESIGN**
**263-269 Dearborn St. CHICAGO, Ill.**
*Send Stamp for Booklet: Write on your Business Stationery*

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WHITFIELD'S
# CARBON PAPER

Whitfield's Carbon Papers in fifty comparative, competitive tests of pen, pencil and typewriter, *excelled in ninety per cent*, and equaled the remaining ten. Testing for wearing qualities, one sheet of carbon may be used right over the same spot seventy-five times. We will prove this with samples, if requested. We have added a full line of oil tissue to our specialties.

**WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City**

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# BE TIME-WISE

USE THE
## AUTOMATIC TIME STAMP

To print Time, Date and Character of Transaction, quick as a flash—authoritatively and indisputably—on LETTERS, TELEGRAMS, ORDERS, LABOR, COST AND TIME TICKETS, ETC. Special adaptations for Employees' Time Keeping. Let us tell you more about it.

**THE AUTOMATIC TIME STAMP CO.**
162 Congress Street, BOSTON, MASS.
Room 24, 1300 Broadway, NEW YORK.
**Originators of the Art of Time Printing**

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Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

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**Molding and Polishing Graphite**
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***Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing.*** Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers, and hard, rough cover-stock, celluloid, aluminum and tin-foil.

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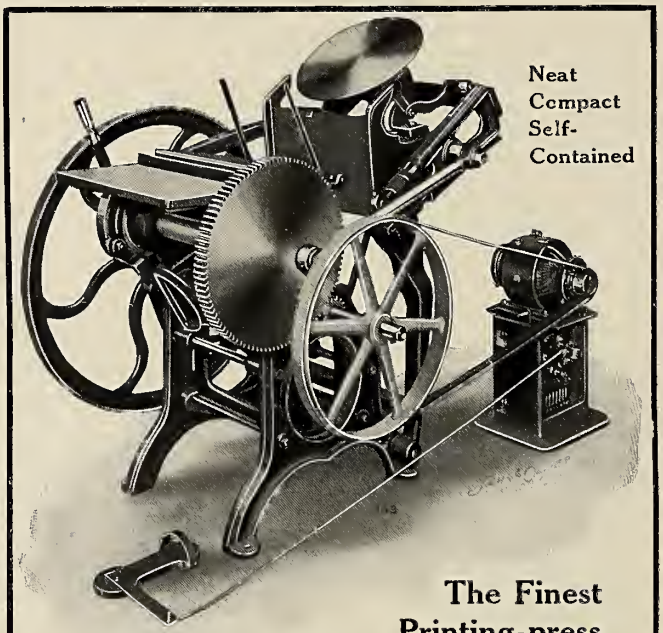
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lies partly in the way the pads are made, but mostly in the glue they are made with.

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insures good pads. Every ingredient that goes into it must test up to the highest standard of quality—must be the *best* the market affords—and they are carefully measured and thoroughly mixed. It can be used with or without cheese-cloth. The next time you buy padding glue, buy Burrage Padding Glue.

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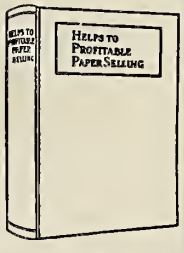
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## *A Modern Monthly—All About PAPER*




THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

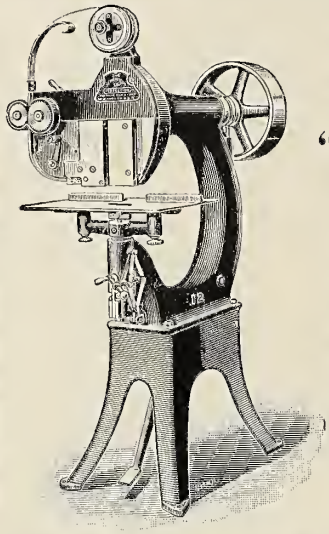
It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.




**SPECIAL OFFER**—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1906 and all of 1907. This includes copy of our book, "Helps to Profitable Paper Selling."

***The* PAPER DEALER**
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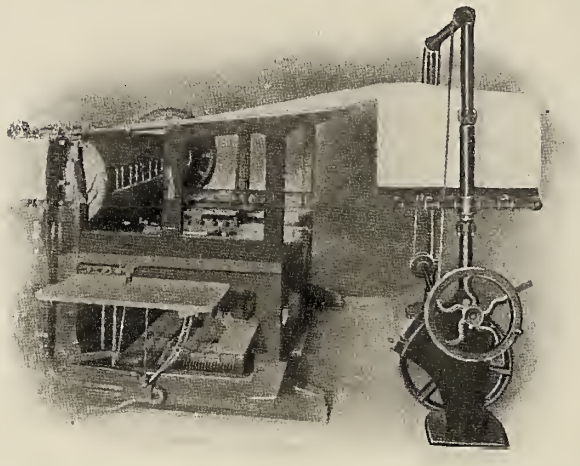
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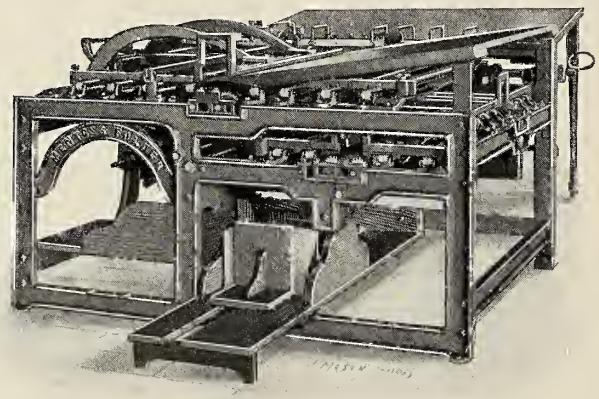
Think what this means to you in the course of a year. Two thousand impressions gained daily in your output means a large profit added with only a small outlay.

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Do not let them tell you that WOOD, CLOTH-COVERED ROLLERS are just as good. We know better, and so do you. Wood rollers will twist and cloth will tear. The highest-grade, medium-priced folders ever offered are the



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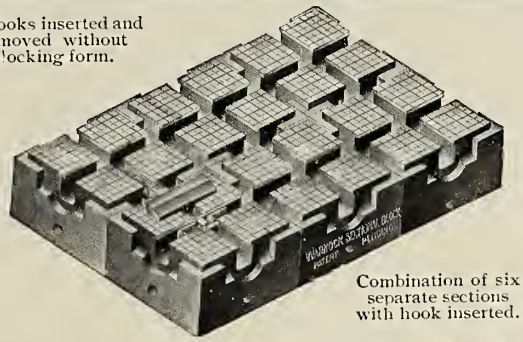
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Ask your Jobber about them or write us direct for descriptive matter.

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Hooks inserted and removed without un'locking form.



Combination of six separate sections with hook inserted.

How much will you invest in the best Block System? You turn minutes into gold by using our Sectional Block on flat-bed presses. Quality is remembered long after price is forgotten.

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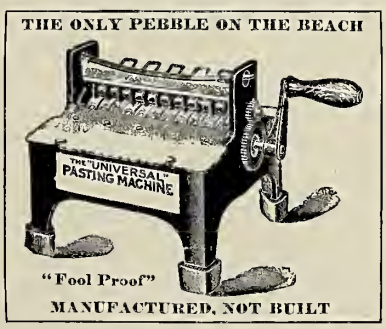
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Thousands in use.

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# 1907 has Started



But what are ***you*** going to do with it? You have balanced your books for 1906 and found which class of printing has been the most satisfactory to your pride, if not your pocket. The year being young, you are enthused with new ambition and have plans that you intend carrying out, and which entail spending ***some money,*** possibly for a new press or two; if this be true, when making your contract for the purchase, and it includes a set of rollers, have specified a set of "Star" Rollers, remembering that these can be made only at my factories at New York, Philadelphia or Cleveland. If the contract does ***not*** include rollers, order the cores shipped on your own account—you won't regret it.

Chandler & Price Co. advertise that since 1887 they have sold 26,947 job presses. These have been shipped to all parts of the world. With nearly every press has gone a set of my rollers, made at my Cleveland factory. Notwithstanding the variety of climates to which these shipments have been made, there has ***never been a complaint*** during those whole ***twenty years, as to durability*** or quality of the rollers sold to the C. & P. Co. and shipped with the press. This is a demonstration that ***I defy*** any manufacturer of rollers to duplicate.

When you are buying rollers, it costs no more to get good ones than poor ones; maybe not so much. The difference being that when you order mine you get good ones and ***know it,*** while with some others you ***hope*** you do—quite a long way from realizing it.

Herbert M. Bingham

By way of postscript: I am now selling, from New York and Philadelphia, a 5-lb. pail of Padding Glue, colors white and red, price $1.00. This must be ***ordered direct.***

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A cover stock for varied purposes and one that always gives perfect results under ordinary printing conditions. It is equally adapted to light and heavy cover work, announcements, menus, cards, stationery, envelopes, etc., in fact an almost unlimited range.

It is a beautiful translucent paper in one of the most artistic two-tone (Fairfield) finishes on the market. It is manufactured from high-grade ledger stock, tub-sized and loft-dried, and is carried in six colors, three weights and two sizes; thirty-six items.

Send for Sample-Book and 1907 Calendar made from FAIRFIELD COVER, FAIRFIELD BRISTOL and WORONOCO BOND. Communications should be sent on your letter-head.




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Where "QUALITY COUNTS" every day in the year.

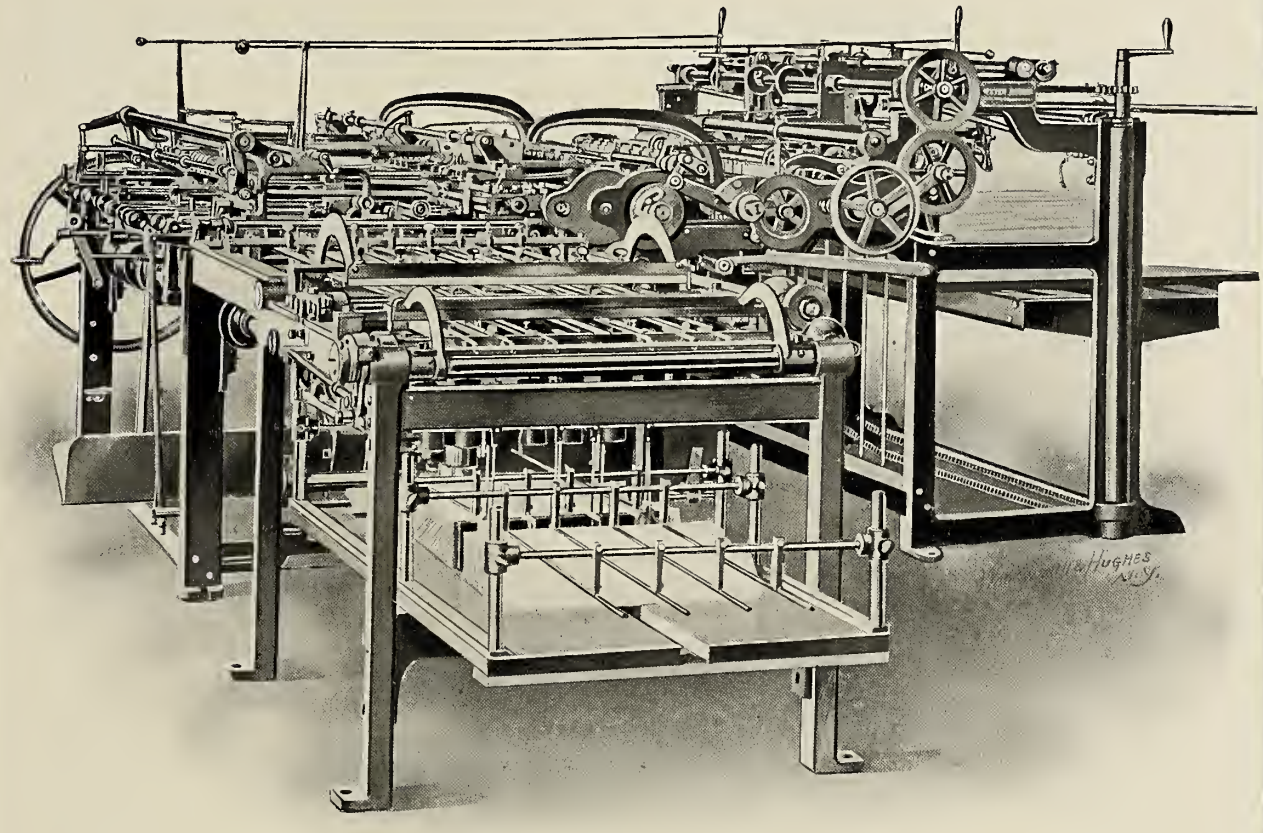
# DEXTER PARALLEL FOLDING MACHINES

ON the opposite page we illustrate one of the many types of folding machines with parallel attachments that we have been making for several years. The machine as shown will not only turn out "eight 16-page signatures" from one sheet, but will also as easily turn out eight 32's in the same way. It also has perforators for perforating the sheets on the line of the second fold, which prevents buckle or wrinkle. We simply add two sets of parallel folding rollers to the second right-angle fold of a Dexter D/16 folding machine; thus two distinct machines are combined in one. The parallel features do not interfere with the machine being used for the full range of the D/16 folder. Thus on this machine we do all the work of a parallel folding machine, and in addition "throw in" with the parallel features a D/16 machine complete.

If you want parallel folding machines, give your preference to the firm that has had years of experience in building such machinery. The guarantee that goes with Dexter machinery means something to the purchaser.

We have just published a circular descriptive of our parallel machines. Your best interest will be served by writing for one.

# Dexter Parallel Folding Machine



THE DEXTER DOUBLE-SIXTEEN FOLDER WITH PARALLEL ATTACHMENTS.

Will deliver 360 16 or 32 page signatures per minute.
In addition will do the full range of a regular Double-sixteen Machine.

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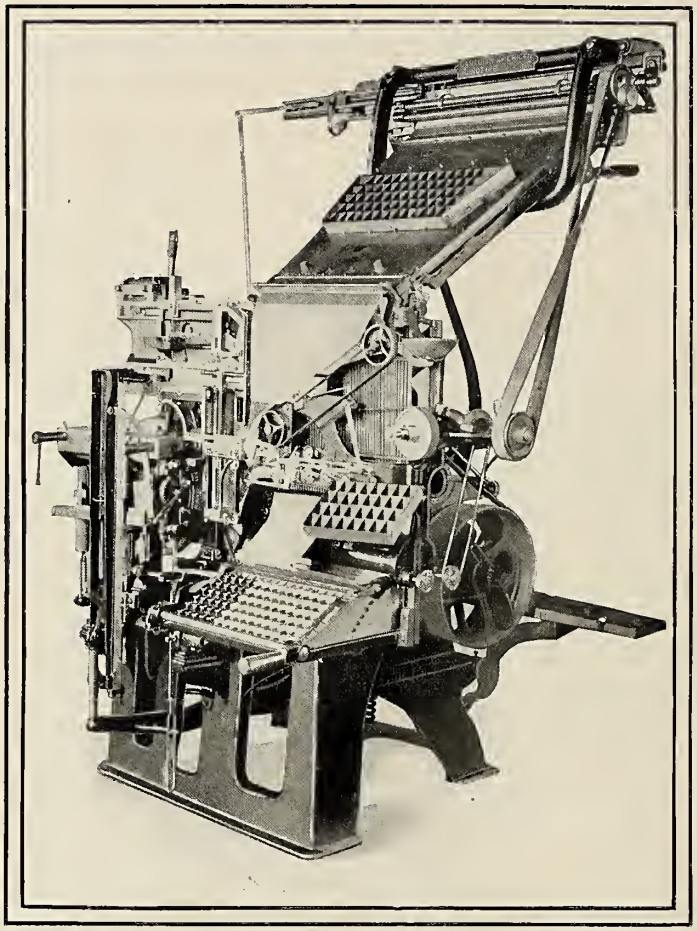
*Great Britain and Europe*
T.W. & C. B. Sheridan Co., London, Eng.
*Canada*, J. L. Morrison Co., Toronto
*Australia*, Alex. Cowan & Sons Melbourne, Sydney, Adelaide
*South Africa*, John Dickinson & Co. Cape Town, Johannesburg and Durban

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**The Latest and Most Up-to-Date**

# Standard Mergenthaler Linotype

- The best and most reliable machine for newspapers or jobbing work.
- Italics for "jobbing" fonts as well as the roman on the keyboard.
- Any measure up to 30 ems pica.
- Any body, 5½-point to 14-point, inclusive.
- For construction, finish and appearance these machines are unsurpassed.

The capacity and output of these machines are equal to any Linotype made. Two complete fonts can be set from the keyboard at the same time. These machines have better adjustments for quick change of measures and bodies than any other machine.

We warrant our Standard 14-point Two-letter Mergenthaler Linotype to be superior in finish and in durability, in accuracy and in speed to any other 14-point Mergenthaler built anywhere in the world.

We have now under construction and are taking orders for our New Standard Double-Magazine Linotype machine, which carries two full-sized Magazines and is the FASTEST and BEST Double-Magazine Linotype machine upon the market.

We have also ready for delivery our NEW QUICK-CHANGE 14-POINT TWO-LETTER MERGENTHALER LINOTYPE. In this machine we take away the danger of bending the Keyboard which exists in the present Quick Front Change machine by a mechanical device which delivers the magazine to a holder in rear of machine.

DELIVERY—We can usually deliver machines within one month after receipt of order.

**N. B.**—WE DO NOT OFFER OUR STANDARD LINOTYPE MACHINES FOR SALE IN EUROPE, HAVING DISPOSED OF OUR PATENTS AND SELLING RIGHTS FOR ALL EUROPEAN COUNTRIES.

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**Wanted**—GOOD AGENTS FOR JAPAN, CHINA, WEST INDIES, HONDURAS, COSTA RICA, COLOMBIA, BOLIVIA, ECUADOR, VENEZUELA AND GUIANA.

**Liberal discounts will be given to Agents who will stock our machines for quick delivery.**

Write to our nearest Agent for prices and terms of payment, or to Head Office

## Canadian-American Linotype Corporation, Ltd.

**Cable Address—"Tortype," Toronto** **70 and 72 York Street, TORONTO, CANADA**

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SWORN DAILY AVERAGE CIRCULATION 16,106

J. J. STEWART, PRESIDENT
WILLIAM DENNIS, MANAGING DIRECTOR

THE Halifax Herald

Halifax, Canada.

THE HALIFAX HERALD. THE EVENING MAIL. THE HOMESTEAD
ALL THE NEWS ALL THE TIME

Nov. 30th 1906

P. E. Dowe, Esq.,

Special Representative Canadian-American Linotype Co.

Dear Sir:-

The American substitute device for the Rogers Two letter attachment which we applied to one of "The Halifax Herald" machines is not satisfactory - it wears matrices very fast. If you will send on the Roger Two Letter parts, I will attach in place of the American device.

Yours truly, J. A. Juan.

Linotype Machinist

Approved subject to the sanction Of Mr. Dennis

Richard S. Thearledon,

Foreman, Composing Room

O. K.
The Halifax Herald
The Evening Mail.
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Managing Director

The Leader

SASKATCHEWAN'S FOREMOST PAPER
DAILY AND WEEKLY

W. F. MACRAE, PRESIDENT AND MANAGER
H. J. NOSWORTHY, SECRETARY-TREASURER

REGINA, SASK. Dec. 3, 1906.

The Canadian-American Linotype Corporation, Ltd.,

70 & 72 York St.,

Toronto, Canada

Gentlemen :-

Some time ago we placed an order with your Company for a Canadian Linotype machine and one with the American Company for an American machine, the two to be placed side by side and the result to decide which Company got our orders for future machines. We placed experienced operators on both machines and gave them a fair trial without "fear or favor" and you may know our decision as your representative has just left here with an order for the second Canadian machine.

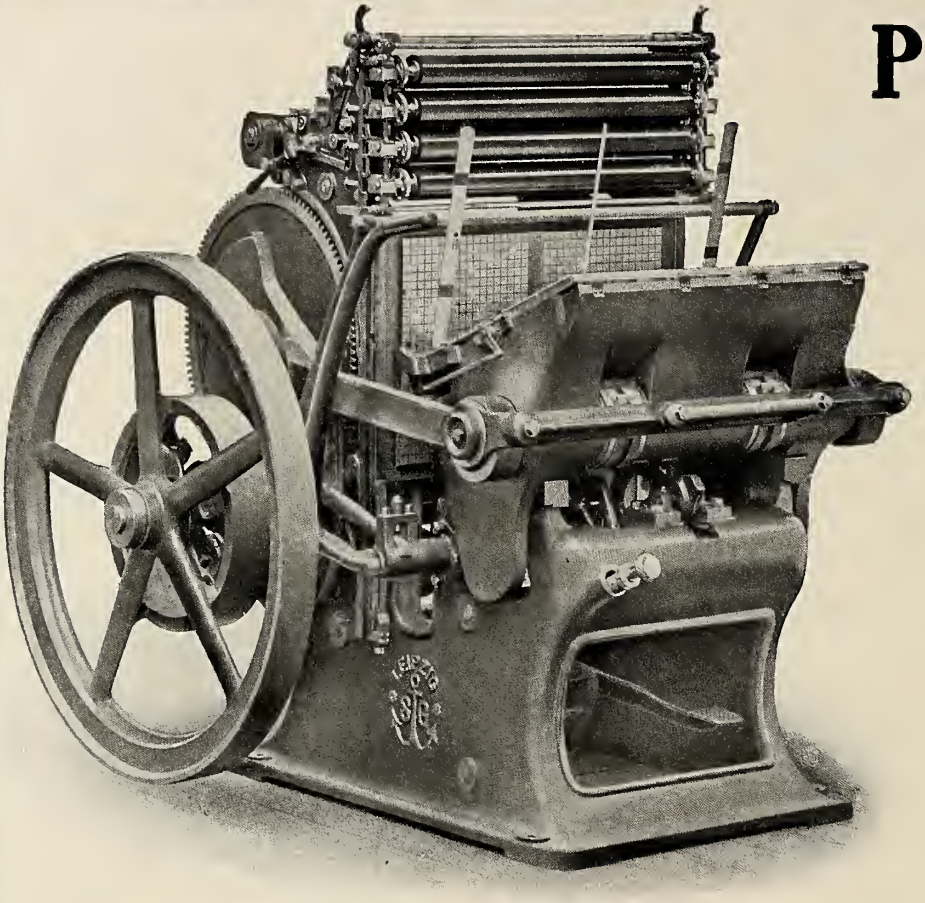
In some respects, particularly the assembly elevator in the two-letter appliance, the Canadian machine is preferable to the American. We cast the largest slug obtainable - 12 pt. 30 ems - on your machine at the rate of seven lines per minute and the last slug was a perfect one without any air holes. We are just simply getting a perfect slug any size.

Yours sincerely,

W. H. Johnson
Supt Leader C.

**Canadian-American Linotype Corporation, Ltd.**

Cable Address—"Tortype," Toronto — 70 and 72 York Street, TORONTO, CANADA



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FOR

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**EMBOSSING**
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Smallest size, 9½ x 14½ in.
Largest size, 15¾ x 24¾ in.

**Double Inking Gear**
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*For prices and particulars apply to*

**THE MANSFELD MACHINE CO.**
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NEW YORK

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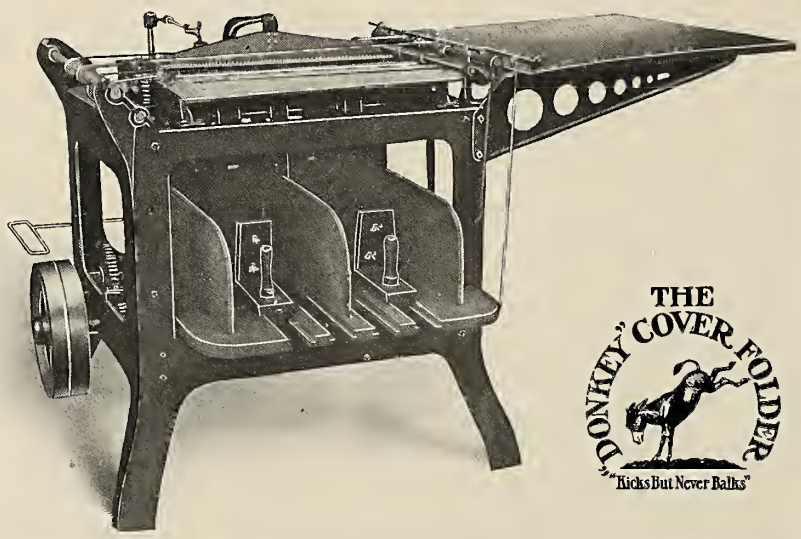
*Folds any Single-fold Job*

3 x 6 to 20 x 25

Cut illustrates the double Packing Box in use when running "two on" and slitting

*The Best Value*
*The Finest Machine*

*Write for Particulars*

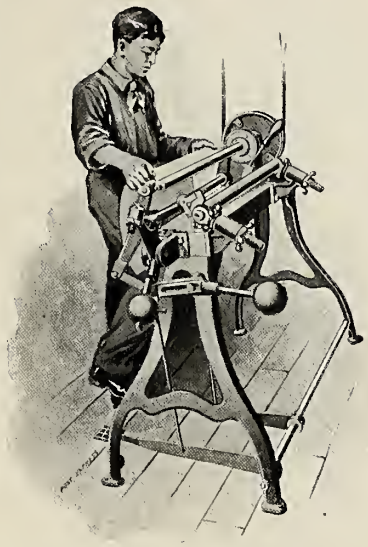


"DONKEY" COVER FOLDER
"Kicks But Never Balks"

## The Donkey Folding Machine Company

ALBION, MICHIGAN, U. S. A.

# Tube-Rolling and Gluing Machine



Are you using mailing tubes? If so, you will be interested in our Tube-Rolling Machinery, which will make mailing tubes from one-half inch to six inches in diameter and up to thirty-six inches long.

Write for our Bulletin No. 23.

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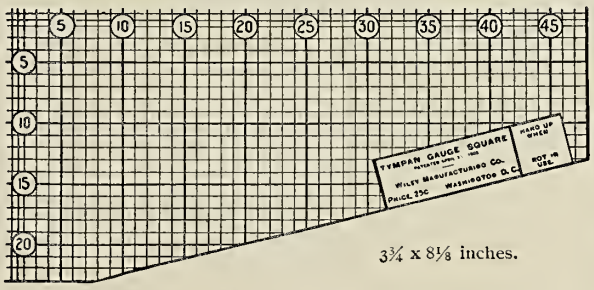
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***We manufacture machinery for treating and forming paper, board and sheet fabric.***

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**For quickly and accurately placing the gauge pins on a platen press**




3¾ x 8⅛ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

**THE INLAND PRINTER CO.**
**130 Sherman St., Chicago**

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# WARNOCK BLOCKS AND HOOKS



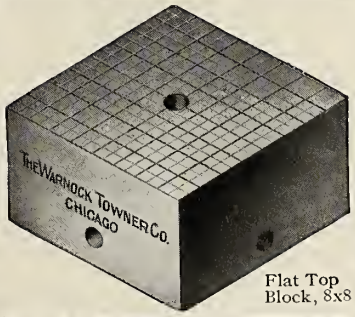

¶ The Warnock Narrow-Margin Register Hook answers every requirement of rapid and accurate adjustment of color plates.

¶ A printer is known by the quality of work he does.

¶ Add to your reputation by using the Warnock Sectional Block System.

¶ Save money, time, energy and patience by using the Warnock Block System.

ACCURATE, RIGID AND RAPID

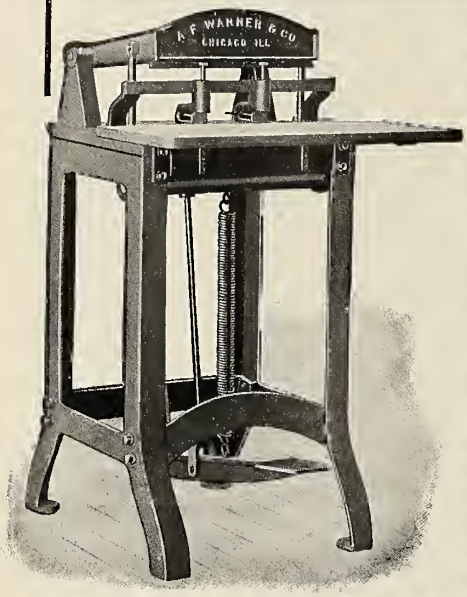



Flat Top Block, 8x8

FOR SALE BY

**The Warnock-Towner Co.**
334 DEARBORN STREET - - - - - - CHICAGO
C. F. Radtke, 320 Broadway, New York

# THE AMERICAN MULTIPLEX PUNCH




*14-inch size, foot power. Price, $75*

Will save its cost in any progressive printing-office in a very short time.
It is a thoroughly practical machine, strong, well-built and simple to operate.
Will do loose-leaf work or round-corner cutting.
Any number of holes may be punched at one time, through one-half inch of stock, if desired.
The price is right.
So is the machine.
Investigate to-day.
Send for circular.

**A. F. WANNER & CO.**
**340-342 Dearborn Street, CHICAGO, ILL.**

# Printing Plates

manufactured by the Maas Colortype Company for three-color reproductions bring out all color values exactly as in the drawing, fabric, flower, insect, animal, bird or any manufactured article or machinery possessing color in its original form. The red, yellow and blue inks used are procurable from any printing-ink manufacturer.

***Any printer that can print a half-tone decently can print colorwork from our plates satisfactorily for the most critical customer. There is no trick about it because we make the plates right.***

We have been making plates for color-printing for over twenty-five years, and know exactly what is required.

## $37,500.00

One order for plates to be made by us during 1907 amounts to the above sum. The purchaser is one of the most critical buyers in the United States. He has had experience with every platemaker in America. We would certainly not have received this order unless we were foremost in the color-printing plate manufacturing business in this country.

Duplicate sets of plates of "Eight Belles," the insert shown in this issue, are for sale. Prices quoted on application.

**The Maas Colortype Company**
(NOT INCORPORATED)
126-132 Market Street, CHICAGO

The
# Artist Printer

THE printer who can produce typography based on the principles of design and color harmony is the man who commands more than the regular scale of wages. The tendency in many offices is toward the employment of designers to lay out and arrange display jobs, thus making the work of the compositor practically the setting of "reprint copy." These positions should be within the province of the job printer—the only thing which prevents this is his lack of knowledge of the fundamental principles of art as applied to printing. The *Inland Printer Technical School* offers this instruction in its Job Composition course, which includes Hand Lettering, the Principles of Design, the Harmony of Colors and the Imposition of Forms. This is given in the regular course without extra charge.

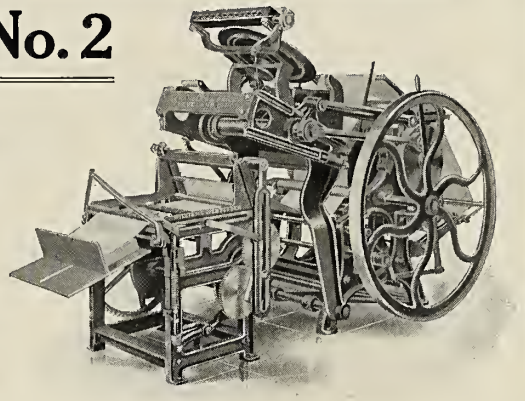
SIX WEEKS, TWENTY-FIVE DOLLARS

**INLAND PRINTER TECHNICAL SCHOOL**
120-130 SHERMAN STREET :: :: :: :: :: CHICAGO, ILLINOIS

# The Williams Web Feeder No. 2

*Will become an essential factor in your Printing House.*

By attaching Number 2 Feeders to your Chandler & Price and Challenge Gordon Presses, you may
CONVERT THEM, at little cost, from Hand-feed Presses to Automatic Presses, and thereby
DOUBLE YOUR OUTPUT, increasing your profits by the enlarged capacity, the saving of wages, etc., and
STILL HAVE LEFT the presses as they originally were, for hand-feed when required.



**THE WILLIAMS WEB COMPANY**
**1221-1223 Land Title Building, PHILADELPHIA, PA.**

# TYPE

**NOT BETTER THAN THE BEST**
**BUT BETTER THAN THE REST**
ANY SIZE (6 TO 36 POINT) ANY FACE

We sell type, good as any made, for **45c.** a pound, any size from 10 to 36 point, any face—6 and 8 point, 5 and 10 cts., respectively, additional. Quads from en to 3-em, any size, 6 to 36 point, at **25c.** a pound. We prepay freight when cash accompanies order. Otherwise by express or freight, C. O. D. Do not ask for credit. If you have old type, send to us; we will make new type for **20c.** a pound, you pay freight both ways. Catalogue of faces sent upon request. Wood Type in all sizes at low prices.

**PARK TYPE FOUNDRY, 335-337 W. Green St.**
**LOUISVILLE, KENTUCKY, U. S. A.**

USE
# "The Standard"
## MOTORS

***For operating all machinery used in printing and allied trades.***

## The Robbins & Myers Co.

MAIN OFFICE AND WORKS
**SPRINGFIELD, OHIO**

NEW YORK, 66 Cortlandt St.
CLEVELAND, 337 Frankfort Ave., N.W.
CHICAGO, 1107 Fisher Bldg.
PHILADELPHIA, 1103 Arch St.

# 1907 PATTERN

**20th CENTURY MODEL**
**ECLIPSE NEWSPAPER FOLDERS**

***Now ready for immediate delivery.***

# A MARVEL *of* PERFECTION

***Write for full particulars and our "Special Trial Proposition"***

**THE ECLIPSE FOLDING MACHINE CO.**
**SIDNEY, OHIO**
**Established 1884**

_____ 1907.

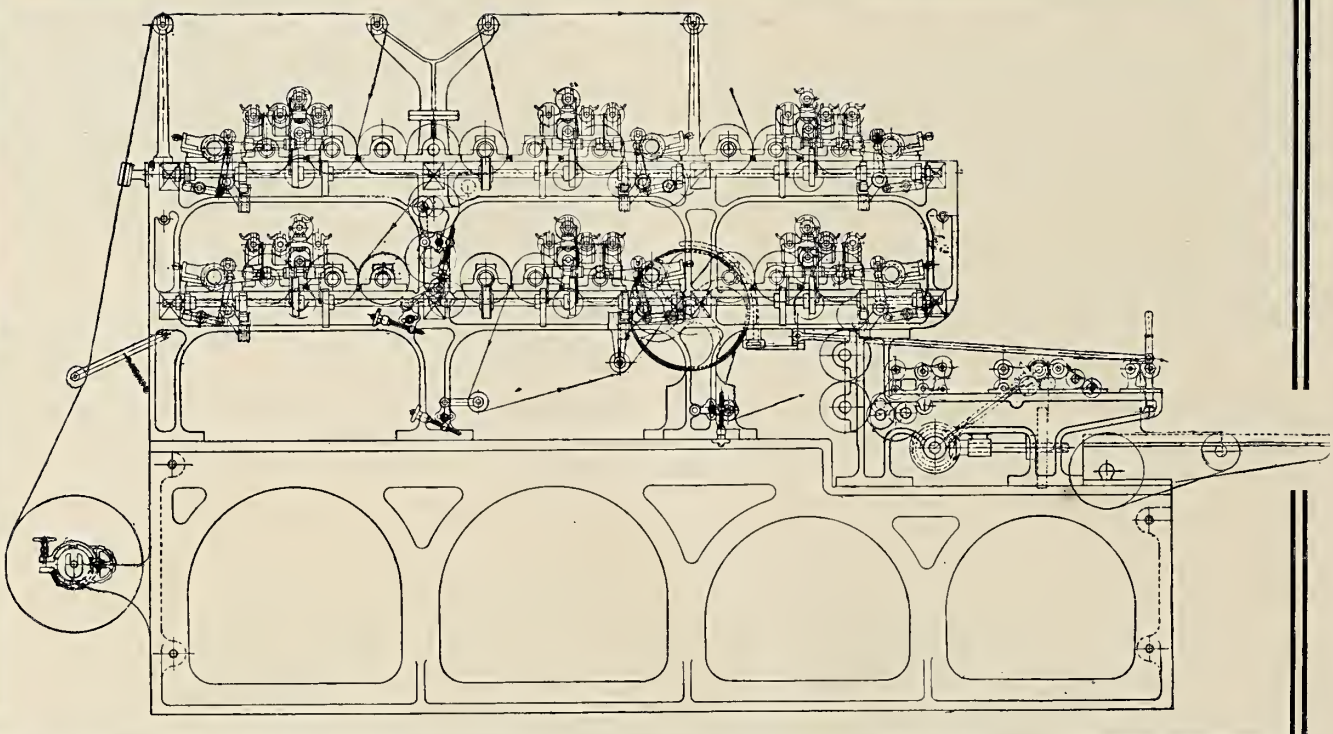
THE ECLIPSE FOLDING MACHINE CO., Dept. E,
Sidney, Ohio.

*Gentlemen*,—With the distinct understanding that it places me under no obligation to buy, and that you will not send a salesman to call, please send full particulars regarding your 1907 Pattern 20th Century Model Eclipse Newspaper Folders and your "Special Trial Proposition."

Name _____
City _____ State _____
Size of paper _____

# For Sale!

## The Patent Rights or License of a Fast Rotary Counter Check Book Printing Machine



This machine will print in two or three colors, number with absolute accuracy, perforate, cut, fold and deliver from 500 to 800 books of 50 duplicate sheets, numbered in triplicate, per hour.

Machines of an earlier design in use in London (Great Britain), Niagara Falls (N.Y.), Melbourne, (N. S. W.). A machine exhibited in London, in 1904, at the Printers' Exhibition, was awarded the

**GOLD MEDAL (Highest Award)**

ALL APPLICATIONS TO BE FORWARDED TO PATENTEES

## DAVID CARLAW & SONS

11 FINNIESTON STREET :: :: GLASGOW, SCOTLAND



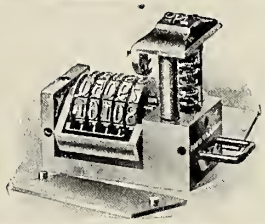
№ 12345

FACSIMILE IMPRESSION.

Made to number backward to avoid collating.

# Numbering Perforating Printing at

# One Operation



**Bates New Model No. 27**

NO SCREWS.

View, showing parts detached for cleansing.

There are printers who do not appreciate the value of Typographic Numbering Machines because they do not know how to apply them to their particular jobs. A little intelligent investigation would satisfy them that practically *every* job can be numbered in an infinitely superior manner while the printing is being done, without the cost of a second operation. This applies not alone to railroad tickets, but to *all* ordinary commercial work which job offices deal with every day. Take, for instance, a check-book with three checks and stubs to a page. There are six numbers with three lines of perforations, any one of which represents more labor than the presswork under the old conditions. With our Numbering and Perforating Machines the entire cost of both numbering and perforating is eliminated. A sample sheet illustrating such a job may be had for the asking. **You can not afford to be without an equipment which actually saves its cost every THIRTY DAYS you use it.**



The Largest Factory in the world devoted exclusively to the manufacture of Numbering and Perforating Machines.

**THE BATES MACHINE CO.**

GENERAL OFFICES

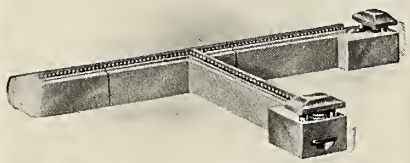
**696 to 710 Jamaica Ave.**

**BROOKLYN, N.Y., U.S.A.**

NEW YORK
346 BROADWAY

CHICAGO
315 DEARBORN ST.

LONDON—63 Chancery Lane.



Showing justification for perforating lines at right angles.

# Just stop and think, Mr. Printer,

how much time is lost by trying to work with inadequate and inferior machinery and then see if that time isn't worth more to you than the price of new and up-to-date machinery.

"STANDARD" machines are time-savers and money-savers because of their efficiency, durability and reliability, and are the best machines to buy as they are the simplest in construction of any machines on the market, and have no intricate or complicated parts to get out of order.

***We guarantee all our machines to give entire satisfaction, and we know you will be more than satisfied with the results which can be attained with "Standard" machines.***

Write to-day for descriptive circulars and prices.

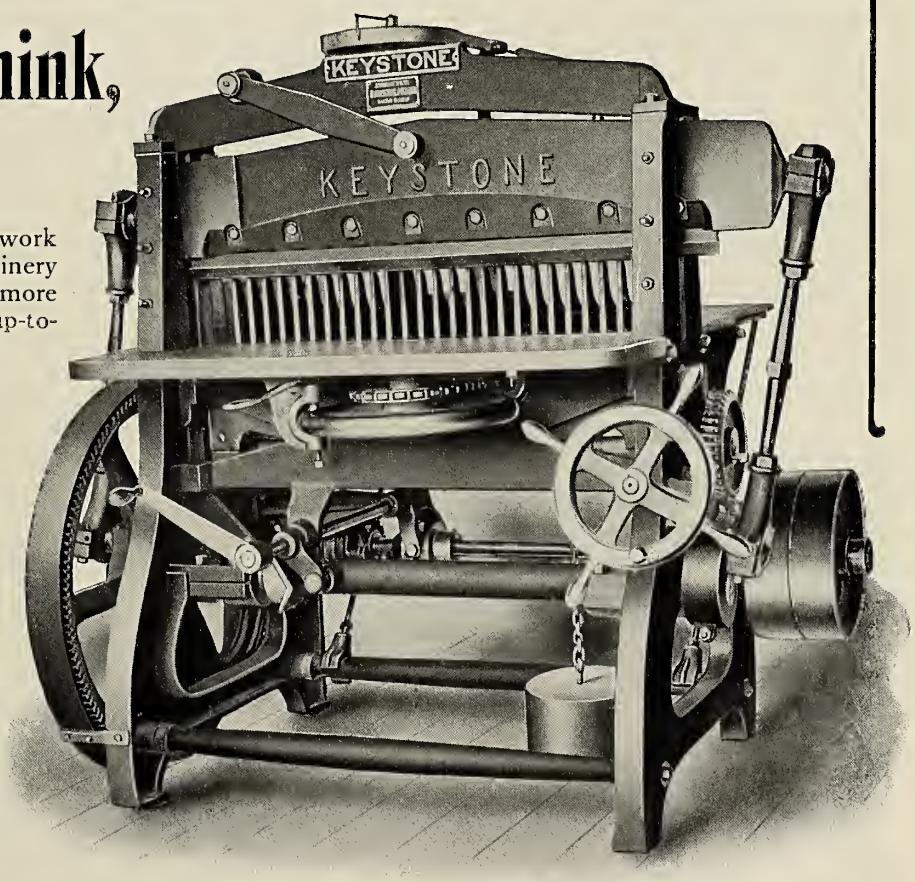
## The Standard Machinery Co.

Successor to GEORGE H. SANBORN & SONS

***Builders of Bookbinders' Machinery, Embossing Presses and Paper-Cutting Machines of all kinds, Die-Cutting Presses, etc.***

**Main Office and Works, MYSTIC, CONN.**

CHAS. E. WHEELER, Gen. Mgr. and Treas.




*38 and 44 inch Keystone Hand-Clamp Cutter*



*Adding a No. 2 Section.*
*No tools required.*

# The Jas. E. Goodrich Co. Sectional Type Cabinets

Our Cabinets have no equal for beauty of design and finish, combined with excellence of mechanical construction.

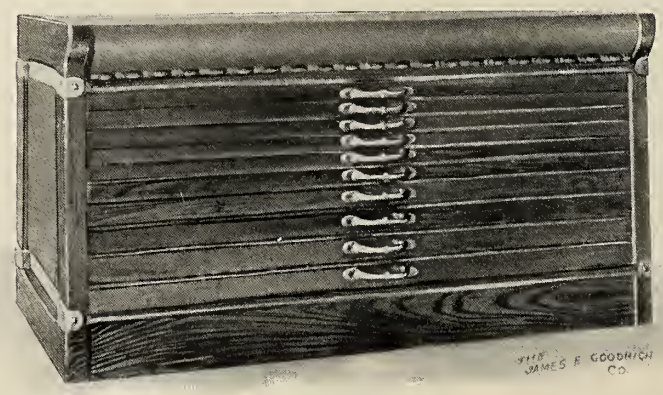
Get a few sections and you will be enthusiastic in their favor.

**Construction.**—Sections locked endwise with copper-finished bands. Only Case Rests ever devised with a Copy Drawer in Section No. 3. Smooth runs of polished steel.

**Design.**—After modern ideas—no cheap moldings to catch dust. Ends smooth like a fine sectional bookcase.

Section No. 1.—10 full size Type Cases, various depths.
Section No. 2.— 8 full size Type Cases, regular depth.
Section No. 3.— 6 full size Type Cases, regular depth with Goodrich Case Rests and a drawer 1⅞ inches deep.
Section No. 4.—Cap Piece, plain.
Section No. 5.—Cap Piece, with drawer.
Section No. 6.—Base Piece.
Section No. 7.—Filled with 8 Blank Cases.
Section No. 8.—Filled with 8 Electrotype Cases.
Section No. 9.—Filled with 6 Blank Drawers.

*Goodrich Sectional Type Cabinet No. 1, with Cap and Base.*



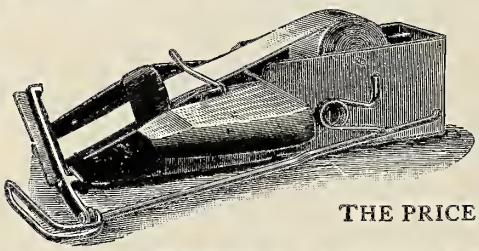

## The Jas. E. Goodrich Co.

DEPT. B, GENEVA, OHIO, U.S.A.

***Let us ship you one on approval.***

BUY THE

# Dick Matchless Mailer



AND YOU WILL HAVE

**THE BEST**

THE PRICE IS RIGHT.

WRITE FOR CATALOGUE B.

**F. J. VALENTINE, 178 Vermont St., Buffalo, N. Y.**

# "Two Balls"



Recently The Cooper Printing & Engraving Company, Chicago, installed a dozen "TWO-BALLS" Lamp-cord Adjusters on trial. They will now equip their entire plant, and they endorse "TWO BALLS" unreservedly as an aid to profitable printing. Their tests proved that "TWO BALLS" ADJUSTERS

## Pay for Themselves in One Month

Save current, time and trouble. Encourage better and quicker work by giving men *light where they want it.* "Two Balls" Lamps can be raised or lowered, or carried wherever wanted. Instant, automatic adjustment to any desired height. Simple, inexpensive, easily installed. Should be in *your* shop. Write for literature and name of nearest dealer. Address Department 17,

**THE VOTE-BERGER COMPANY**
Makers of First-Award Telephones, Switchboards and Equipment
**La Crosse, Wisconsin**

# Save a Dollar!

If you send remittance *now*, while this offer holds good, we will send the book mentioned below, postpaid, for

$1.50

## Reference Handbook of Electrotyping and Stereotyping

*By* C. S. PARTRIDGE

This book has heretofore been sold for $2.50. It contains a wealth of information that no electrotyper or stereotyper can afford to be without

THE INLAND PRINTER CO.
120-130 SHERMAN STREET, CHICAGO




# *Whoa, Arabella, Whoa!*

"Neow, I wonder, DO all roads lead to Rome?—gosh ding 'er.

"I reckon, Arabella, we had both better kinda peer up there at them there sign-boards."

And so there comes a time in every one's life when he needs a pointer—a helping hand to guide him to his destination.

**The Williamson-Haffner Co., of Denver,** are dispensers of

DESIGNING,
ENGRAVING
and PRINTING.

Doesn't this pointer help you over some of your business worries—at least as far as your publicity goes?

Drop us a line and request a copy of our latest production, entitled "An Idea Illustrated"—known throughout our establishment as the "Fish" book.

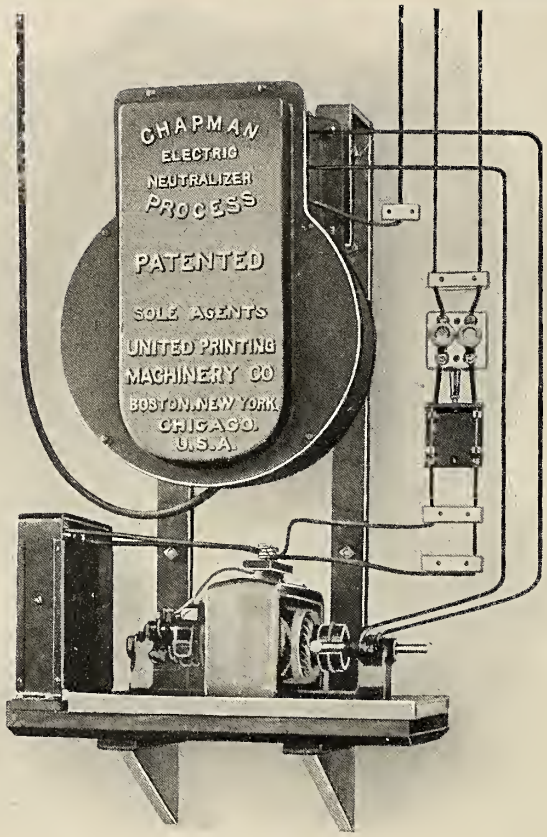
## Why

Be bothered with electricity in your paper when printing?

Let us put this apparatus on a post or wall of your pressroom, and wire it to bars on your presses. It will be in nobody's way and will save you a lot of money. You can increase your output from 10 to 20 per cent. It requires but little care to run, at slight expense.

The Neutralizer removes the electricity from your paper.

The Chapman Electric Neutralizer




## Don't Waste

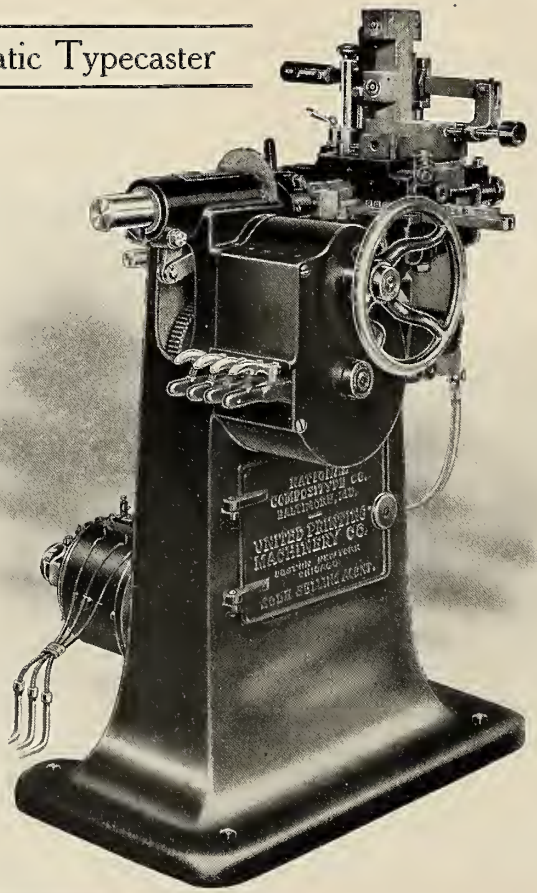
**time and money on experiments.**

This Neutralizer has stood the test of time.

It does the work.

# Aids to profitable printing

The Automatic Typecaster



**When you want type, make it**

## A Complete Typefoundry

Type from 6 to 36 point in size, of any face and in any quantity desired. Made in your own shop. It will cost you one-third the foundry price.

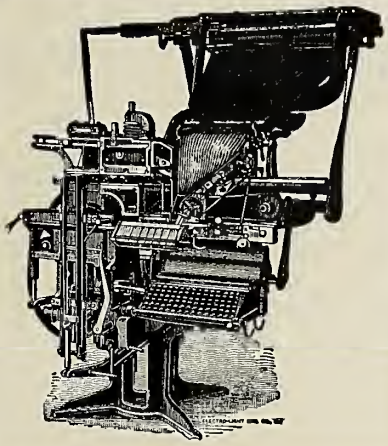
WRITE FOR PARTICULARS

**United Printing Machinery Co.**

**Chicago, 337-339 Dearborn Street**
**New York, - 12-14 Spruce Street**
**Boston, - - 246 Summer Street**

# C. W. SEAWARD COMPANY

We manufacture Parts and Supplies of the



and sell them at a discount varying from 20 to 50 per cent off our competitor's list.

We are not controlled by, nor have we any special arrangement with the Mergenthaler Linotype Co.

But we guarantee our work.

***We BUY . . . Linotype Machines***
***We REBUILD Linotype Machines***
***We SELL . . . Linotype Machines***

---

**READ WHAT ONE OF OUR CUSTOMERS SAYS:**

HERALD PRINTING COMPANY
PUBLISHERS AND PRINTERS

DUNKIRK, N. Y., January 15, 1907.

C. W. SEAWARD CO., 127 Federal St., Boston, Mass.:

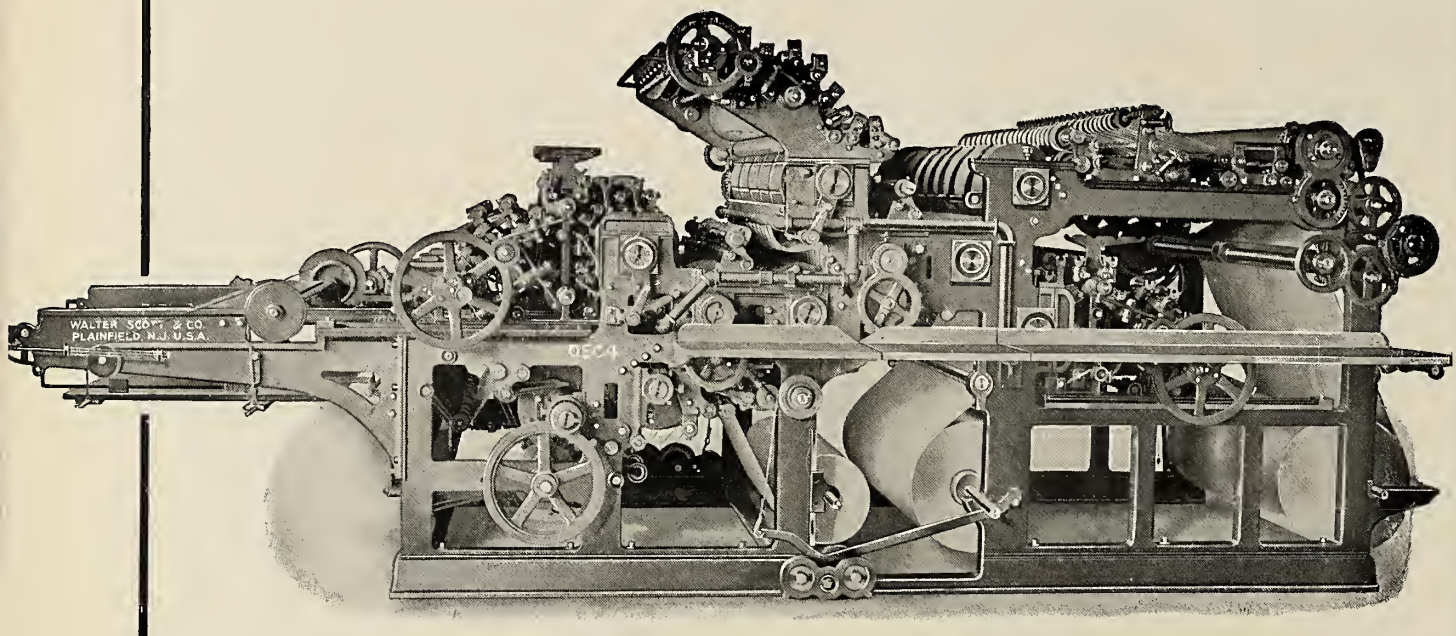
*Gentlemen*,—Your Rebuilt Linotype Machines Nos. 2660 and 2675 shipped me recently were entirely satisfactory. The rebuilding was done in a workmanlike manner, evidently by workmen who understood their business. In my thirteen years' experience I have never seen a better job.

Very truly,

F. A. HAWLEY, *Linotype Machinist*.

# C. W. SEAWARD COMPANY

**127 Federal Street** Send for Catalogue **BOSTON, MASS.**




# DO NOT DELAY LONGER

BUT INVESTIGATE AT ONCE THE

# Scott All-Size Rotary

WHICH CUTS OFF AND PRINTS

## ANY LENGTH OF SHEET

AT A SPEED UP TO

# 7,000 per Hour

AND DELIVERS THE PRODUCT

## FLAT ON A DELIVERY TABLE

READY FOR FOLDER OR PAPER CUTTER

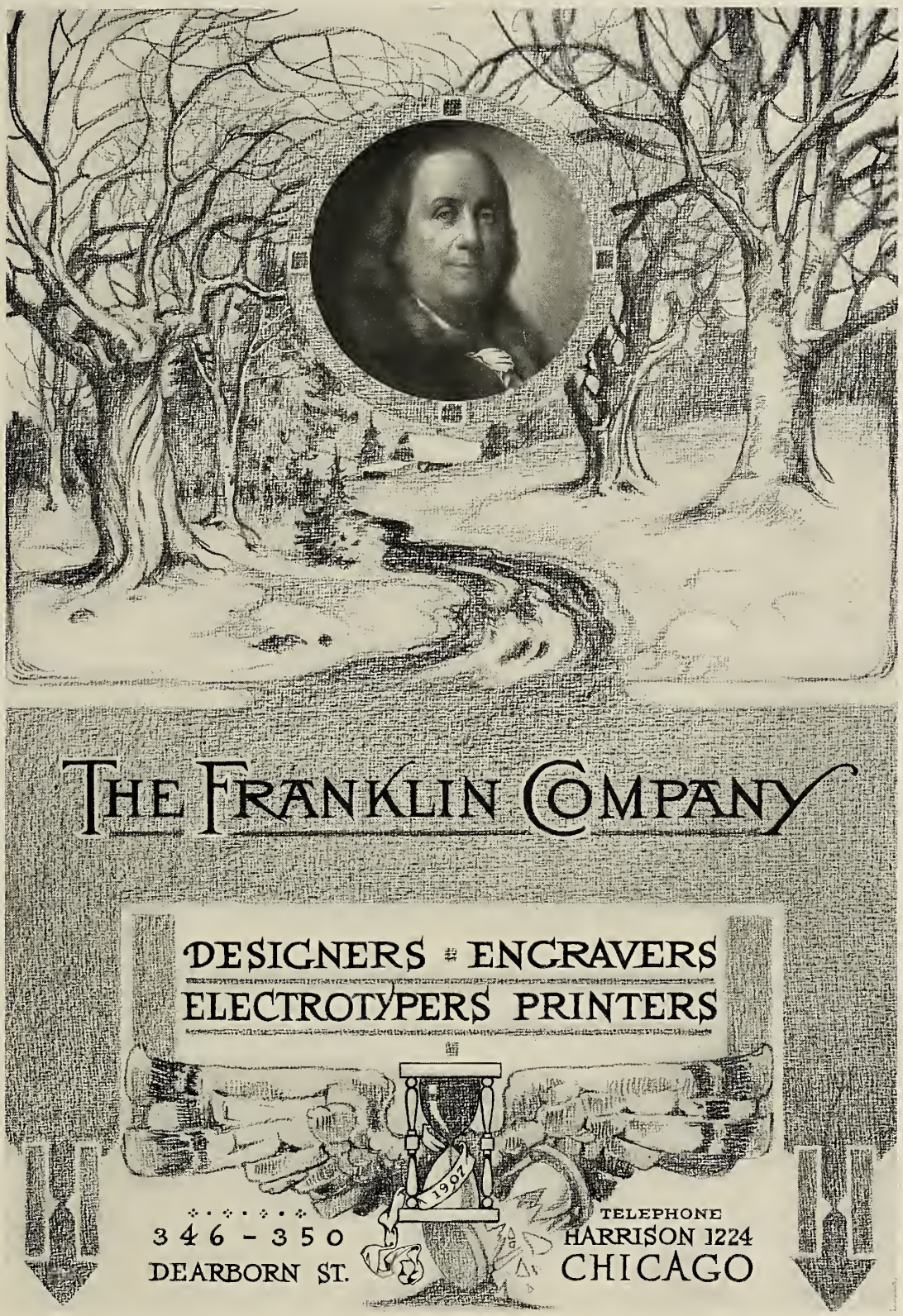
# D O  I T  T O - D A Y !

NEW YORK OFFICE, . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street

*Cable Address, WALTSCOTT, New York*

## Walter Scott & Co.

Plainfield, New Jersey, U. S. A.


THE FRANKLIN COMPANY
DESIGNERS ENGRAVERS
ELECTROTYPERS PRINTERS
1907
346-350
DEARBORN ST.
TELEPHONE
HARRISON 1224
CHICAGO

## INLAND PRINTER Advertisers

A large proportion of the advertisers who patronize the display pages of *The Inland Printer* would find it not only worth while but very desirable to use space in PROFITABLE ADVERTISING, the acknowledged leading journal of publicity. Start the New Year right. Get under this beautiful January cover. Send in your copy at once.




(January cover-design, to be published in two colors.)

**PROFITABLE ADVERTISING**
**BOSTON, MASS.**

## INLAND PRINTER Subscribers

Practically every reader of *The Inland Printer* can get full value (and more) from the regular reading of PROFITABLE ADVERTISING. $2.00 is mighty little to pay for a magazine that will give you as many and as up-to-date ideas, typographically and otherwise, as will P. A. Send your money to-day. 20 cts. pays for a sample copy.

# NINETEEN NEW NEWSPAPERS IN NINE WEEKS

Sample copies and advertising rates will be mailed on request

**The Canadian Printer and Publisher**

**TORONTO** **WINNIPEG** **MONTREAL**

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

# INK

## FOR EVERY PURPOSE

Letterpress Inks
Lithographic Inks
Copper Plate Inks
Steel Plate Inks
Proving Inks
Cover Inks
Chromatic Inks
Transfer Inks
Celluloid Inks
Etching Inks



Embossing Inks
English White Lake
Lacquers
Bronze Powders
Varnishes
Driers
Gloss Paste

And, in fact, any and every thing of the very best relating to the

Art of Printing

## Buffalo Printing Ink Works

BUFFALO, NEW YORK

# ACME WIRE STAPLE BINDERS

Acme Binder No. 6

Patented in Europe and the United States.

"The Best Automatic Wire-Stapling Devices on the market"

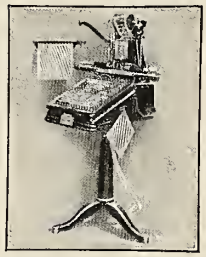
Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

## ACME STAPLE CO. Ltd.

500 N. 12th St., PHILADELPHIA



# The Monotype



TO illustrate some of the endless variety of profitable uses to which the MONOTYPE may be put by the general printer, we purpose during 1907, monthly, to offer a series of examples.

All, of course, are familiar with the facts that straight matter of the highest quality is set by the MONOTYPE with unequalled facility and dispatch, and at extraordinary profit; and that for tabular and other intricate forms of composition the MONOTYPE stands alone as the only machine in existence which may commercially be used at all, and it is generally known that the MONOTYPE not only is a type composing machine, but a type founding machine as well.

But the whole availibility of the machine, for the purposes of the modern printing office, has never as yet been told, and therefore still is scarcely realized by the trade itself.

Take, for instance, the matter of Commercial Stationery—if work of the sort ever comes into your shop—and ask yourself if it would not prove an extraordinarily profitable thing for you to be able to cast up as needed all of the type, border, dotted rule, and spacing material which your work requires.

The opposite page illustrates our suggestion. Become your own type founder—you can do so on comfortable terms—and the machine not only will make for you substantially all your own material to be set by hand, but also it will set for you straight or intricate matter—12-point or under—for less money and of a better quality than other machines are capable of doing.

THE MONOTYPE
WOOD & NATHAN COMPANY, Selling Agent
1 Madison Ave., New York

All the Type, Border, Dotted Rule and Spacing Material shown on the opposite page was made by the MONOTYPE at a high rate of speed and delivered by it ready to set.

The Heading and the Borders of this page were cast by the MONOTYPE and the body type was both cast and set by the MONOTYPE.

## WOOD & NATHAN CO.

**Selling Agent, Number 1 Madison Ave., New York**

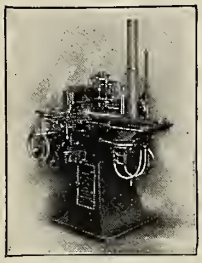
# ALL Kinds of Type
# Cast on the MONOTYPE
## for ALL Kinds of Printing

| Type, Borders, Rules Quads and Spaces | ALL SIZES 5 point to 36 point |
|---|---|

J. B. TAYLOR — A. R. BROOKS

FAIRFIELD, OHIO, ..... 190 ....

# Brooks & Taylor Printing Company
## Printers and Stationers



Of course we use the Monotype

SOLD TO

M .....

IF NOT DELIVERED WITHIN 10 DAYS RETURN TO
MALCOM C. HENRY & CO.
BALTIMORE, MD.

**Good Printing**
our new Monotype job faces produce superior letterpress

**Blakie Bros.**
The Book and Job Printers of Quality in Dearborn, Mass.

## Printers

Monotype Printers enjoy advantages profitable to themselves and helpful to their customers. Investigate this advantage for your plant. It means
ECONOMY
EFFICIENCY
AND QUALITY

STATEMENT

M .....

In Account with **Henry Malkan & Co**

# The Ideal Vibrator

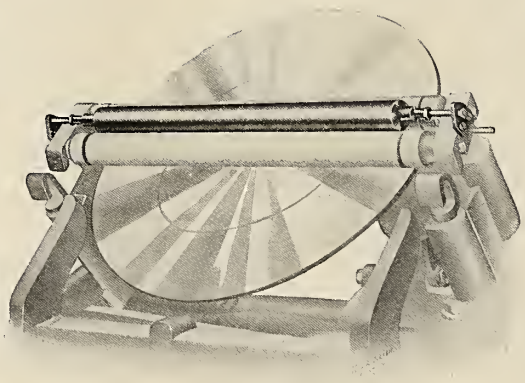
Is a practical and efficient device that will greatly improve the quality of your platen presswork. It travels with and is operated by the form rollers, carrying the ink constantly from one roller to the other. Avoids streaking; does away with double rolling; saves ink; gives more and better results. Better order one to-day. Your money back if you want it.

**COMMENTS OF USERS**

"The Ideal Vibrator is giving excellent satisfaction," etc.
*The Henry O. Shepard Co*

"We are well pleased with the Vibrator."
*R. R. Donnelley & Sons Co.*

"We are delighted with it, as it has given us eminent satisfaction and has substantiated every claim you made for it."
*Marshall & Bruce Co.*
*Nashville, Tenn.*

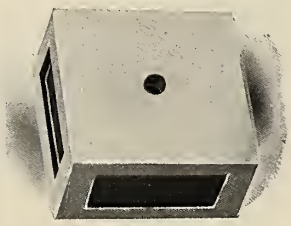


**FOR GORDON AND PEERLESS PRESSES**

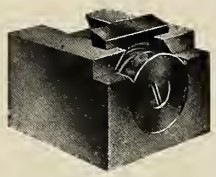
| | |
|---|---|
| 7 x 11 | $ 13.00 |
| 8 x 12 | 13.00 |
| 9 x 13 | 13.00 |
| 10 x 15 | 15.00 |
| 10 x 16 | 15.00 |
| 11 x 17 | 16.00 |
| 12 x 18 | 17.00 |
| 13 x 19 | 17.00 |
| 14 x 20 | 20.00 |
| 14½ x 22 | 20.00 |

# Unit System Bases *and* Rouse Register Hooks

Are a demonstrated success—not an experiment—and are used by many of the most progressive printers in America. They provide a solid, smooth and **unbroken surface** to the plate, and are the best and most satisfactory method yet devised for mounting and registering printing plates. Estimates and information on request.



*Patented*



*Rouse Register Hook*

SOLD BY RELIABLE DEALERS EVERYWHERE

*Made only by* **H. B. ROUSE & CO.**

**61-63 WARD STREET, CHICAGO, U.S.A.**

***The Original Point-System-Base People***

# 3

Minutes is all the time necessary to make the average change on the

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Think of it, and if you haven't received our circular, "*The New Rule of Three,*" send for it.

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MANUFACTURERS AND SELLERS
NEWPORT, KY., U. S. A.

E. C. FULLER COMPANY, *Agents*
NEW YORK AND CHICAGO

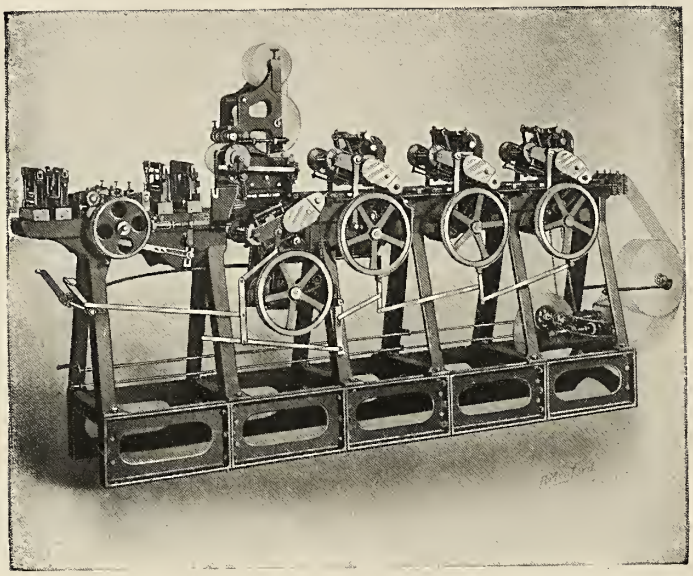
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*The fastest Flat-bed Multi-color Press on the market*



**Speed, 5,000 to 10,000** Impressions per Hour.

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Now used in Chicago, New York, New Haven, Boston, Toronto, Montreal, and several other cities.

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*Correspondence solicited. Catalogues on application.*

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BAUSCH & LOMB-ZEISS

## Apochromatic TESSAR

Is the lens par excellence for half-tone and three-color work. It is perfectly corrected for three regions of the spectrum, enabling the proper register of the three negatives without additional focusing and manipulation. Used by leading three-color workers.

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# Best Locking Devices

Gain Time on every form in composing and press rooms; repay cost quickly and often; no Slide, Skew or Spring; Positive Hold where others fail; assure Perfect Register

ONE SIZE OF KEY—Regular or Pressman—FITS THEM ALL

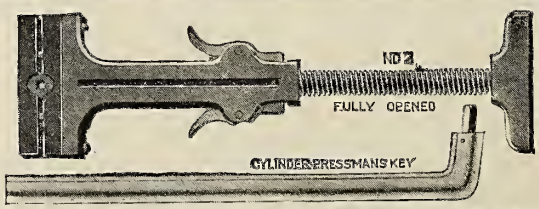


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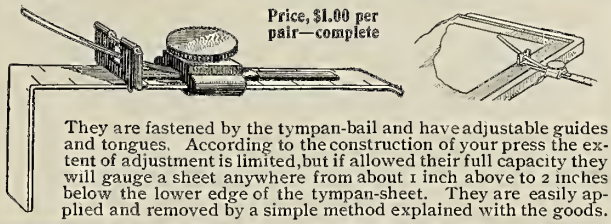
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America: Leading Type Founderies and Dealers in Printing Materials.
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You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

## Improved Extension Feed Guides



Price, $1.00 per pair—complete

They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

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For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

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**400 exhibitors.**

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For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

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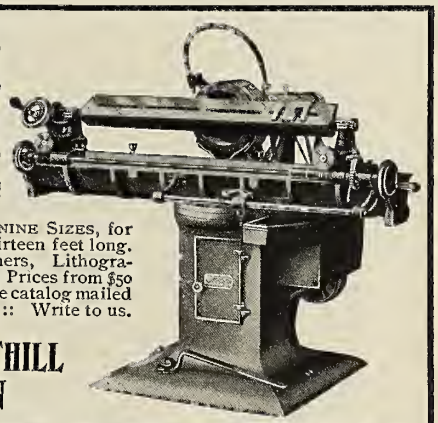
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THE

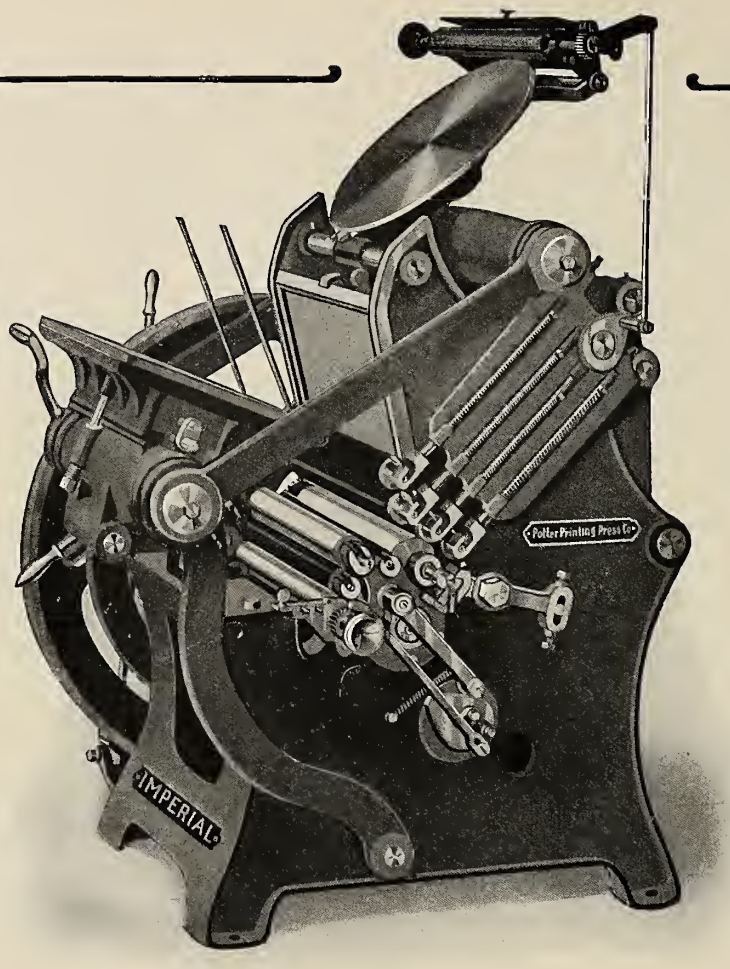
# IMPERIAL ART PRESS

THE LATEST AND BEST

Adapted for highest grade of work.

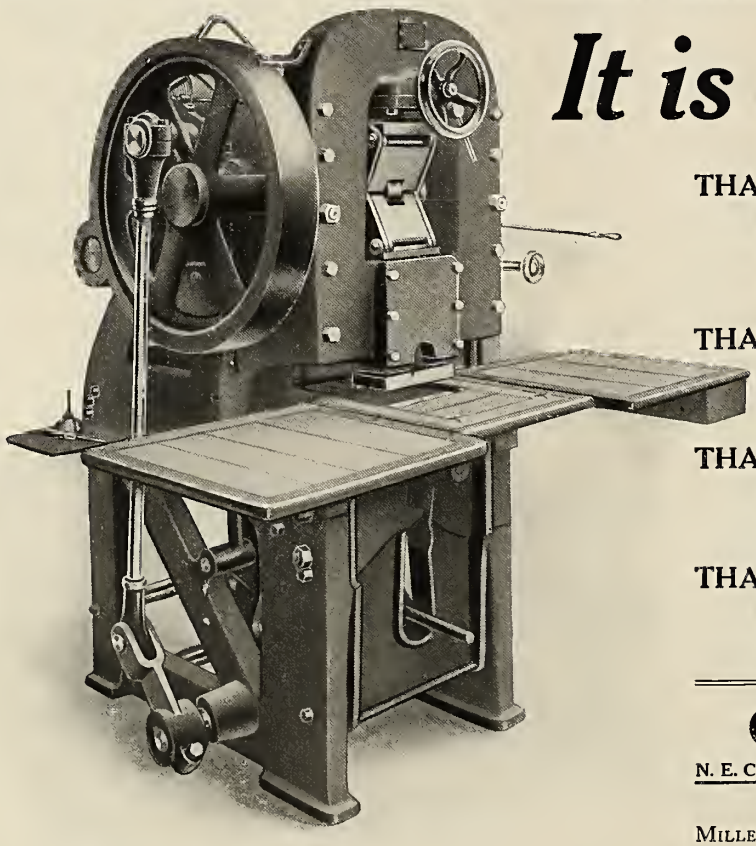
Contains features found in no other job press.

Two Sizes: 10 x 15 and 14 x 22.




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Size, 4½ x 9

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**THAT** the **New Carver Automatic Stamping and Embossing Presses** contain more points of merit than any other machine of the kind in the market.

**THAT** the wiping-paper used is as light in weight as can be used on any competitive machine under the same conditions.

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**THAT** the production of the machine from steel plates, or dies, can not be excelled in quantity, quality or cost of production.

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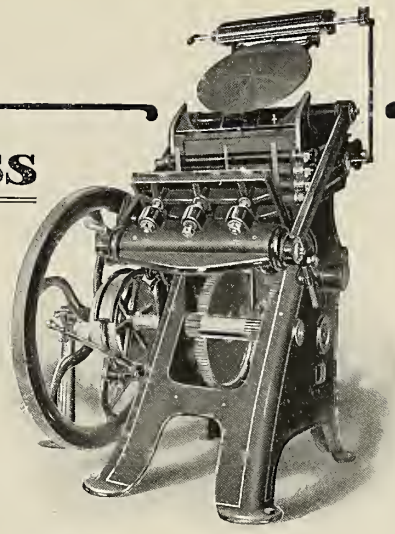
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SIMPLICITY PERSONIFIED (The press without cams)

Yet containing all the essential features required for the quickest as well as the nicest work imaginable.

SPECIAL CLASS (of its own)

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ITS CHAPTERS INCLUDE

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# PRINTS BRIGHT GOLD

(See Insert, April, 1905)

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Put up in ½ and 1 pound tin cans.

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We advise the use of Walley's Glueine Padding Cement in Binding Pads or in place of glue for every purpose. "It is better than the best," being stronger, more flexible and more durable than any other cement on the market. Write for Points on Pads.

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American Standard Paper Co., 23 N. 6th St., Philadelphia, Pa.
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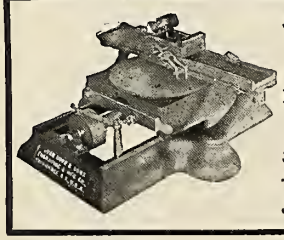
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The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

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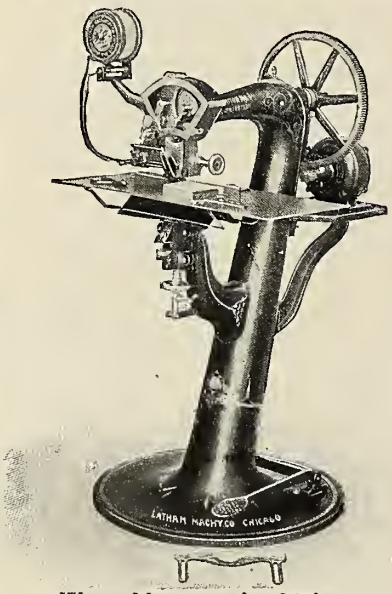
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Illustrated and descriptive circulars sent on application. Please mention this paper.

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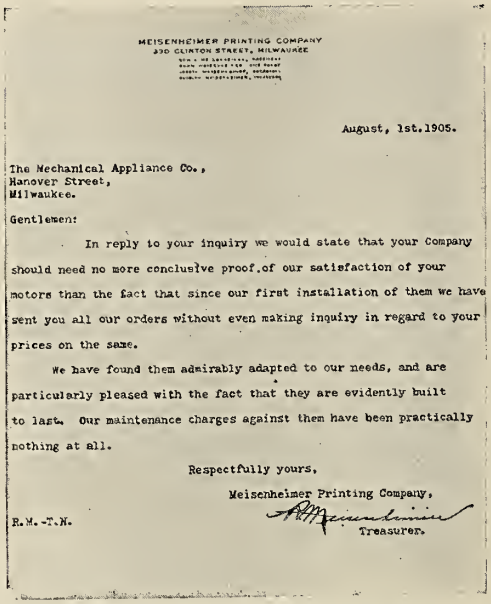
are particularly adapted to driving

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**Watson Motors stand for true economy**

the more you use them the more you save : : :



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August, 1st.1905.

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We have found them admirably adapted to our needs, and are particularly pleased with the fact that they are evidently built to last. Our maintenance charges against them have been practically nothing at all.

Respectfully yours,
Meisenheimer Printing Company,
Treasurer.

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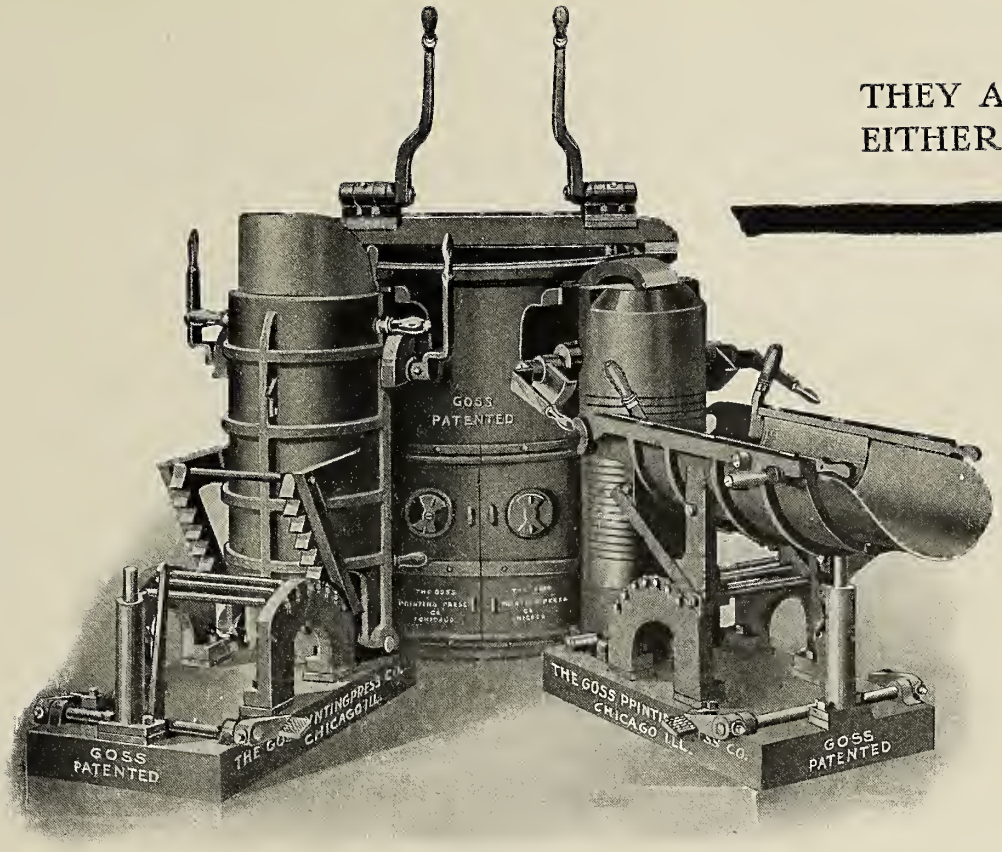
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EITHER 1, 2 OR 3 PUMPS




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THE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

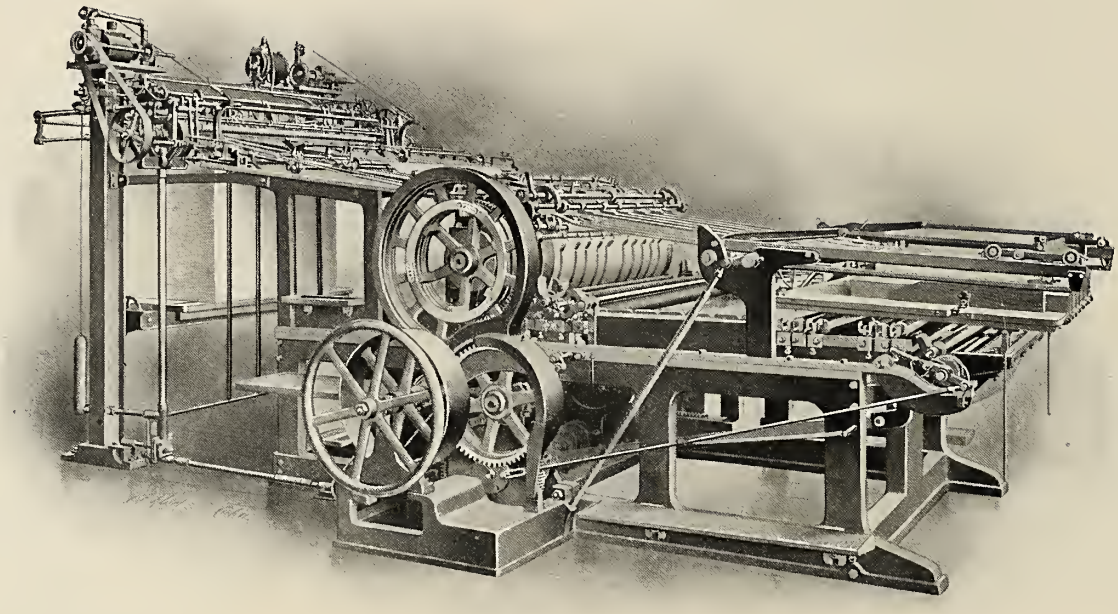
¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

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SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.

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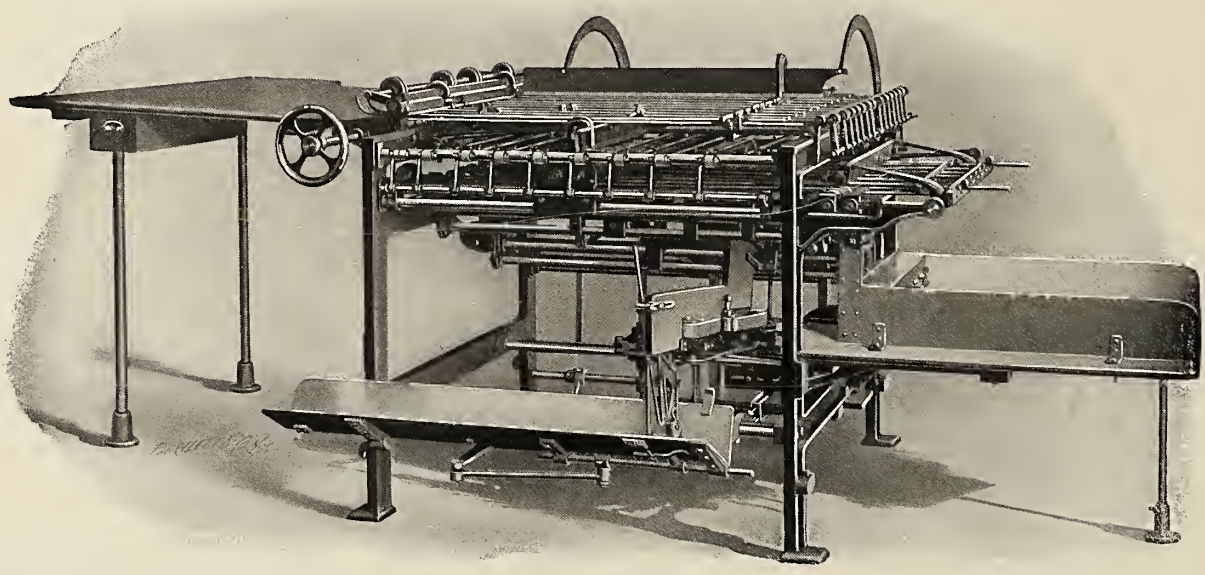


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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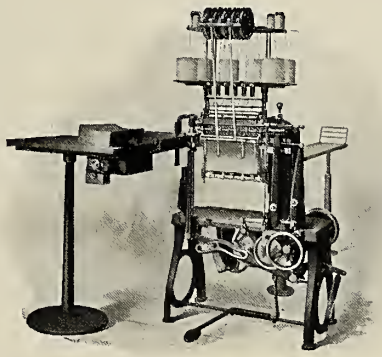
Fisher Building
CHICAGO

## E. C. FULLER COMPANY

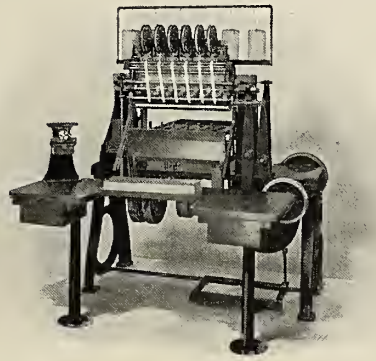
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NEW YORK

FACTORY
BROOKLYN, N. Y.

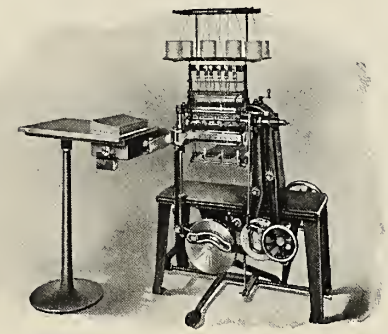
# Smyth Manufacturing Company's Specialties



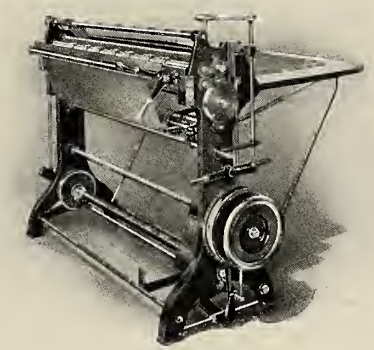
No. 3 Sewing Machine



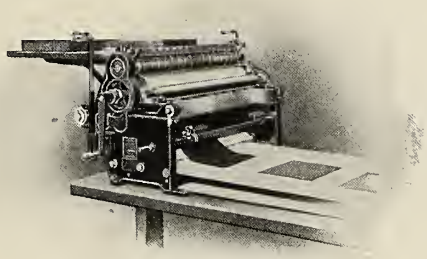
No. 4 Sewing Machine



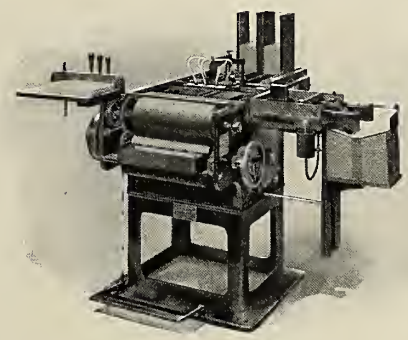
No. 7 Sewing Machine



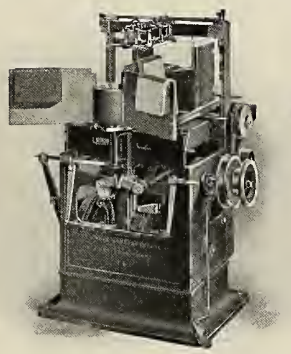
Cloth-cutting Machine



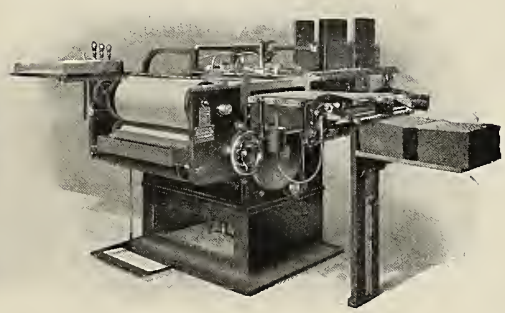
Gluing Machine



No. 1 Case Machine



Casing-in Machine



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THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

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SOLE SELLING AGENT

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## Standard Line Type

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## INLAND TYPE FOUNDRY

**Saint Louis Chicago New York**

Set in Litho Roman
Made in all sizes, 6- to 72-Point

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Jackson blvd., Chicago. Send for catalogue.

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CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

### BOOK STAMP ENGRAVERS AND DIE SINKERS.

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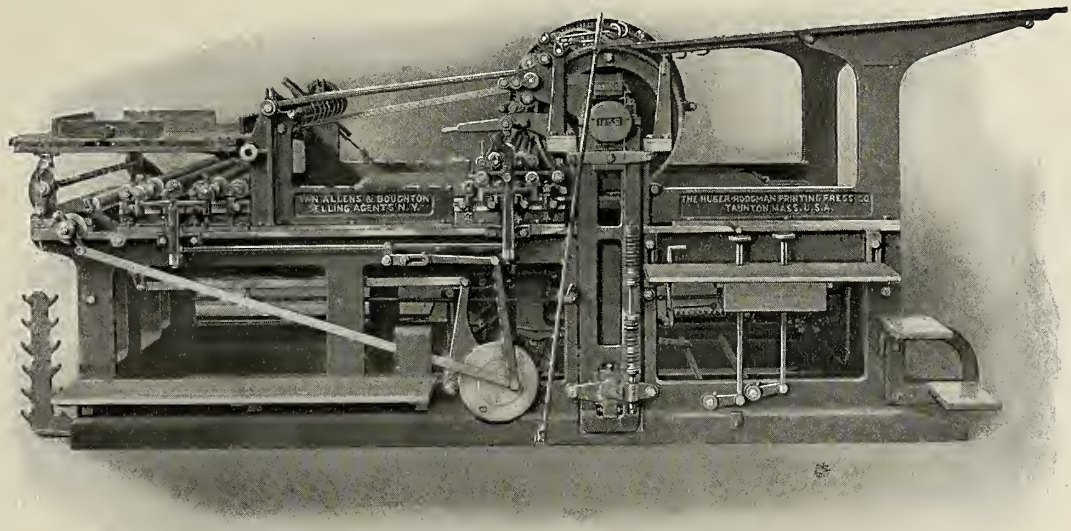
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From November 1, 1906, to January 1, 1907, the Cross Paper Feeder Company shipped forty-eight Continuous Feeders, or an average of one feeder for each working day. Yet such is the demand for Cross Continuous Feeders that during this time the Cross Paper Feeder Company has been unable to reduce the number of orders on hand.

# What Does It Mean

that during 1906, 26 Continuous Feeders were put in New York city, 24 in Baltimore, 23 in Philadelphia, 12 in Boston, 12 in Chicago, and in the other cities in proportion, and that Continuous Feeders were successfully introduced in thirty-two cities where they were not in use in 1905? Simply this, that the Cross Continuous Paper Feeder is the acknowledged standard automatic feeder of the world, and *the only automatic feeder which feeds any weight or quality of paper—one-sheet-at-a-time-all-the-time, and runs while you load.*

# Cross Paper Feeder Co.

BOSTON, MASS., U. S. A.

NEW YORK CHICAGO LONDON PARIS

## Questions for Printers.

### No. 2.

Why does this Journal, as well as all the other important monthly journals devoted to the printing trade use "Champion No. 1 Pure White," coated paper exclusively?

The Champion Coated Paper Co.
Hamilton, Ohio.

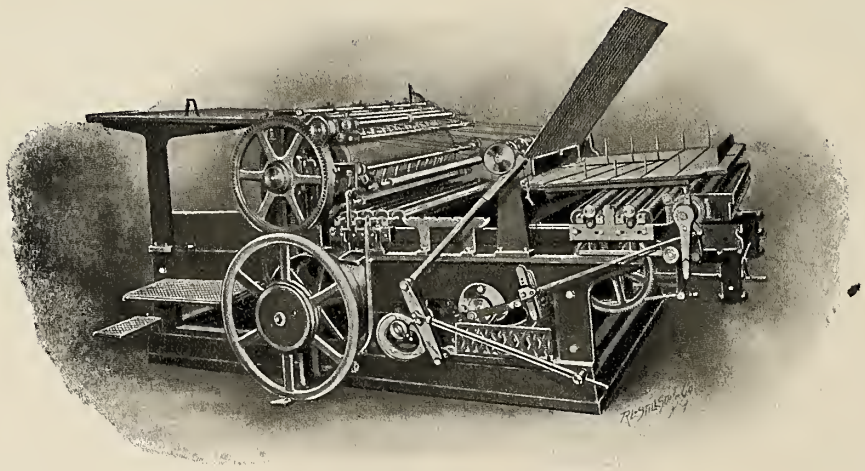
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### Answer.

Compare the results found in The Inland Printer, The Printing Art, The Progressive Printer and Profitable Advertising with other Journals.

# START RIGHT

THE most important of your New Year's resolutions should be to place an order for WHITLOCK PRESSES at once.



THE WHITLOCK

The printer with an equipment of WHITLOCK Presses is assured of a Happy and Prosperous New Year.

LET US TELL YOU WHY

**Agencies covering America and Europe:**

Western Agents
AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

Southern Agents:
Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:
Messrs. T. W. & C. B. SHERIDAN,
10 Johnson's Court, Fleet St., London, E.C.

FOR CIRCULARS, PRICES, ETC., WRITE

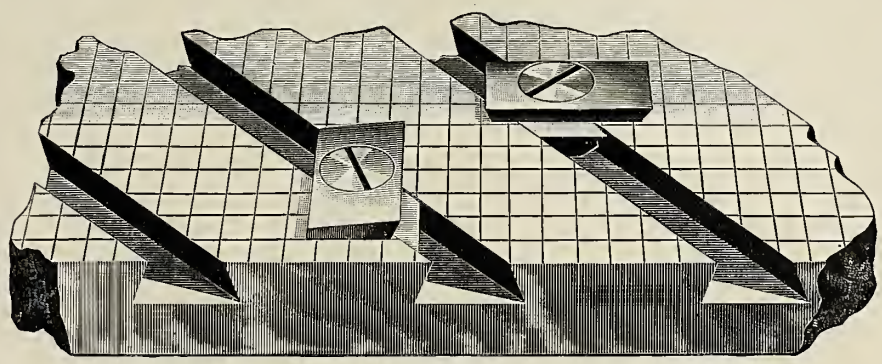
THE WHITLOCK PRINTING PRESS MFG. CO., *of* Derby, Conn.

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

# The great success of the Wesel Block enables us to make many broad claims.

It stands alone without a conspicuous rival. It perfectly meets the printer's requirements in all cases. Over 800 of our Blocks are in use in this country.



Section of Wesel Iron Grooved Block, showing Hooks in position.



Wesel Patent Hook with Drop-in Nut.

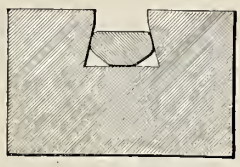


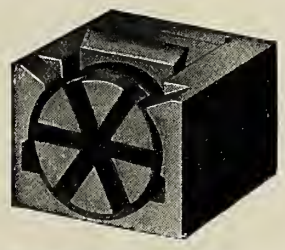
Fig. 1—Showing bearing of nut on sides of groove.

The intending purchaser may not hope to improve over the Wesel Block by buying any one of the numerous imitations inspired by the success of our Block. It provides an immovable anchorage. No Wesel Patent Hook was ever known to slip. The nut on the hook (see Fig. 1) holds by friction, and does not cut into the sides of the groove.

Saves 30% on make-ready, 50% on imposition, 70% on register, 100% on preservation of make-ready, and 700% on wear of plates.

The simplest Block, and the favorite of pressmen and compositors.

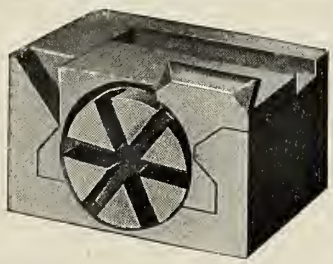
*Keeps the Press Running.* *Soon Pays for Itself.*



## "The Best" is Easily Said

and frequently said, too. But Register Hooks as good as the DITTMAN HOOKS are never met with. Their record tells.

USED BY THE LARGEST AND BEST PRINTING CONCERNS



# F. WESEL MFG. CO.

*Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers*

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CHICAGO—150-152 Franklin St

Send for Catalogue illustrating and describing each of the above lines.

Come to us for your

# electricity troubles

We have a patented device for taking electricity out of your printed sheets. It takes it all out. No special machinery to install; no mutilation of the press. In fact, simple and practical. As an additional feature, this device on printed-side-up delivery presses practically does away with all smut-sheeting.

Read what a few users say about it:

**Hollister Bros. say:**

"We have given the Slipsheet and Electricity Annihilator a very thorough test on several of our machines and on several half-tone forms and find that, besides removing all difficulty from electricity in the stock, it practically obviates the necessity of slip-sheeting. In our judgment, the device solves at least two of the most knotty problems high-grade printing establishments have to contend with, and we believe it will quickly demonstrate its practicability wherever it is given a trial."

**The Franklin Company says:**

"In answer to your letter of the 26th inst. would state that we have been using the device that you are now handling for taking the electricity out of paper on cylinder presses for nearly two years. We find it very satisfactory indeed. It does away with smut-sheeting on all ordinary forms that are usually smut-sheeted. We believe it would prove satisfactory to any concern that would care to try same."

**Sleepeck-Helman Ptg. Co. says:**

"We have installed on our cylinder presses the device for the elimination of electricity and the prevention of off-setting and can only speak in words of high praise for the results. We have tried it out on several jobs which contained a number of very heavy half-tones and have found, after completing the work, that it was free from off-set. It looks like a money-maker and a time-saver to the printer."

## CHAMPLIN TYPE & MACHINERY CO.

121 Plymouth Court, Chicago

"Inks with a World-wide Reputation"

## Kast & Ehinger

Germany

Offices in Every Country where Printing is Done

Mfg. Agent for the United States, Canada, Cuba and Mexico

# Chas. Hellmuth

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**Letterpress**
**Lithographic**
**Lichtdruck**
**Bookbinders'**
**Tin-Printers'**
**Celluloid Printing**
**Copying**
**Cover and Cameo**

**Inks and Dry Colors**

*Specialties:*

**Tintolene** (for making tints)
**Ink Softener**
**Gloss Compound**
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**Kast & Ehinger's German Tusche**
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**ENGRAVERS' PROVING INKS**
**LIQUID DRYERS, VARNISHES and PLATE OILS**
**For Every Kind and System of Printing**

**BI-TONE INKS**

***The World Standard Three and Four Color Process Inks***

DEALERS IN

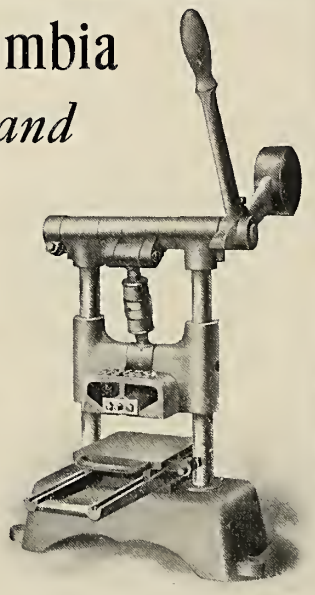
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Hellmuth Building

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355-7-9 South Clark Street
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## *of all Embossers*

## Dewes Columbia Embossing *and* Stamping Machine



Does your embossing at minimum cost,

In a superior manner and in such extensive variety

That an ordinary plant may

Keep it constantly employed with great profit.

The story of its scope yours on request to

**A. DEWES CO., 475 Broadway, New York**

# FREE to Printers

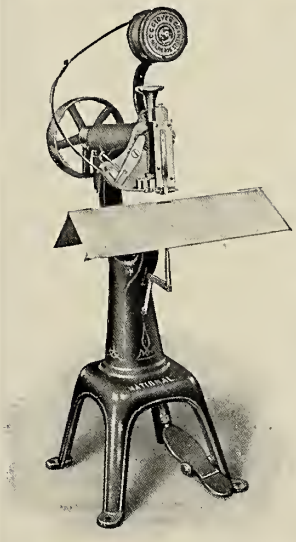
One nickel-plated composing stick, latest make. One set steel composing rules, in leather case. One pair steel tweezers, nickel-plated.

We are giving away these articles as prizes every month to printers who send us the three best lots of printed samples. These contests are attracting wide attention and afford a means of giving many valuable ideas to wide-awake printers. Get in line. No cost to you, other than a few cents for postage.

Tie up a small bundle of specimens and mail them to this address:

JOB REVIEW DEPARTMENT
**National Printer-Journalist**
1524 East Ravenswood Park
CHICAGO, ILL.

ABOVE PAR is the
# National Wire Stitcher



## WHY?

*Because* it is the only stitcher with a revolving cutter.

*Because* the adjustment is so arranged as to take up all wear.

*Because* there is no need to change parts when changing from round to flat wire.

*Because* by simply turning the hand-wheel at top of machine you adjust all parts.

These are facts and we can prove it.

MANUFACTURED BY

C. G. Hoover Co.

48 CENTRE STREET . . . . . NEW YORK CITY

# A Monthly Reminder of Your Good-will is an Acceptable Present to Any Friend Interested in the Printing or Allied Arts

To

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The Inland Printer

*has pleasure in notifying you that your name has been placed on its subscription list for the year. - - - With the cordial good wishes of*

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¶ The Announcement shown herewith is printed in colors and will be sent on order.

Three dollars per year
Foreign Subscriptions, $3.85

THE INLAND PRINTER CO.
120-130 Sherman Street
Chicago

# The Golden State Limited

The Rock Island announces resumption of its famous Golden State Limited to California on December 16; daily from Chicago and St. Louis to Los Angeles, Santa Barbara and San Francisco. Entirely new equipment, including many unique features for the comfort and welfare of patrons.

Drawing-room and Compartment Pullmans, Mission-style Rock Island Diner—meals a la carte, and Buffet-Smoking-Library-Observation car, also in Mission style.

All the luxuries of a club.

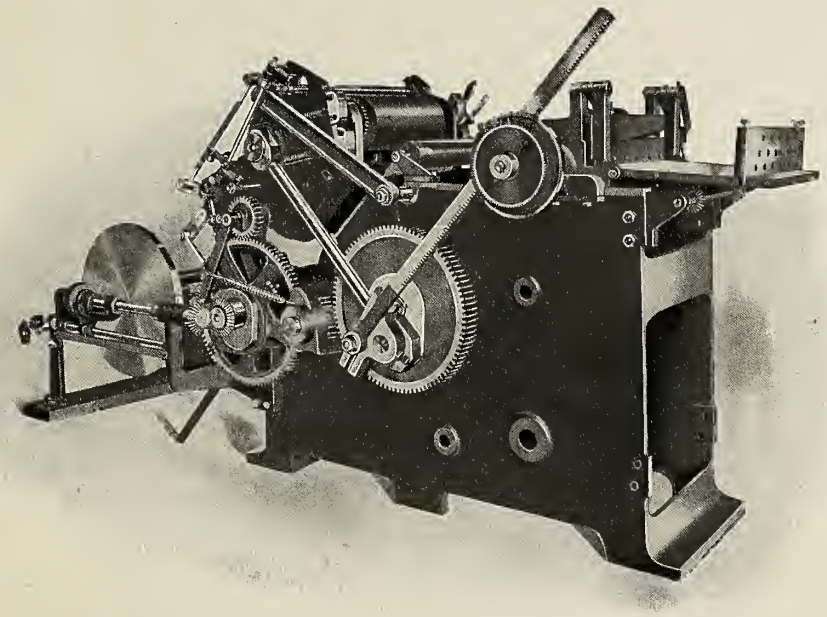
The California Special continues in service until resumption of the Golden State Limited, on same quick schedule as has prevailed this summer.

Send name and address for beautifully illustrated descriptive booklet.

Rock Island

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CHICAGO

# KIDDER PRESS CO.



THE NEW TWO-COLOR EIGHTH MEDIUM PRESS

The most profitable and most reliable Ticket Printing Press on the market.

***It prints two colors on one side of the web and one on the other,***

***Numbers,***
***Cuts the corners,***
***Cross perforates,***
***Slits,***
***Perforates lengthwise,***
***Cuts off,***
***Rewinds.***

By means of the Multiple Feed and Cut all the operations are repeated two or three times to each impression so that only one outfit is required for each operation and a product of 1 x 2 inch tickets, one color each side, of

100,000 per hour may be obtained.

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*Special Research Laboratory*—Problems of manufacture investigated; reports and opinions.

*Analysis Instruments* designed and their construction supervised. Special tests.

*Mechanical-Electrical Examinations* made. Practical shop experience enables me to correctly design, supervise and test out all kinds of devices.

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*Solicitor of United States and Foreign Patents.* Registered as attorney in United States Patent Office, 1898.

After a number of years' residence abroad, I have personally selected correspondents in London, Paris and Berlin.
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**DISPLACES BENZINE**

Non-explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

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TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcoiin, Dissolin and Pyronil. Write for booklet.

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**For Printing Imitation Typewritten or Form Letters of all kinds, we manufacture a fine line of Supplies, to be used in connection with our Typewriter Ribbons in filling in the name and address.**

# CARBON PAPERS

**All kinds specially adapted for the Printing Trade, for all forms of Manifold Books.**

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Manufacturers for the Trade
PARK RIDGE . . . . . NEW JERSEY

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# WHITMORE MFG. CO.

HOLYOKE, MASS.

MANUFACTURE BEST GRADES OF

**Surface Coated PAPERS AND CARD BOARD**

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TELEPHONES { MAIN 2541 / AUTOMATIC 6541

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BOOKBINDERS' SUPPLIES
PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS

Straw Boards — Auburn Cloth Board
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for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

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CHICAGO, U. S. A.

EASTERN OFFICE—5 Beekman St., New York

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# L. Martenson & Co.

MACHINISTS

**PRINTERS' and BOOKBINDERS' MACHINERY**

A SPECIALTY

140 Monroe St., CHICAGO

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# CARBON BLACK

MADE BY

**GODFREY L. CABOT**
BOSTON, MASS.

ECLIPSE. DIAMOND.
ELF. B. B. B. BANNER.

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If in a hurry, send your forms to the



# ATLAS ELECTROTYPE COMPANY

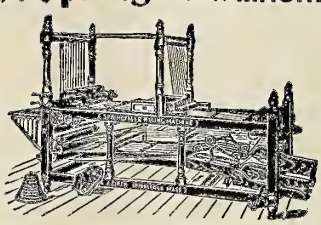
We do electrotyping only, and give prompt service and best work. We can please you.

*Out-of-town work solicited.*

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# The Springfield RULING MACHINE



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**E. J. PIPER**
44 HAMPDEN ST., SPRINGFIELD, MASS.

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# The busy season

is here. What about that case-piler?

A big stock of paper is best handled with

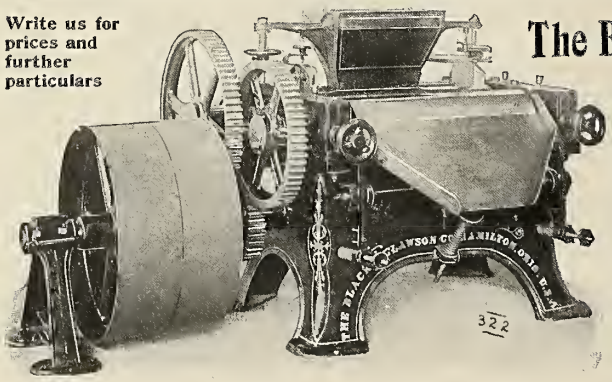
**Economy Steel Tiering Machine**



**ECONOMY ENGINEERING CO.**
58-64 N. Jefferson St., Chicago, Ill.
*Foreign Agents: Parsons Bros., New York*

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**Write us for prices and further particulars**




# The Black-Clawson Co.

HAMILTON, OHIO
Builders of Improved

**PAPER AND PULP MILL MACHINERY**

Ink Mills, Perforators
Saturating and Drying Machinery
Plating Machines
Special Machinery, etc.

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**For Loose-Leaf Books, Files and Binders**

*ARE MORE POPULAR THAN EVER!*

**OUR NEW PRICE-LIST**

On Flush Metals, given below, shows *Marked Reductions*, all mounted with Morden Rings:

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| 8 in. and less | Per 100, $23.00 | $30.50 | $38.00 | $59.50 |
| 12 " | " 27.00 | 34.50 | 42.00 | 67.50 |
| 16 " | " 31.00 | 38.50 | 46.00 | 75.50 |
| 20 " | " 35.00 | 42.50 | 50.00 | 83.50 |

These prices apply to both stock and special sizes.
WRITE FOR DISCOUNTS.

1 inch and 1⅜ inch Special Rings for College Note-Books.

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TRADE MARK REGISTERED

## GLOSSOID BRAND

POLISHED ZINC AND COPPER PLATES.

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**Come, let's talk it over**

*IF OVR METAL is good enough for the Chicago Tribune, why not for you?*

**GREAT WESTERN SMELTING AND REFINING CO. CHICAGO**

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The Typesetting Machinery Co.

SPECIALTY—

**Repairing and Rebuilding The LINOTYPE**

**Spacebands** Repaired and Guaranteed **35c.**

1241-3 State Street, CHICAGO

Phone, Calumet 7156. THOMAS KNAPP, Mgr.

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**Your REAL ESTATE or BUSINESS NO MATTER WHERE LOCATED**

Properties and Business of all kinds sold quickly for cash in all parts of the United States. Don't wait. Write to-day describing what you have to sell and give cash price on same.

## IF YOU WANT TO BUY

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*THE LAND MAN*

**415 Kansas Avenue, TOPEKA, KANSAS**

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# Practical Guide to Embossing

**TELLS ALL ABOUT EMBOSSING**

HOW TO DO IT ON AN ORDINARY JOB PRESS

*The best work yet published. You should have one.*

The above is the title of a new edition of "A Practical Guide to Embossing," just published. The work is a 32-page pamphlet, with full directions for making dies and doing embossing on job presses. Besides samples of embossing on both inside and outside of cover, it has two pages in the center of various kinds of embossed work in gold, red and blue. No printer should fail to have one of these books. Country printers are especially asked to examine it. **Price, 75 cents,** postpaid.

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A HANDBOOK FOR USERS OF PRINTING

**64 pages—Flexible Cover—3 x 6 inches—a size and shape most convenient for pocket or desk use.**

**A CYCLOPEDIA OF EVERY-DAY INFORMATION FOR THE NON-PRINTER ADVERTISING MAN**

Ever feel the lack of technical printing knowledge? **"Concerning Type"** tells all about type, how it is divided into text and display faces, explains the point system, shows eighteen kinds of type—each in seven sizes; contains valuable information about engravings, composition, proofreading, paper, presswork, binding, estimating, a complete dictionary of printing terms and a hundred other things you should know—but probably don't. Endorsed by every one who knows a good thing when they see it.

**Price, 50 Cents, postpaid.**

**THE INLAND PRINTER CO.**

116 NASSAU ST. NEW YORK — 130 SHERMAN ST. CHICAGO

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## The Comfort-Brace Aprons for Printers



The straps stay on the back and do not ride the collar.

**Postpaid, 50c.**

Easy and permanent adjustment at waist and sides.

Made in black and white duck and 3-A ticking.

Made in three sizes:
1. Large.
2. Medium.
3. Small.

*We pay the postage.*

Patented June 18, 1906.

**HATTON MFG. CO., Lebanon, N. H.**

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## *There's Nothing "Just as Good"*

FOR ALL PRINTERS' USE!

*None* produce the *satisfactory results* like

## Acme Ink Reducer

*A Reducer and Dryer Combined.*

**Acme Ink Reducer** mixed in old inks makes *them good as new*, and will not affect the color or injure the quality of the ink used.

By using **Acme Ink Reducer** in colored inks you can print fine-line cuts (halftones, wood engravings, etc.) as clear and sharp as with the best kinds of black or blue-black inks.

*There's Nothing "Just as Good"* as **Acme Ink Reducer**—the World's Best Ink Reducer.

TRY IT. SAMPLE FREE. POSTPAID.

**ACME COMPOUND COMPANY, Elkhart, Ind.**

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*The entire problem. Buildings and equipment complete*

**RECENT WORK**

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**WALTER S. TIMMIS,** *Consulting Engineer*

Member American Society of Mechanical Engineers

**150 Nassau Street - - - - NEW YORK**

# THE INLAND PRINTER—FEBRUARY, 1907.

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| Donnell, C. E., Co. | 669 |
| Dorman, J. F. W., Co. | 749 |
| Duplex Printing Press Co. | 648 |
| Durant, W. N., Co. | 747 |
| Eclipse Folding Machine Co. | 761 |
| Economy Engineering Co. | 798 |
| Franklin Co. | 769 |
| Freund, Wm., & Sons | 662 |
| Fuller, E. C., Co. | 782-783 |
| Gallaher & Speck | 670 |
| Gibbs-Brower Co. | 797 |
| Gilbert, Harris & Co. | 655 |
| Globe Engraving & Electrotype Co. | 669 |
| Glover, C. G., Co. | 795 |
| Goodrich, Jas. E., Co. | 764 |
| Goss Printing Press Co. | 781 |
| Great Western Smelting & Refining Co. | 799 |
| Guarantee Electric Co. | 747 |
| Gutenberg Machine Co. | 672 |
| Hamilton Mfg. Co. | 644 |
| Hammer Paper Lift Co. | 750 |
| Hampshire Paper Co. | 643 |
| Hatton Mfg. Co. | 799 |
| Hellmuth, Charles | 794 |
| Herrick Press | 748 |
| Higgins, Chas. M., & Co. | 749 |
| Hoke Engraving Plate Co. | 658 |
| Hope, John, & Sons | 780 |
| Huber, J. M. | 779 |
| Imperial Art Press Co. | 778 |
| Indiana Chemical Co. | 660 |
| Inland Type Foundry | 784 |
| Jenney Electric Mfg. Co. | 671 |
| Juergens Bros. Co. | 658 |
| Kalamazoo Paper Co. | Cover |
| Kast & Ehinger | 794 |
| Keith Paper Co. | 664 |
| Kidder Press Co. | 797 |
| Knowlton, M. D., Co. | 759 |
| Krause, Karl | 667 |
| Latham Machinery Co. | 660 |
| Levey, Fred'k H., Co. | Cover |
| Maas Colortype Co. | 760 |
| Mansfeld Machine Co. | 758 |
| Martenson, L., & Co. | 798 |
| Mayer, Robert, & Co. | 663 |
| Mechanical Appliance Co. | 780 |
| Megill, E. L. | 777 |
| Mentges Folder Co. | 750 |
| Mergenthaler Linotype Co. | 656 |
| Miehle Printing Press & Mfg. Co. | Cover |
| Miller Saw-Trimmer Co. | 649 |
| Mittag & Volger | 798 |
| Modern Machine Co. | 661 |
| Monasch Lithographing Co. | 779 |
| Monotype | 772, 773 |
| Morden Mfg. Corporation | 799 |
| Morrison, J. L., Co. | 750 |
| National Machine Co. | 668 |
| National Perforating Machine Co. | 665 |
| National Printer-Journalist | 795 |
| Neidich Process Co. | 748 |
| New Era Press | 776 |
| Obermayer, S., Co. | 748 |
| Ohio Printing Machinery Co. | 777 |
| Okie, F. E., Co. | 659 |
| Oswego Machine Works | 657 |
| Paper Dealer, The | 749 |
| Park Type Foundry | 761 |
| Parsons Bros. | 751 |
| Peerless Electric Co. | 662 |
| Peerless Printing Press Co. | 671 |
| Piper, E. J. | 798 |
| Profitable Advertising | 770 |
| Queen City Printing Ink Co. | 648 |
| Riessner, T. | 780 |
| Roach, Joseph A., & Co. | 672 |
| Robbins & Myers Co. | 761 |
| Rock Island | 796 |
| Roth, B., Tool Co. | 666 |
| Roth Bros. & Co. | 748 |
| Rouse, H. B., & Co. | 774 |
| Rowe, James | 662 |
| Roycrofters, The | 748 |
| Scott, Walter, & Co. | 768 |
| Seaward, C. W., Co. | 767 |
| Seybold Machine Co. | 645 |
| Shepard, Henry O., Co. | 672, 749 |
| Shniedewend, Paul, & Co. | 665 |
| Slade, Hipp & Meloy | 798 |
| Spatula Pub. Co. | 748 |
| Sprague Electric Co. | 664 |
| Standard Machinery Co. | 763 |
| Star Engravers' Supply Co. | 799 |
| Stationers Engraving Co. | 780 |
| Stationery Fair at Leipzig | 777 |
| Stiles, Chas. L. | 747 |
| Taff, David P. | 799 |
| Tarcolin | 798 |
| Thalmann Printing Ink Co. | 663 |
| Thompson, John S., & Co. | 749 |
| Timmis, Walter S. | 799 |
| Tubbs Mfg. Co. | 788 |
| Typesetting Machinery Co. | 799 |
| United Printing Machinery Co. | 766 |
| Valentine, F. J. | 764 |
| Van Allens & Boughton | 789 |
| Van Bibber Roller Co. | 748 |
| Vote-Berger Co. | 764 |
| Walley, C. P., Co. | 780 |
| Wanner, A. F., & Co. | 760 |
| Want Advertisements | 745 |
| Warnock-Towner Co. | 751, 759 |
| Wesel, F., Mfg. Co. | 793 |
| Wetter Numbering Machine Co. | 669 |
| White, James, Paper Co. | 777 |
| Whitfield Carbon Paper Works | 748 |
| Whitlock Printing Press Mfg. Co. | 792 |
| Whitmore Mfg. Co. | 798 |
| Wickersham Quoin Co. | 776 |
| Williams Web Co. | 761 |
| Williamson-Haffner Co. | 765 |
| Wire Loop Mfg. Co. | 747 |
| Woronoco Paper Co. | 753 |
| Yates Bureau of Design | 748 |




THE HENRY O. SHEPARD CO., UNION PRINTERS, CHICAGO.

# THE INLAND PRINTER




198178

PRICE 30 CENTS MARCH 1907 VOL. XXXVII. NO. 6

# Lettering for Printers and Designers

*By THOMAS WOOD STEVENS*

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

*Price One Dollar*

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

# The Kalamazoo Paper Company

Makes a specialty of its line of

## Sylvan Cover

Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

SEND FOR OUR NEW SAMPLE-BOOK

We also make Ledgers, Bonds, White *and* Colored Flats.
And High-Grade Book Papers.

KALAMAZOO PAPER COMPANY
KALAMAZOO, MICHIGAN

# MOSCOW BOND
# NATIONAL BANK BOND
# POLICY BOND
# PAPERS

BUTLER BRANDS PAPER THE BEST

## FROM OUR IMMENSE LIST OF FIFTEEN BOND PAPERS

Here are three Popular Brands, Medium in Price, Rich in Color, Good, Snappy Stock and Extra Value.

POLICY and NATIONAL BANK BOND for voluminous correspondence where quantity forbids the use of higher-priced paper.

MOSCOW—the greatest seller of all Bond Papers for Circular or Form Letters, Branch House and Departmental Memoranda and Carbon Copies.

Get Samples and Prices now.

*DISTRIBUTERS OF BUTLER BRANDS:*

Standard Paper Company, Milwaukee, Wis.
Central Michigan Paper Co., Grand Rapids, Mich.
American Type Founders Company, Spokane, Wash.
American Type Founders Company, Vancouver, B. C.
Butler-Jarboe Paper Company, Oklahoma City, Okla.
Southwestern Paper Company, Dallas, Texas.
Southwestern Paper Company, Houston, Texas.
Scoville Paper Company, Ogden, Utah.
Pacific Coast Paper Company, San Francisco, Cal.
Ishikawa & Co., Tokyo, Japan.
Fundicion Mexicana de Tipos, City of Mexico, Mex.
National Type Co. (export only), New York City.

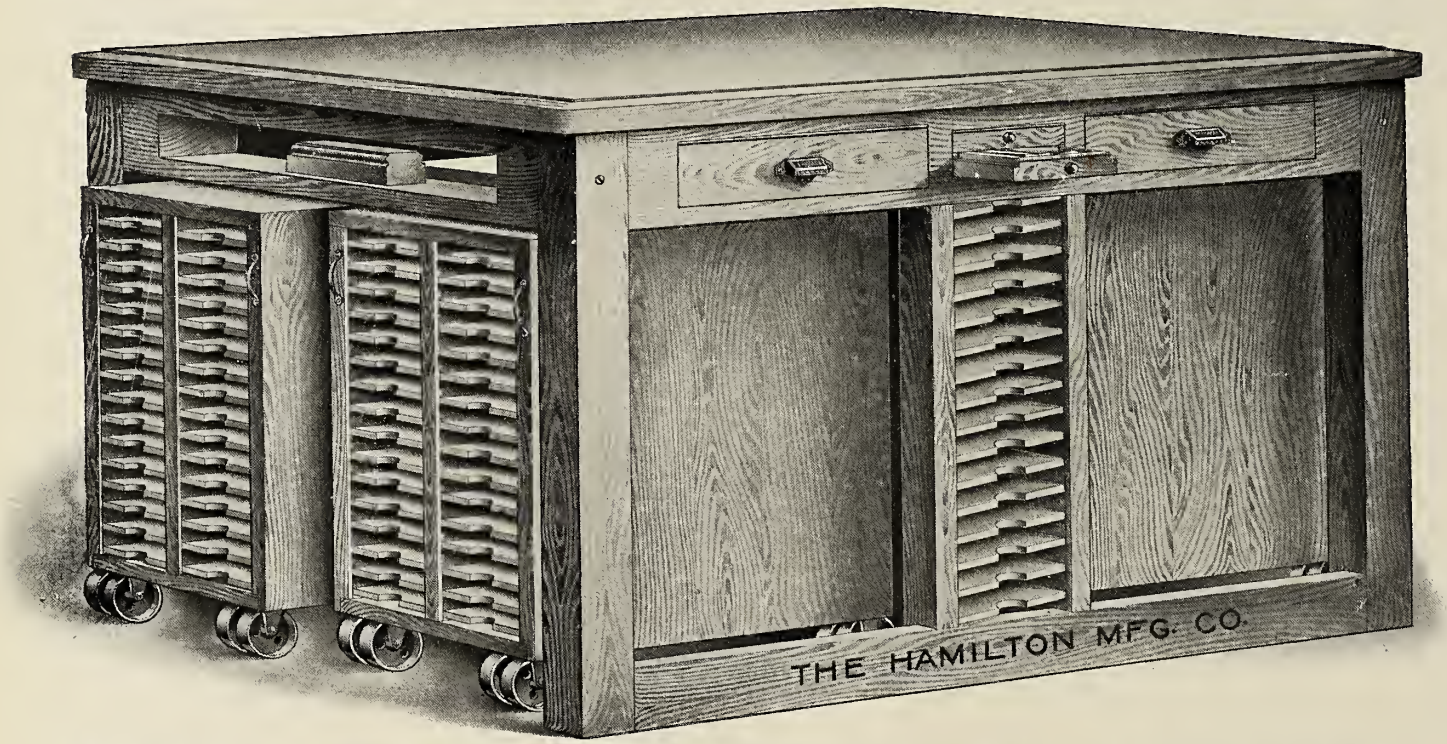
## J. W. BUTLER PAPER CO. CHICAGO

THIS RUSSIAN BORDER IS REPRODUCED FROM AN OLD SLAVIC MANUSCRIPT OF THE XV CENTURY

WE AIM TO MAKE THE WORD

# HAMILTON

STAND *for* WHAT IS NEW *and* ORIGINAL *in* MODERN LABOR-SAVING PRINTING-OFFICE FURNITURE




## THE LAKOTA IMPOSING FRAME

is different from most other stone frames, but it has its place and will be found just the thing and highly economical in most large offices. **Like everything else that is new and original in Printing-office Equipment, you see it first in the Hamilton advertisements and in the Hamilton catalogue.**

This improved Imposing-stone Frame will prove of practical utility in certain offices which require the transfer of type matter a considerable distance from the composing-room to the make-up tables. It is open at the ends and is made to receive underneath four special galley-trucks, two at each end of the frame. These trucks are mounted on double-swivel casters, and can be withdrawn and transferred with the loaded galleys anywhere about the building. The stone is 48 x 60 inches in size, of the best Vermont marble from the famous Rutland quarries. Write for complete description and price, or inquire of your dealer. Every traveler who sells printers' supplies can tell you about this frame and seventy other new articles of Printing-office Furniture shown in our new catalogue. As a specimen of fine printing, and as a text-book of all that is modern in printing-office equipment, this new catalogue is attracting widespread attention. Have you seen it?

WOOD GOODS HAMILTON GOOD WOODS

*The Mark of Quality*

## THE HAMILTON MFG. CO.

**Main Office and Factories, . . TWO RIVERS, WIS.**
**Eastern Office and Warehouse, . . RAHWAY, N. J.**

***Our Goods are Carried in Stock and are For Sale by all Prominent Dealers.***

A valuable Line Gauge, graduated by picas, mailed free to every printer who asks for it.

# From Ream Lots to Case Lots

## The following letter from the Colorgraph Printing Company, of Providence, R.I., shows clearly which way the wind blows—

GENTLEMEN:

We know that you would be interested in learning of the results obtained from the advertising matter you have so generously furnished us in the last six months. We have used your inserts as an enclosure in all mail matter to our customers, and find that where we have been buying Old Hampshire Bond in lots of a few reams at a time, we are now buying in case lots.

We have also discontinued the use of one of our medium-priced bonds. All this has been brought about by the simple method of advertising — good paper is what gives both the customer and the printer satisfaction. Yours respectfully,

COLORGRAPH PRINTING CO.
(Signed) F. C. PERRIN, *Manager.*

There are just four factors in this story of success:

1—The progressiveness of Mr. Perrin and his associates.
2—The intrinsic merit of Old Hampshire Bond.
3—The pulling power of our advertising matter.
4—The foundation of years of forceful advertising in the leading magazines that has been given Old Hampshire Bond.

We supply the last three factors. The first one is up to you. We expect to hear from progressive printers about the advertising matter we supply. So then, you had better write to-day.

## Hampshire Paper Company

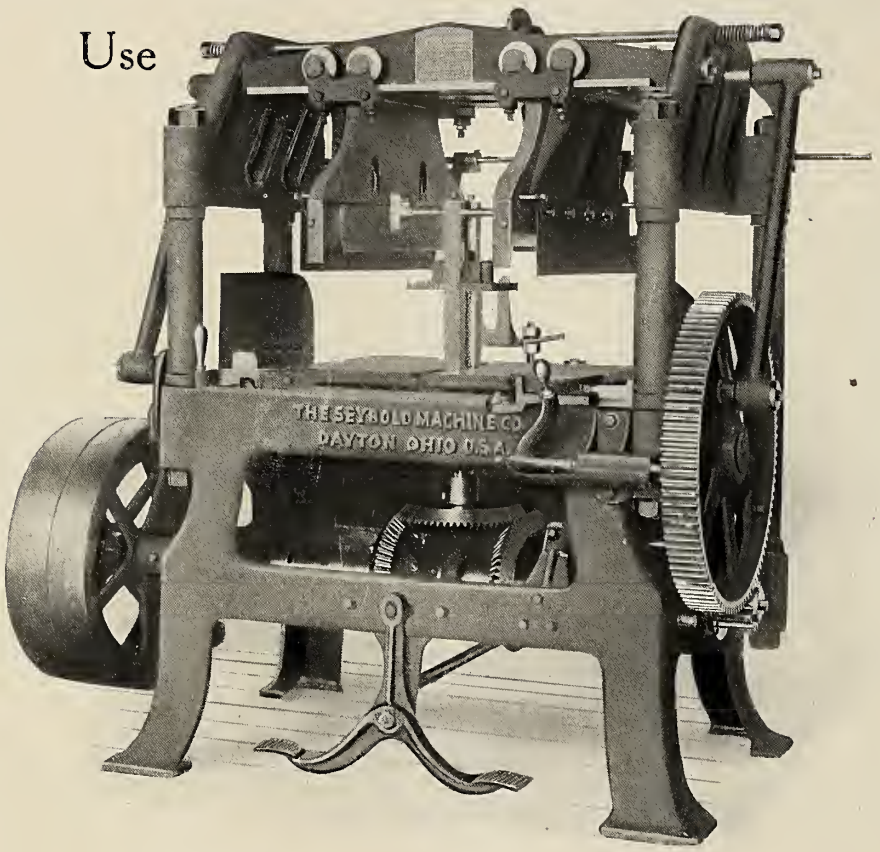
*The only Paper Makers in the World making Bond Paper exclusively*

South Hadley Falls, Mass.



# To Trim Books or Pamphlets

Use




# Seybold Duplex Trimmer

Books feed to ***back*** and ***head gauges.***
***Power clamp*** operated by foot.
***Hands free*** to hold books while clamping.
Head ***rigid,*** cut ***accurate.***
Safety device — ***Seybold*** clutch and brake-band.
Parallel knives trim two sides in one cut.

The above are a few reasons why the SEYBOLD DUPLEX TRIMMER will do better work, and twice the amount done on other trimmers. For further information and prices, write

## THE SEYBOLD MACHINE COMPANY

**Main Office and Factory, DAYTON, OHIO**
**NEW YORK :: CHICAGO :: SAN FRANCISCO**

| The J. L. Morrison Co. | F. A. Venney & Co. | J. H. Schroeter & Bro. | Canadian-American Machinery Co. |
|---|---|---|---|
| *Canada Agents* | *Southwestern and Mexican Agents* | *Southern Agents* | *European Agents* |
| Toronto | Dallas, Texas | Atlanta, Ga. | London, E. C., England |

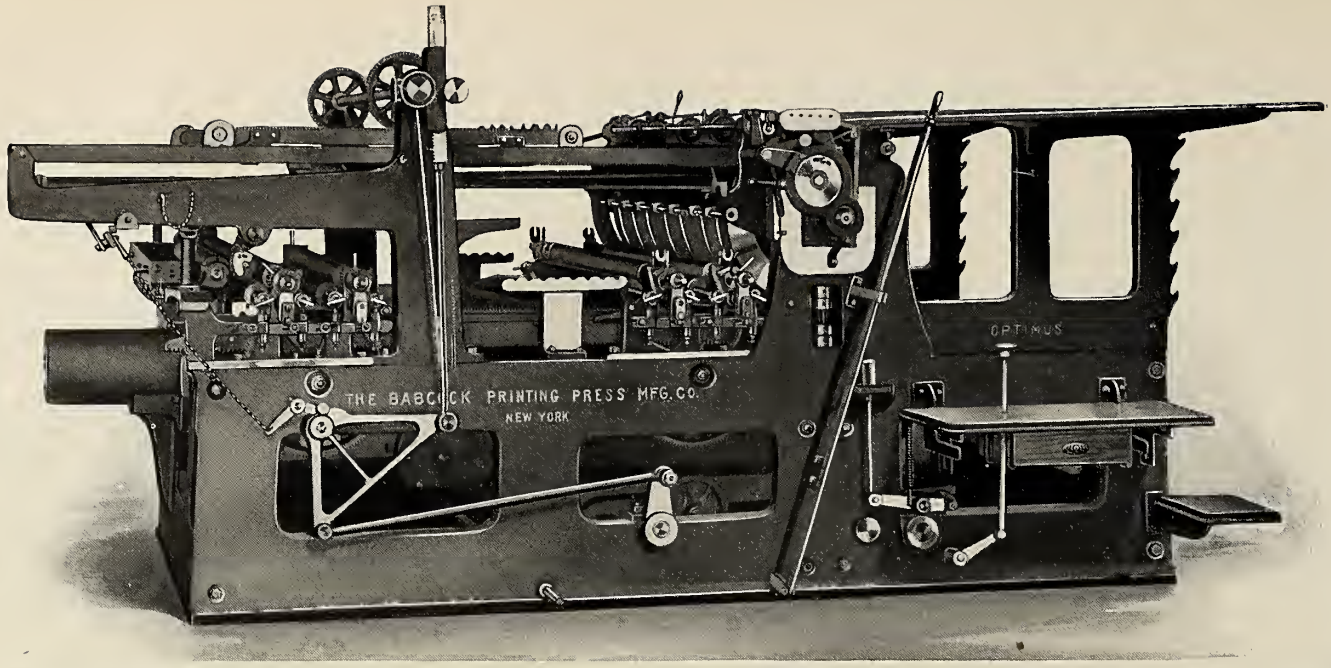
I AM THE PEERLESS BLACK IMP

THE PEERLESS CARBON BLACK COMPANY



I am the Black used in the ink that printed The Inland Printer.
I am the pinnacle of perfection in making fine art printers' inks.
I mix in varnish without thickening—make inks flow and distribute, and print perfectly.
Send for my book—it tells you what I am, who uses me, and why *you* should use me.
A sample package will be sent to those who wish to try me.
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I can be obtained from

**Binney & Smith Co.**
81-83 Fulton St., New York, N. Y.




THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis, Southern Printers Supply Co., Washington, The Barnhart Type Foundry Co., Dallas, E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

AFTER TWELVE YEARS

PERMANENT REGISTER

EXTREME DURABILITY

# The Babcock Optimus
The Babcock Optimus

The presses we build to-day are infinitely better than the three old Optimus presses at Cleveland referred to below. We have said that the Optimus was durable; that it requires little or no repairs; that its driving motion was simplest, does not appreciably wear, and never makes trouble; that it is accurate of register. After machines have been running many years supporting testimony like this is doubly important. Time and use tell a convincing story:

"This Company has three Optimus presses in their office, Nos. 3, 5, and 7. Both the Nos. 3 and 5 are the old style, the latter at least 16 years old and too good in their estimation to dispose of. The No. 7 is one of the oldest made with the present bed motion, 12 years old, and though not one penny has ever been spent on the bed motion since it was installed, and while the press has had continuous use during its life, the register between bed and cylinder is as perfect as when new, absolutely perfect. No press of other make in this city can show such permanent register, and this is one of the reasons why H. & C. would consider no other press than an Optimus when they were ready for a new one."

NO REPAIRS

SET IN 18 POINT ADSTYLE BORDER NO. 4 AND BARNHART OLD STYLE.

# Brown & Carver Cutters

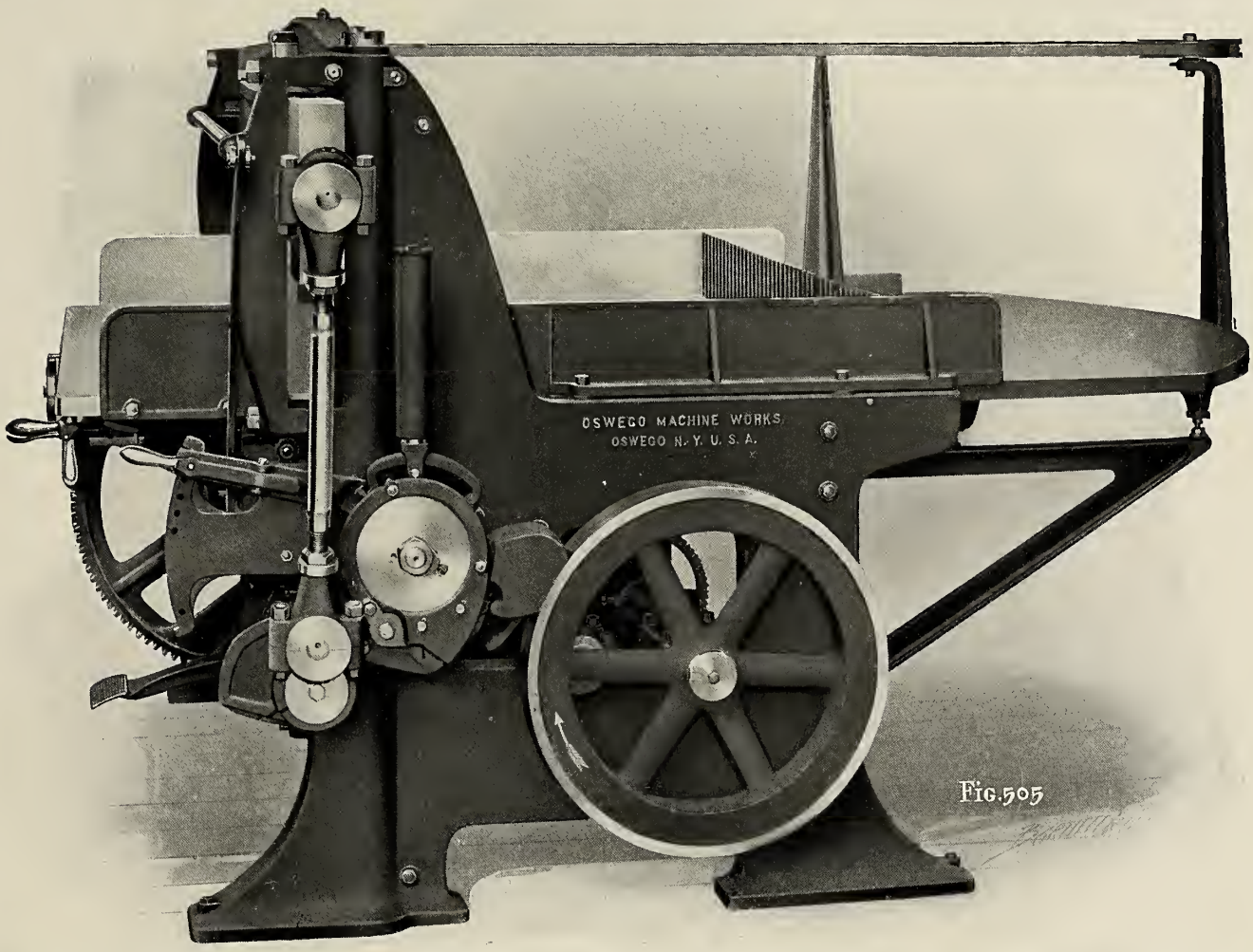


Fig.505

VARIABLE AUTOMATIC CLAMPING PRESSURE (useful for freshly printed stock or work which it is desired not to indent) and **Changing from Self-Clamp to Hand-Clamp,** or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

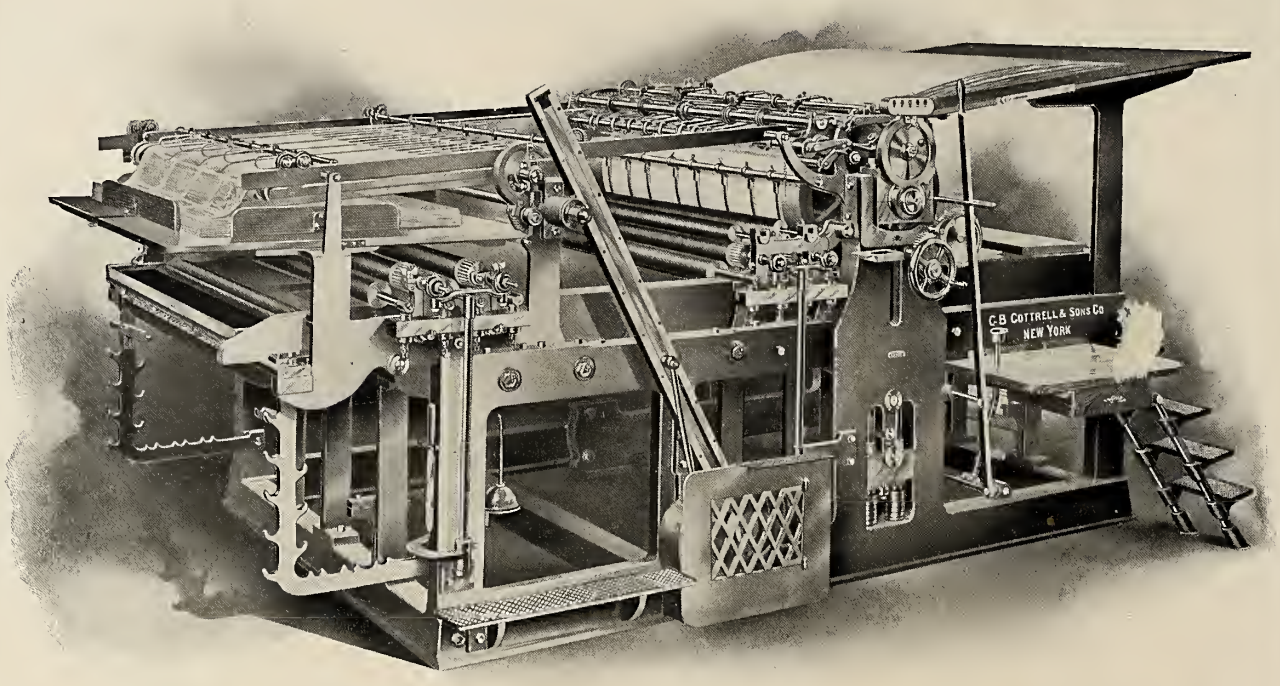
## Oswego Machine Works, Oswego, N. Y.

NIEL GRAY, Jr., Proprietor

**CHICAGO OFFICE: 277 Dearborn St.**
J. M. IVES, Manager

**NEW YORK OFFICE: 150 Nassau St.**
W. S. TIMMIS, Manager

Brown & Carver and Oswego cutting machines are made in SEVENTY different sizes and styles. We have the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines.




# THE COTTRELL

## High-Speed Two-Revolution Press

**Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work**

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequaled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

## C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

| 41 Park Row | Works | 279 Dearborn St. |
|---|---|---|
| NEW YORK, N. Y. | WESTERLY, R. I. | CHICAGO, ILL. |

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
1a Revillagigedo No. 1
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA
Muralla 39, Havana

***"Investigate thoroughly and it will be a Cottrell."***

# SEAL RED

TRADE MARK REGISTERED

THE QUEEN CITY PRINTING INK CO.

CINCINNATI
CHICAGO · BOSTON
PHILADELPHIA
KANSAS CITY

SEAL RED, 3881.

A GENERAL PURPOSE RED.



H. D. BOOK, 40. GRAY TINT, 3868. PURPLE, 407.




# *Send for This Free Book*

It's a fine specimen of typography, even if we do say so ourselves; and quite fitting that it should be, too, for it tells all about the finest labor-saving machine ever devised for use in the composing-room —

## THE MILLER SAW-TRIMMER

A machine that is a saw, a trimmer, a gauge and a miter and angle machine for wood, brass, copper and type-metal. Saws and trims simultaneously, miters, mortises, makes plate bevels and scores of other things, always reducing its ***entire product to point measurement.***

Worth knowing about. Send your address to

**Miller Saw-Trimmer Co...Milwaukee, Wis.**

THE HALL-TAYLOR CO., MILWAUKEE

THE

# Cheltenham Family

*Showing Lifelike Portraits of Different Members of this Celebrated Family*

Cheltenham Oldstyle

*Cheltenham Italic*

Cheltenham Wide

**Cheltenham Bold**

***Cheltenham Bold Italic***

**Cheltenham Bold Condensed**

***Cheltenham Bold Condensed Italic***

Cheltenham Bold Outline

*The Largest Type Family Ever Brought Out—and it is Still Growing*

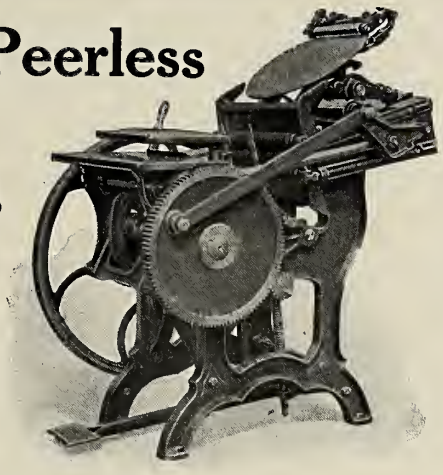
The use of the Cheltenham type faces imparts distinctiveness to printing and advertising display. The popular **Cheltenham Family** is shown in the new American Line Type Book, including specimens of the other faces of type and decorative material so popular with leading printers and advertisers

## American Type Founders Co.

MAKER OF THE CHELTENHAM FAMILY

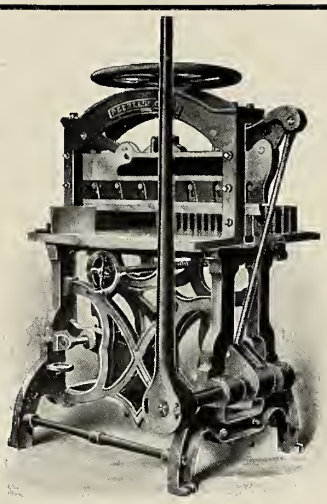
12 POINT OLD ENGLISH BORDER NO. 2

# The Peerless Job Press



Efficient when price is forgotten.
A good press—not a cheap one.
Don't be penny wise and pound foolish.
Get your best money's worth.
Peerless is made ready—to "stay put"—more quickly than others.
Can be fed more rapidly than others.
These are the money-making features of a press.
No test like time. The Peerless has stood the test best.
Let's hear from you. You'll find it will pay.
At it twenty-five years. Six sizes.
Send to principal dealers for booklet.

# The Peerless Gem Lever Cutter



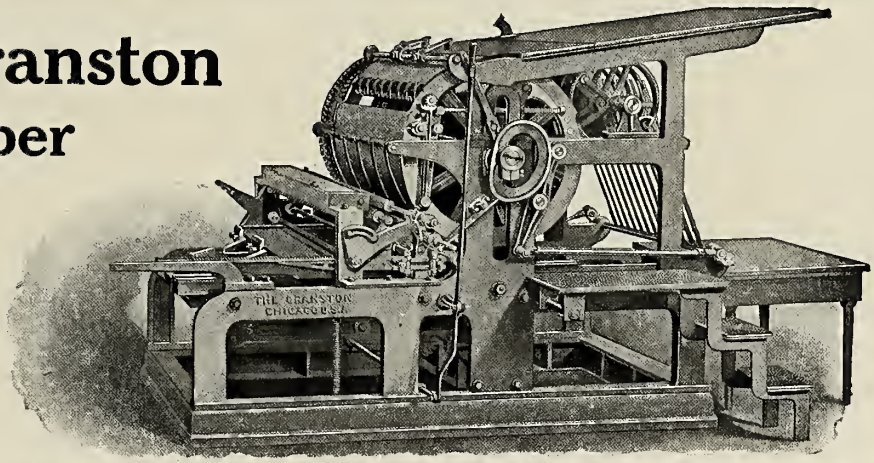
Superior in every detail—compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counterbalance, within the frame, out of way and saving floor space.
*Not a back-breaking cutter.*
Frame strong, heavy, doubly braced.
Knife-bar and knife thicker and deeper than other makes, insuring a true cut and long life, and avoiding deflection under strain.
Best construction—best material—best finish.
Four sizes—23, 25, 30 and 32 inches.
Over 8,500 Peerless machines in constant use.
Send to principal dealers for booklet.

*For sale by the principal Dealers in the United States.*

**PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.**

Lieber's and A-B-C 5th Edition Codes

# The Cranston Newspaper Presses



For the general run of newspaper and commercial work will meet all demands, the two sizes taking a seven-column folio and a six-column quarto without crowding. The material used and its careful construction render it capable of the highest speed consistent with good printing.
Solid, box-frame castings give the needed resistance for heavy forms. The press has air-springs, with extra long cylinders and adjustable plungers, tapeless delivery—wheels adjustable to size of sheet; simplex slider motion—the best; brake, rack-guard, iron feeder's-stand, adjustable feed guides, large form rollers, deep fountain, register-rack and segment, and rack and cam distribution.
The gripper motion is smooth and noiseless.
The tracks have solid ends with oil reservoirs; the track-steels heavy and dovetailed into the casting. The track is supported and held firmly in place under the impression by two heavy girt studs, resting directly on the girt.
The heavily webbed bed has steel runners and is also supported under the impression by two adjustable truck rollers.
Cast-steel driving gear and shoes are carefully cut and accurately fitted.
Studs and thimbles throughout are steel, hardened where necessary.
The universal shafts are drop-forged steel.
A recent improvement makes it possible to easily and quickly remove or replace the form rollers.
The press is furnished with hard packing, wrenches, two sets of roller cores—one cast—and a complete countershaft.

## The Cranston *Improved* Newspaper Press

Has the features above mentioned, and in addition a long register rack and segment—and a back-up motion, so arranged that it can be operated by foot pedal, when the belt is on the loose pulley and the press backed up at quarter speed.
This back-up should not be confused with the old-style back-up formerly used.
The new motion is an excellent feature, universally approved.
The foregoing are but a few of the good points of these presses.
We ask you to examine them and see for yourself.

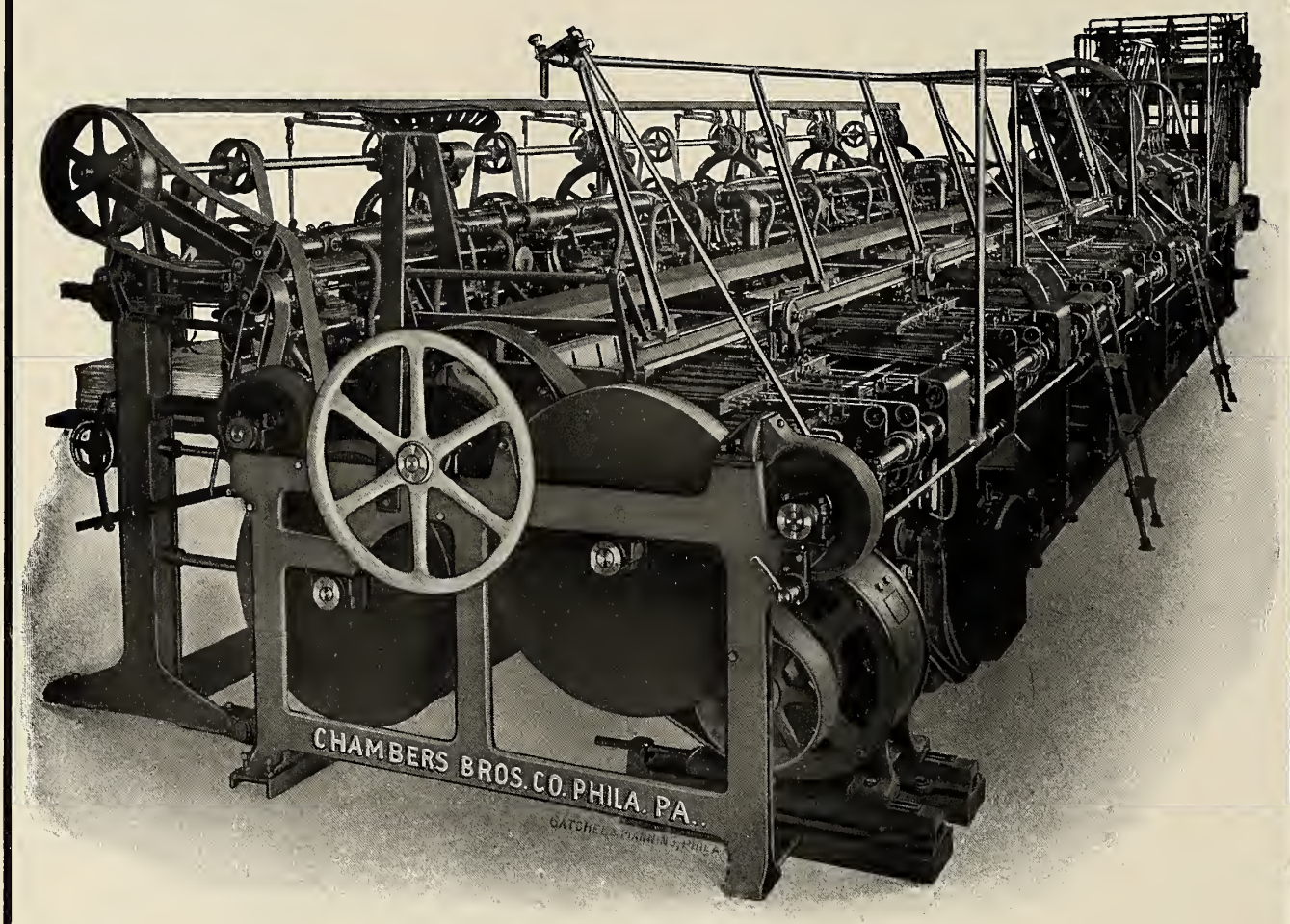
*For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.*

**PEERLESS PRINTING PRESS CO., The Cranston Works, PALMYRA, N. Y., U. S. A.**

Lieber's and A-B-C 5th Edition Codes

# The New Combination Machine

*From 16 to 96 pages* — *From 16 to 96 pages*




EIGHT KING AUTOMATIC FEEDERS

supply the sheets for this Folding Machine. From one to five wire staples in each magazine. The most wonderful combination of sheet-feeding and folding mechanism ever produced.

## CHAMBERS BROTHERS COMPANY

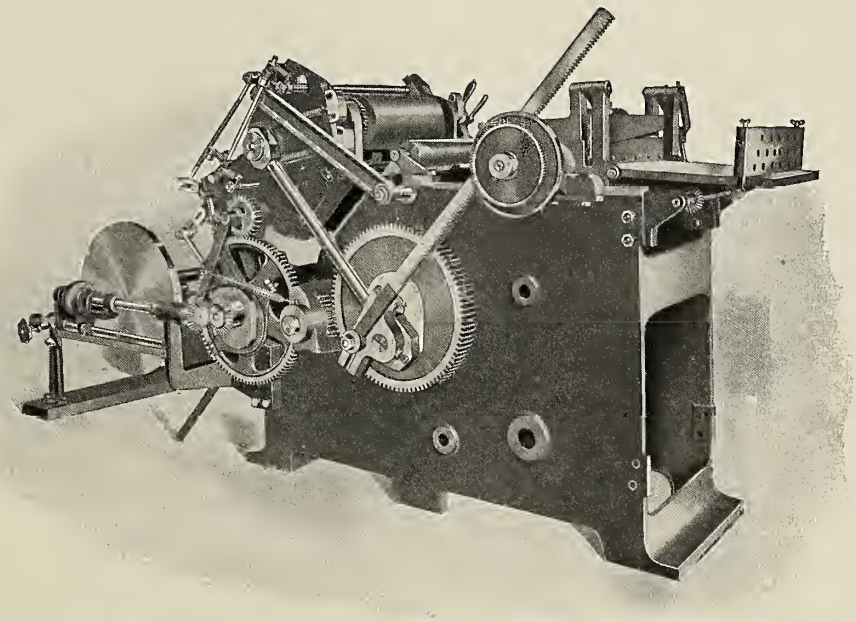
*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 West Jackson Boulevard

*Agent for Great Britain*, W. H. BEERS, 170 Edmund Street, Birmingham

# KIDDER PRESS CO.



THE NEW TWO-COLOR EIGHTH MEDIUM PRESS

The most profitable and most reliable Ticket Printing Press on the market.

***It prints two colors on one side of the web and one on the other,***

***Numbers,***
***Cuts the corners,***
***Cross perforates,***
***Slits,***
***Perforates lengthwise,***
***Cuts off,***
***Rewinds.***

By means of the Multiple Feed and Cut all the operations are repeated two or three times to each impression so that only one outfit is required for each operation and a product of 1 x 2 inch tickets, one color each side, of

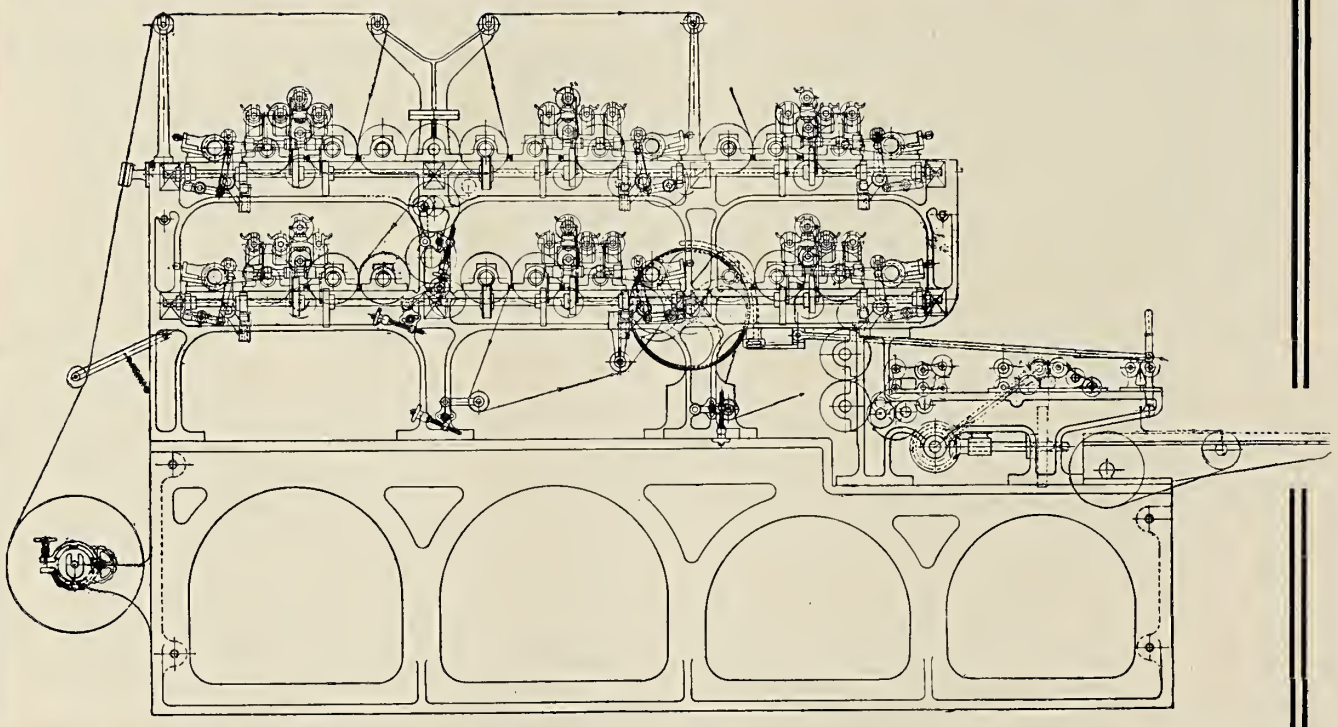
100,000 per hour may be obtained.

## GIBBS-BROWER CO. SOLE AGENTS

150 Nassau Street NEW YORK CITY

# For Sale!

## The Patent Rights or License of a Fast Rotary Counter Check Book Printing Machine



This machine will print in two or three colors, number with absolute accuracy, perforate, cut, fold and deliver from 500 to 800 books of 50 duplicate sheets, numbered in triplicate, per hour.

Machines of an earlier design in use in London (Great Britain), Niagara Falls (N.Y.), Melbourne, (N. S. W.). A machine exhibited in London, in 1904, at the Printers' Exhibition, was awarded the

**GOLD MEDAL (Highest Award)**

ALL APPLICATIONS TO BE FORWARDED TO PATENTEES

## DAVID CARLAW & SONS

11 FINNIESTON STREET :: :: GLASGOW, SCOTLAND

# The Fuchs & Lang Mfg. Co.

MACHINERY AND SUPPLIES FOR
LITHOGRAPHERS AND PRINTERS

29 WARREN STREET, NEW YORK
328 DEARBORN STREET, CHICAGO
150 N. FOURTH ST., PHILADELPHIA
44 HIGH STREET, BOSTON, MASS.
Factory and Machine Works
RUTHERFORD, N.J.

Owners of
EMMERICH & VONDERLEHR
MACHINERY

# For High-Grade Printing

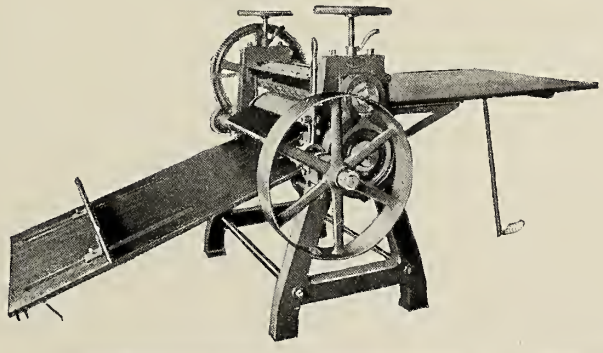
## STILLSON
## HALF-TONE BLACK
## PRINTING INK

Have you one of our Art Portfolios?

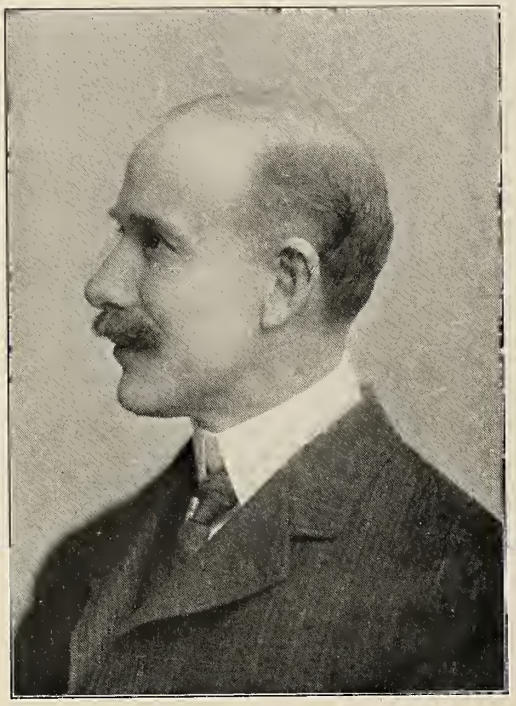
To improve good printing 100 per cent
and poor printing 1,000 per cent

**OUR ROLLER EMBOSSING MACHINE**

is a necessity.



# That Trade-Mark



Down in the lower right-hand corner has a significance. The **"Crescent"** is the name of the brand of composition that made the Bingham reputation and is the foundation of the house; hence, **"Established 1849"** is placed upon it. The five-pointed "Star" stands for Samuel Bingham, his son Leander K., the greatest Roller Maker and inventor of practical methods for roller-making of his or any day, and Leander K's three sons, the present generation. Embraced within the **"Star,"** the initials **"B. B. Co."** stand for the present corporation. The words "Machine-cast Printers' Rollers" round out and complete the circle, representing the progress from the time Samuel Bingham founded the business to date. Whenever you see this trade-mark, you are assured that it stands for the

***"House-of-Bingham"***

If you do not see it, the goods do not come from nor the advertisement represent the house Samuel Bingham founded.

This trade-mark is known the world over, and stands to-day for what the name of Bingham has always stood—**best** in rollers **yesterday, the day before and all years past since rollers were used; to-day, to-morrow and all years to come.**

## DO NOT FORGET IT!!

Bingham & Runge, of Cleveland, represent the mark and are empowered to use it.

Herbert M. Bingham

## BINGHAM BROTHERS CO.

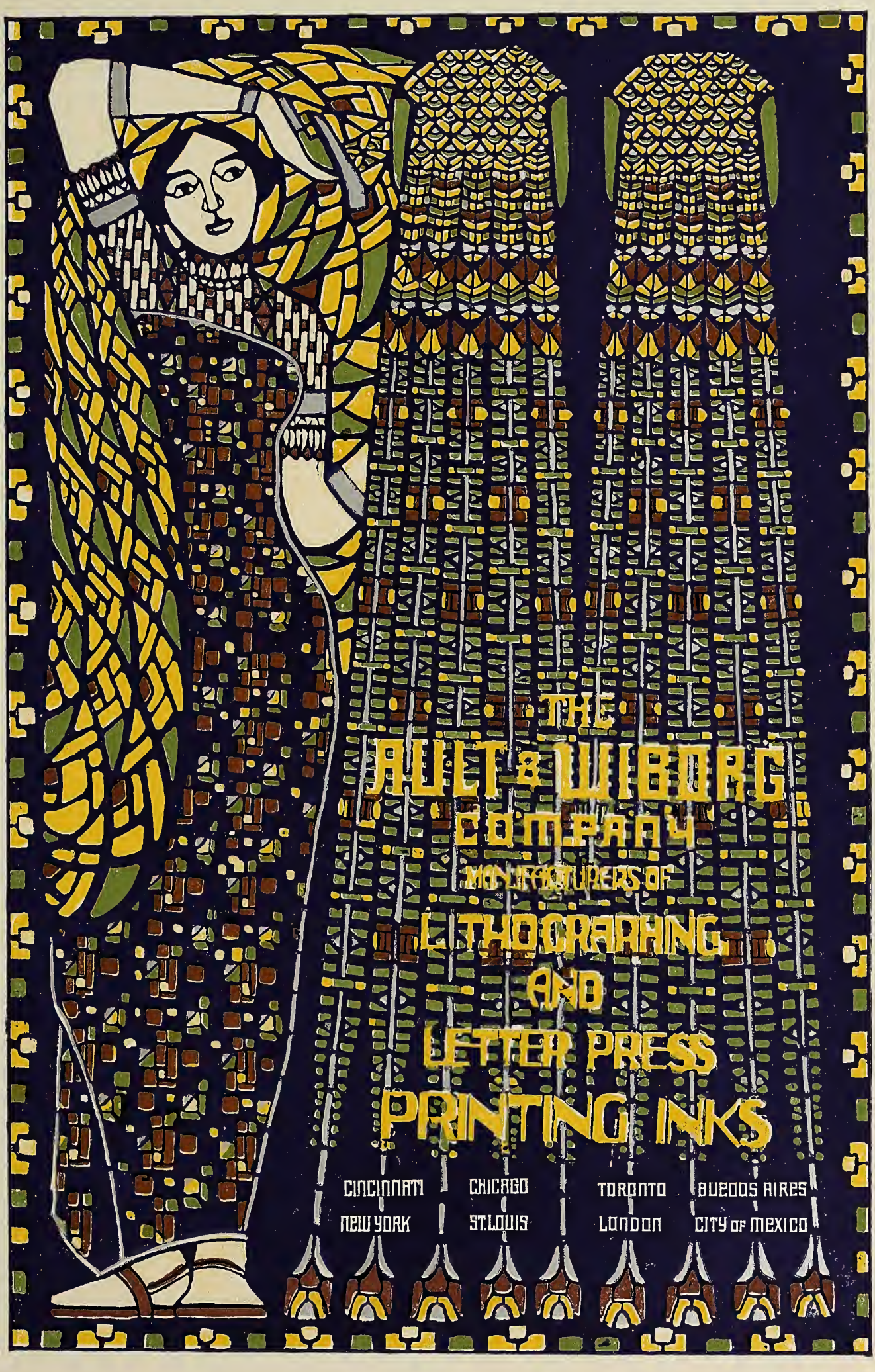
FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland




THE
AULT & WIBORG
COMPANY
MANUFACTURERS OF
LITHOGRAPHING
AND
LETTER PRESS
PRINTING INKS
CINCINNATI
NEW YORK
CHICAGO
ST. LOUIS
TORONTO
LONDON
BUENOS AIRES
CITY OF MEXICO

# PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. Write us for detailed information as to its cost, application, etc.

**NOTICE—Paraloid is Adapted for Flat Bed and Rotary Presses**

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO (Sole Licensees for America)

# NO-WASH-UP A Boon to Lithographers and Letterpress Printers

**For Either Cylinder or Job Presses**

BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

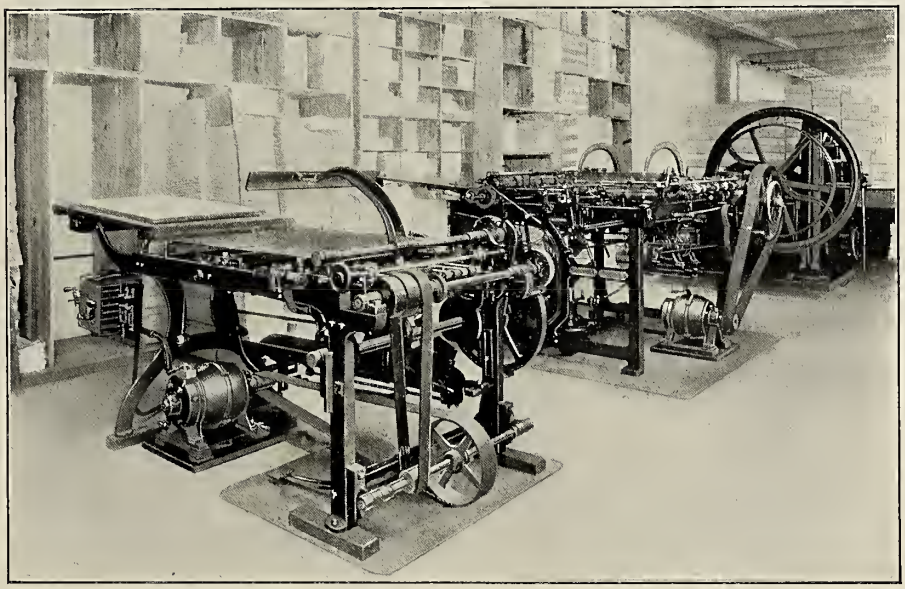
In 75 cent and $1.50 cans.

Manufactured Only by : : . The Ault & Wiborg Co. CINCINNATI, OHIO

# Sprague Electric Company

## DIRECT-CURRENT ELECTRIC MOTORS

OF SUPERIOR DESIGN AND CONSTRUCTION



Modern Bindery—Sprague Electric Motors operating Folders, Smashers, etc.

**FIRST-CLASS WORK**
CAN NOT BE DONE WITHOUT
**FIRST-CLASS APPARATUS**

By using Sprague Electric Motors there is a saving of power expense, and this saving can be devoted, if desired, to improving the quality of the work. Sprague Electric Motors are first-class in every respect. Write for a copy of Bulletin No. 2214.

**General Offices**
**527-531 West 34th Street**
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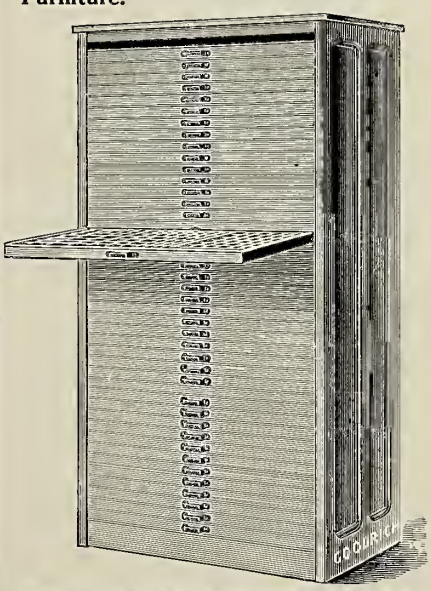
# GOODRICH COMPACT CABINETS

TRADE MARK

36th Year

**Ask about our line of Sectional Cabinets and the finest line of Printers' Wood Goods now made.**

**Get your name on our mailing list and keep posted on up-to-date Printers' Furniture.**

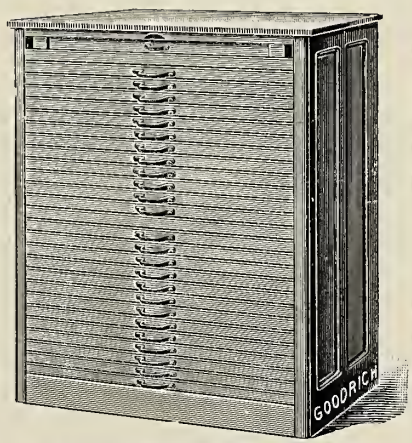


**40-Case Cabinet,** with case from top placed in GOODRICH CASE-RESTS ready to set type from.

See that CASE-REST and Copy-Drawer?

Not found in any other make of cabinets.

Twenty-five Cases besides a Copy-Drawer with Case-Rests, all in a total height of 43 inches.




**25-Case Cabinet,** with Case-Rests.

## The Goodrich Cabinets

are well made and beautifully finished in Golden Oak, or any modern finish (to order).

Constructed with Patent Flat Steel Runs, originated by us.

All of our Cabinets are equipped with NEUBRAND Cases, California Job, or other pattern.

Ask your dealer for GOODRICH COMPACT Cabinets and take no other. Or, write the factory.

Prices, including the CASE-RESTS, no more than others without these features.

## THE JAMES E. GOODRICH CO.

**Dept. B, GENEVA, OHIO, U. S. A.**

# Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.

**Use the Star Brand of Printing Inks.**

**Red Star Label.**

F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

***The Largest Electrotype Foundry on Earth - - - - - -***
***- - - - - - - An Engraving Plant Equal to Any on Earth***

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Charcoal
Dragon's Blood
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# BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

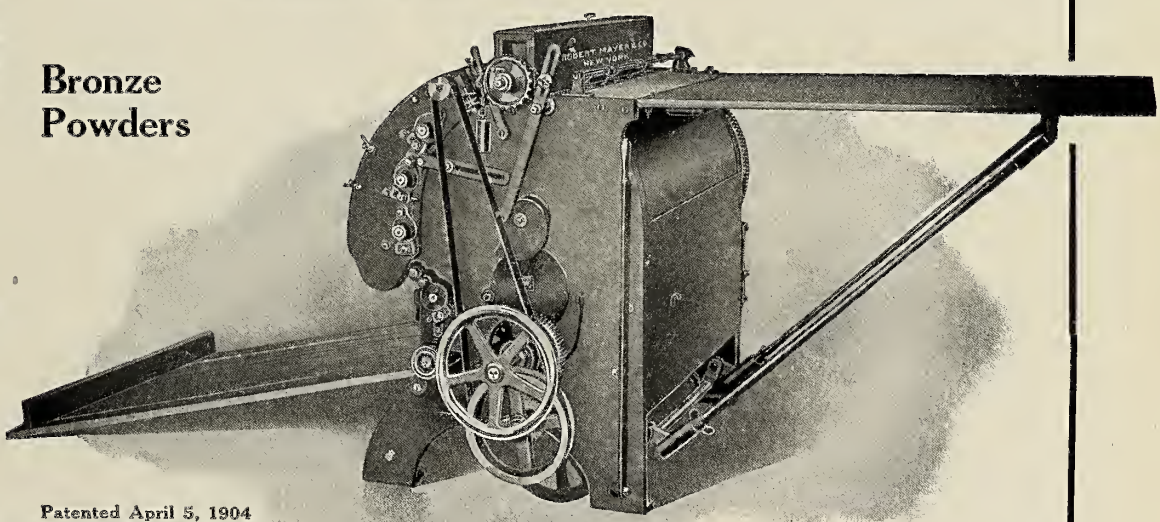
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

**Bronze Powders**



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

**We do Repairing**

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N. J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

Parsons Brothers
Paper Merchants & Exporters

SOLE EXPORT AGENTS
FOR

**American Writing Paper Co.**

56 Paper Machines — Daily capacity 311 tons High-grade Writings and Printings.

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21 Paper Machines — Daily capacity 330 tons (the largest quantity of No. 1 Printing Paper made by any single mill in the world).

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5 Paper Machines — Daily capacity 50 tons Fine Printings, and our famous "810" Boards.

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We export everything used by the printer or publisher and are prepared to act for our foreign clients in the transaction of any business in the United States or in Great Britain

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**PARSONS BROTHERS**

*Paper Merchants and Exporters*

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LONDON SYDNEY
CAPE TOWN WELLINGTON
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**KNIFE GRINDERS**



SIX STYLES, TWENTY-NINE SIZES, for knives from two to thirteen feet long. For Printers, Publishers, Lithographers, Paper Mills, etc. Prices from $50 to $500. Fine descriptive catalog mailed free on request. :: :: :: Write to us.

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RELIANCE BLDG. 32 UNION SQUARE, NEW YORK.

**GILBERT, HARRIS & and COMPANY**

MAIN OFFICE & FACTORY
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**PATENT METALLIC OVERLAYS**

ADJUSTABLE
TEMPORARY
CROSS BAR

CHICAGO & NEW YORK

GET BEST RESULTS FOR GOOD PRINTERS.

RELIANCE BLDG, 32 UNION SQUARE, NEW YORK.

**James White Paper Co.**

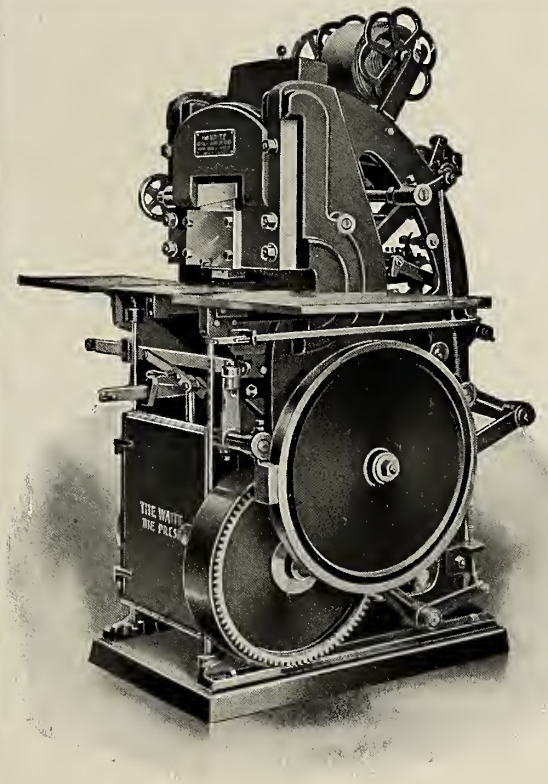
(FORMERLY JAMES WHITE & CO.)



TRADE-MARK

**COVER AND BOOK PAPERS**

210 MONROE STREET - - - CHICAGO



Size, 4 x 8 inches. Speed, 1,500 per hour
Size, 3 x 5 " Speed, 1,800 per hour
Size, 3 x 1¾ " Speed, 2,200 per hour

## We told you last month about the *"repeat"* orders for

# The "Waite" DIE PRESS

*from such representative concerns as:*

THE WRIGHT BANK NOTE CO.
THE CHARLES H. ELLIOTT CO.
THE UNITED STATES ENVELOPE CO.

which ordered respectively a 2d, 3d and 4th "WAITE."

## WE HAVE JUST RECEIVED

A *second* order from
The CUSHING ENGRAVING CO., New York.
A *third* order from
The NATIONAL STEEL PLATE & ENG. CO., N. Y.

The "Waite" uses 50% less wiping paper than any other press.

There are cheaper Die Presses, but we can not compete in price with the makers of other machines any more than their machines can compete with the beauty, perfection and quality of the fast work done by the "Waite" Die and Plate Press.

Samples and prices on application. Bring or send your own Die or Plate to our showroom for demonstration.

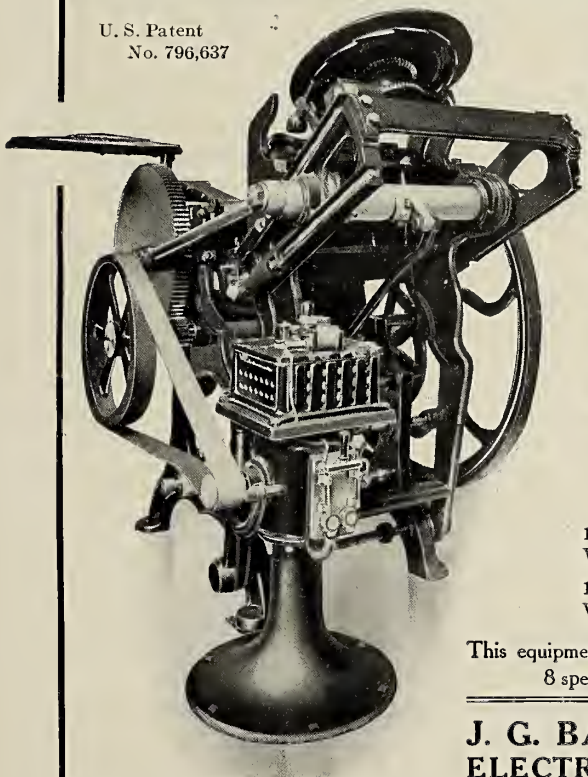
*Note our new address:*

Office and Showroom: **NEW YORK LIFE BUILDING**
**346 Broadway, New York**

## American Falcon Ptg. Press Co.

## The Combination Motor Equipment

U. S. Patent
No. 796,637



Base,
Motor,
Speed-Regulator,
Starter,
Switch,
Fuses,

**All in One**

Made in
¼ H. P.
½ H. P.
1 H. P.

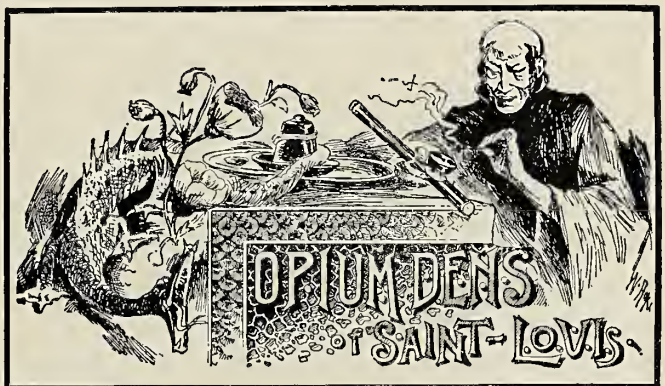
110, 220, 500 Volts D. C.

110, 220 Volts A. C.

This equipment gives you 8 speeds.

## J. G. BARR ELECTRIC CO.

*ST. LOUIS* — *9 S. 10th Street*
*CHICAGO* — *34 S. Clark Street*
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## Pictures Talk

Every progressive printer and publisher should use Chalk Plates. Why not

*Make them talk for you?*

They are simple, quickly made and inexpensive. Tell us your needs and

*We will show you how*

to make your own illustrations and stereotype standing matter. Double your forms and save presswork. We guarantee your success. Write us — our experience will be of value to you.

A full line of Tools and Machinery for engraving and stereotyping. Complete outfits for rubber-stamp making.

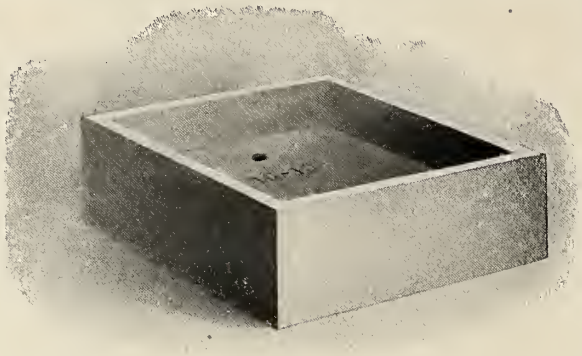
## HOKE ENGRAVING PLATE CO.

111 Fleet Street, E. C., LONDON, ENG.
**ST. LOUIS, MO.**

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To replace the mushy, battered, way-off lead stuff with our

WELL-KNOWN IRON FURNITURE



A pleasure to use it—so light, strong and accurate. Lasts a lifetime. Once tried, it knocks out the rest.

Get our circular, also our Patent Steel Furniture—the great labor-saver.

**MORGANS & WILCOX MFG. CO.**

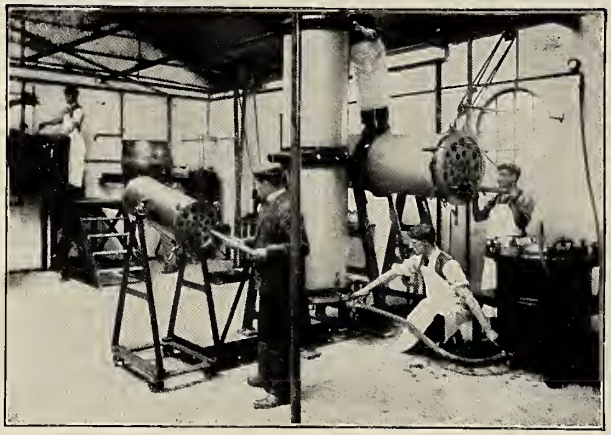
**MIDDLETOWN, NEW YORK**

FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

# Roller-Making Machinery

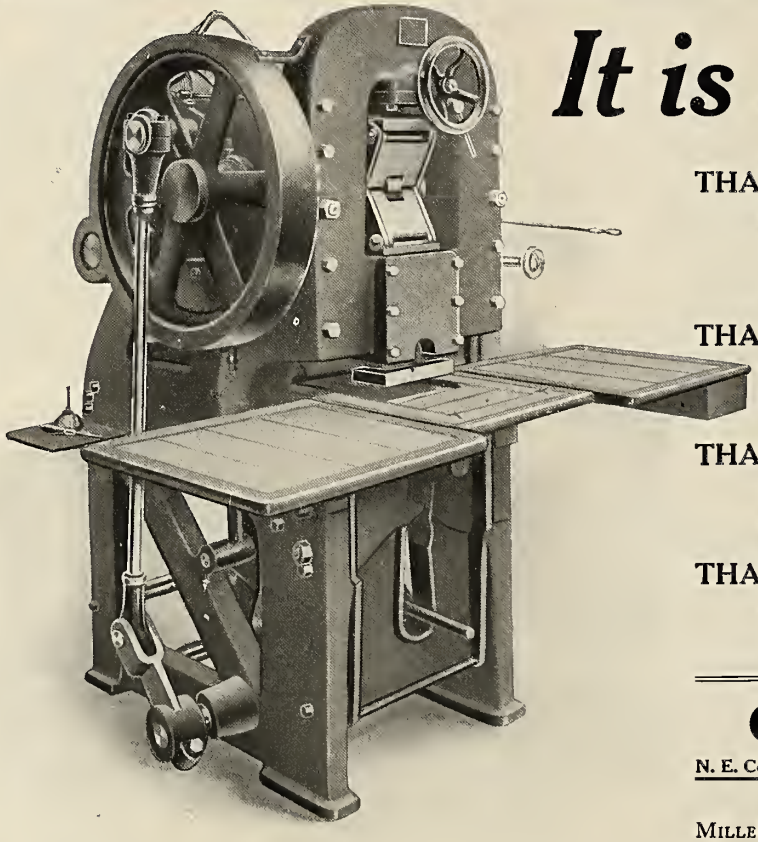
FURNISHED.

Estimates for Large or Small Outfits.



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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 Fleet Street, London, England.



Size, 4½ x 9

# *It is a Fact—*

**THAT** the **New Carver Automatic Stamping and Embossing Presses** contain more points of merit than any other machine of the kind in the market.

**THAT** the wiping-paper used is as light in weight as can be used on any competitive machine under the same conditions.

**THAT** the open side frames provide for feeding and operating larger sheets than any other machine of its class.

**THAT** the production of the machine from steel plates, or dies, can not be excelled in quantity, quality or cost of production.

## C. R. CARVER CO.

N. E. Cor. 15th and Lehigh Ave. **Philadelphia, Pa.**

*Canadian Agents*

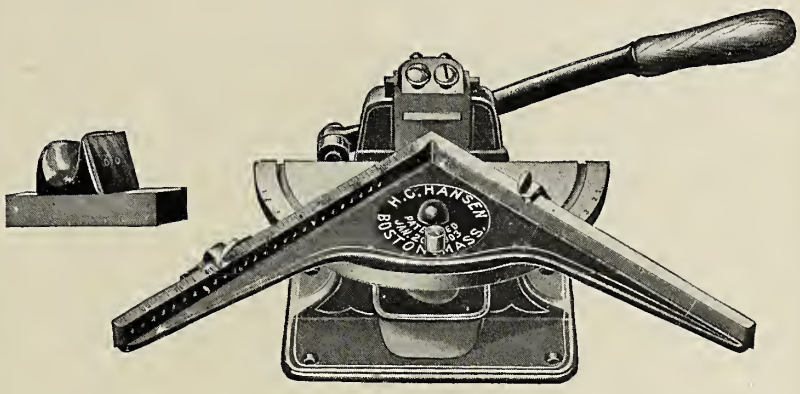
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# Hansen's Complete Mitering Machine

PROVED TO BE THE BEST MITERER IN THE WORLD




Price, complete with Cup for Chips, $18.50

**A Few Points of Superiority**

The rule holder has an angle of 90 degrees, so when placed in the centre you can miter square sets without changing its position.

It can be set by simply inserting a steel pin; no lines to guess at.

It is graduated by 12-Point ems, and has two gauges, the left hand gauge having a supporter that fits into any one of the holes of even ems, and by turning this supporter each quarter turn it lengthens or shortens the measure 6 points.

The knife is held firmly by two screws and is regulated by two adjusting screws. The workmanship and finish throughout is of the highest class. Every machine is carefully tested before leaving factory.

Send for circular describing the machine in detail.

MANUFACTURED BY **THE H. C. HANSEN TYPE FOUNDRY**

43 Centre Street, New York 190-192 Congress Street, Boston

Set in Stratford O. S. and Lining O. S. No. 112. 12-Point Runion Border. 48 inches, $2.00

# ACME WIRE STAPLE BINDERS

**Acme Binder No. 6**

Patented in Europe and the United States.

"The Best Automatic Wire-Stapling Devices on the market"

Operated by hand or foot power.

Equipped with Automatic Clinching and Anti-clogging Devices.

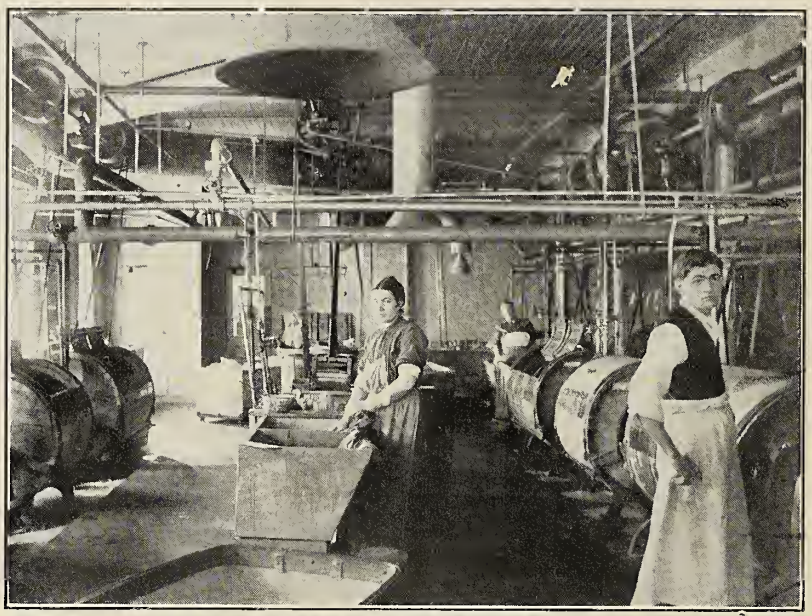
Full information promptly furnished on application.

**ACME STAPLE CO. Ltd.**

**500 N. 12th St., PHILADELPHIA**



# Washed Wiping Rags
## for Rollers and Presses



WASH-ROOM OF LAUNDRY

The soft, clean, sanitary wiping rags—our Red Star E and—are the most satisfactory for printers to use. They are clean and disinfected because we wash them in our laundry.

They come from the washing machine, the wringer and drying machine clean as can be.

The buttons, hooks, eyelets and starchy parts are removed, leaving a soft, clean cloth that takes up ink, dirt, oil or grease quickly, scratching nothing.

Rags that are simply disinfected, without being washed like ours, are already half full of oil, dirt and filth, before you get them.

The Red Star mark is the sign of cleanliness and su iority.

Many of the largest factories in the country are our steady customers.

SHIPPED ON APPROVAL.

You take no risk whatever in ordering a bale of sanitary wiping rags (about 500 lbs.) on approval, freight prepaid. If they are not entirely satisfactory to you return them at our expense.

Give us a trial order, and see how much farther these wipers go than waste or anything else.

**SANITARY WIPING RAG CO.**
**KALAMAZOO, : : : : : : MICHIGAN**

# KEITH QUALITY



*Our Latest:*

**Chalcedonyx**

**Sardonyx**

**Mexican Onyx**

*in Crash*
*Repousse-Crash*
*and*
*Vellum Finishes*

This sheet is not a sample of the papers mentioned above

¶ *List of Agents on reverse side*

# Selling Agents

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| Henry Lindenmeyr & Sons, | New York |
| The Thomas W. Price Co., | Philadelphia, Pa. |
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| Graham Paper Co., | St. Louis, Mo. |
| The Chatfield & Woods Co., | Cincinnati, Ohio |
| Carpenter Paper Co., | Omaha, Neb. |
| Bonestell, Richardson & Co., | San Francisco, Cal. |
| Cleveland Paper Mfg. Co., | Cleveland, Ohio |
| Alling & Cory, | Rochester and Buffalo, N. Y. |
| R. P. Andrews Paper Co., | Washington, D. C. |
| A. G. Elliot Paper Co., | Dallas and Houston, Texas |
| Jno. A. Dushane & Co., | Baltimore, Md. |
| H. & W. B. Drew Co., | Jacksonville, Fla. |
| American Paper Co., | Seattle, Wash. |
| Clarke Bros. & Co., | Winnipeg, Canada |

# Still Selling Out!

## BARGAINS IN PRINTERS' MACHINERY

I am NOT going out of this business however, although some of my competitors proclaimed that I intended to quit business. I furnish the best at prices to suit, and can refer to all purchasers of my stock.

***This is a partial list of my Stock:***

**825** — Potter Drum, 27x35, 4 rollers, tapeless delivery.
**845** — 2-revolution Cottrell, 43x56, 4 rollers, front delivery.
**856** — 2-revolution Campbell, 48x64, 4 rollers, front delivery.
**882** — 2-revolution Campbell, 41x56, 4 rollers, front delivery.
**883** — 2-revolution Huber, 46x60, 4 rollers, front delivery.
**886** — 28x41 Hoe Drum, 7-col. folio, tapeless.
**891** — 38x54 Cottrell Stop Cylinder, front chain delivery, 6 rollers.
**892** — 34x48 Cottrell Stop, 6 qto., 4 rollers, rear delivery, table.
**894** — 39x53 Campbell Oscillator, 4 rollers, table dis., front del.
**895** — 46x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
**896** — 42x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
**898** — 40x54 Potter, 2-revolution, 7 qto., 4 rollers, rear delivery.
**899** — 32x46 Cincinnati Stop, 6 qto., 4 rollers, rear delivery.
**903** — 37x52 Campbell, 2-revolution, 4 rollers.

My Guarantee is: Thoroughly rebuilt and to do the work now as when new in the hands of competent people.

**BRONSON'S PRINTERS MACHINERY**
H. BRONSON, Proprietor
**54 N. Clinton St., CHICAGO, ILL.**
Telephone, Main 224 — Four doors north of W. Lake St.



# THE RELIANCE
## PHOTO ENGRAVERS'
# PROOF PRESS
## *"Unequaled"*

BERLIN, January 18, 1907.

PAUL SHNIEDEWEND & CO., Chicago, U. S. A.:

*Gentlemen*,—With pleasure we confirm that we are exceedingly satisfied with the presses we have in use since 1897. There are eleven presses working in our three plants:

**1 style "Mastodon"**
**1 style "Mammoth"**
**4 style "Lion"**
**5 style "Reliance"**

We can only repeat that the excellence of your presses, which chiefly consists in the ease of taking good, even prints, especially for half-tone, is astonishing, and has not been equaled by any of our other presses. Truly yours,

**MEISENBACH RIFFARTH & CO.**

SOLD BY THE MANUFACTURERS

**PAUL SHNIEDEWEND & CO.**
**128 West Jackson Boulevard, CHICAGO, U.S.A.**
KLIMSCH & CO., - - - - - Frankfurt a M., Germany
A. W. PENROSE & CO., - - - London, E. C., England
UNITED PRINTING MACHINERY CO.
NEW YORK — CHICAGO — BOSTON



# "It Always Works."

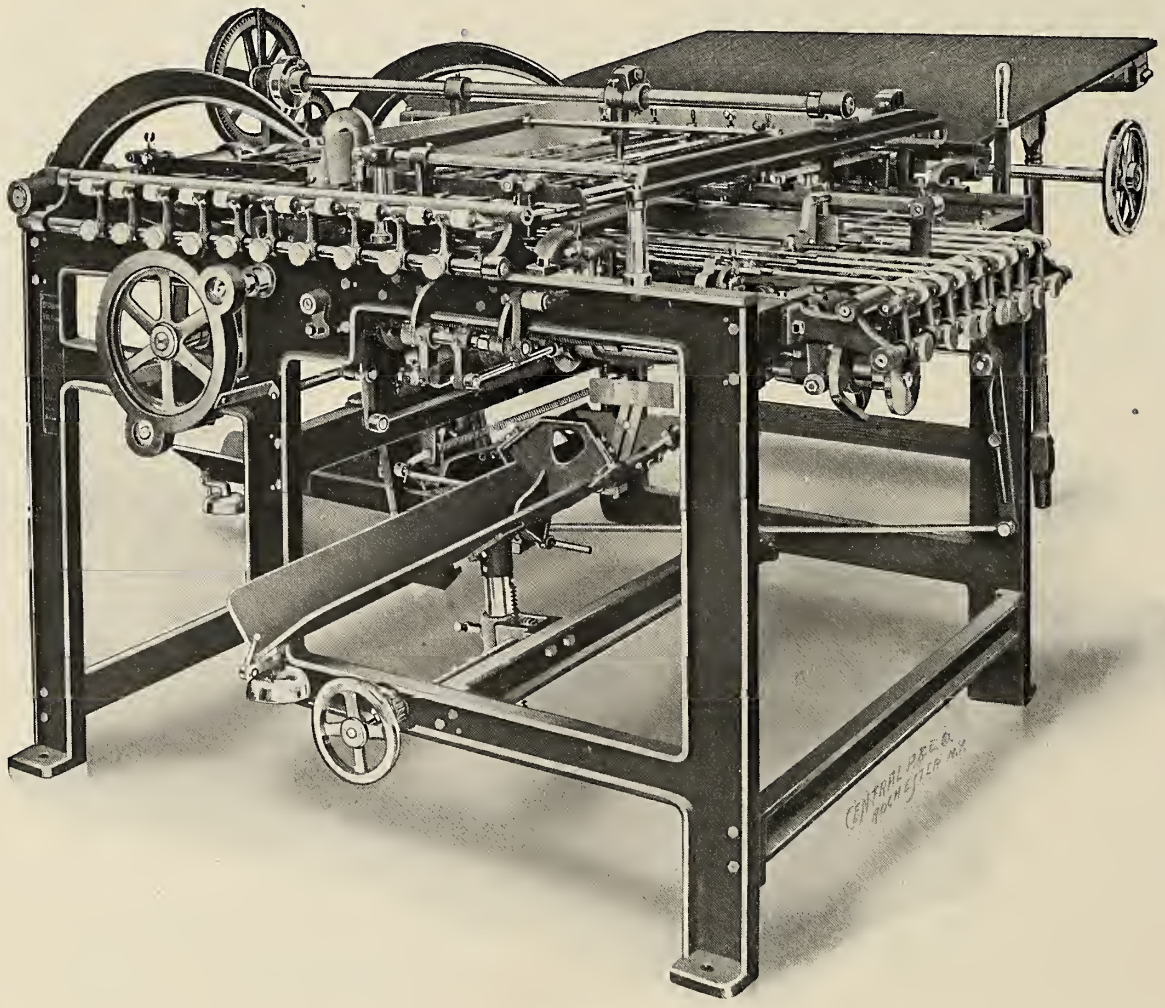
See April Advertisement.

# No. 133

# Catalogue and Book Folder

## *Another New One*

WRITE FOR DETAILS



Made by

## Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

New York, . . . Thos. Crofts
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place



STEEL DIE EMBOSSING and COPPER PLATE ENGRAVING & PRINTING to the TRADE

WM FREUND & SONS

174-176 STATE ST. CHICAGO.

EST.— 1865

Samples Free

WRITE REGARDING THE AGENCY IN YOUR CITY

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# Peerless Electric Co.

*122-124 S. Green Street, Chicago*

TELEPHONE, MONROE 1362

**Headquarters for**

**Direct Current Motors**

**High-grade Electrical Repairing and Construction**

PRICES REASONABLE & GIVE US A TRIAL

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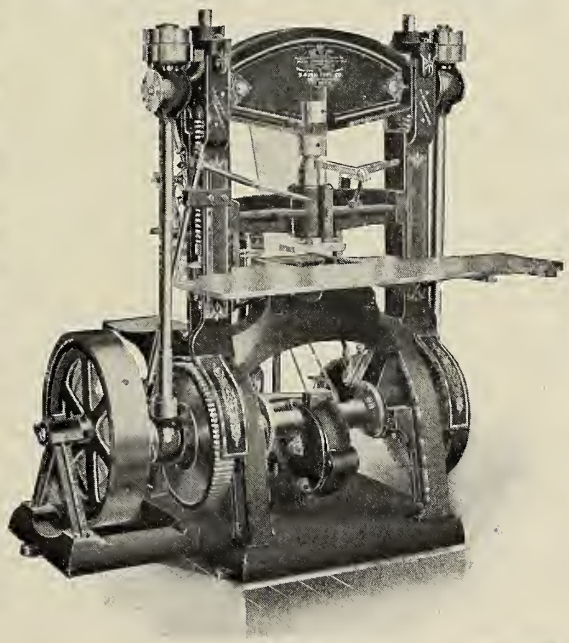
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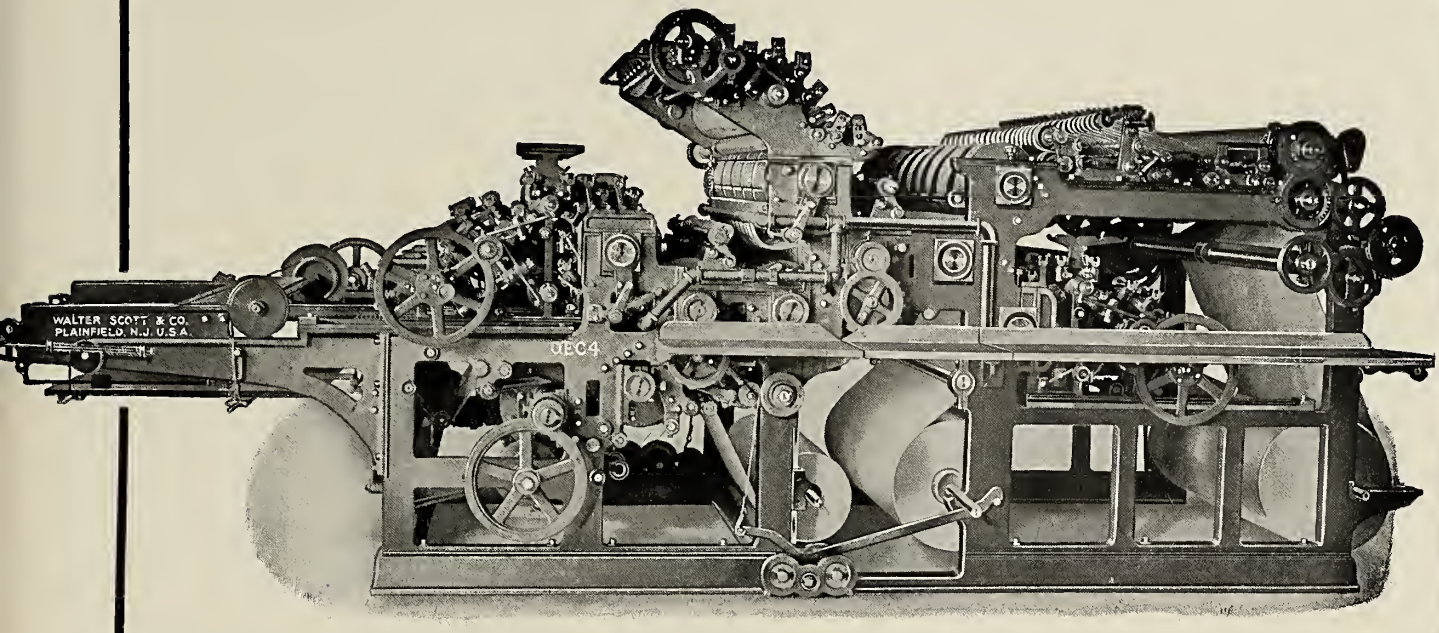
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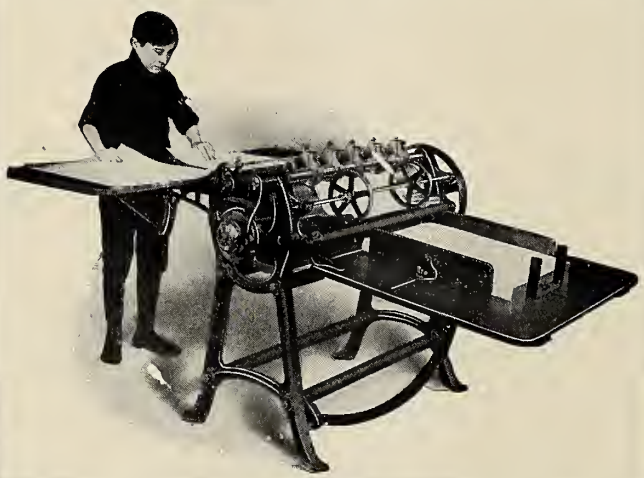
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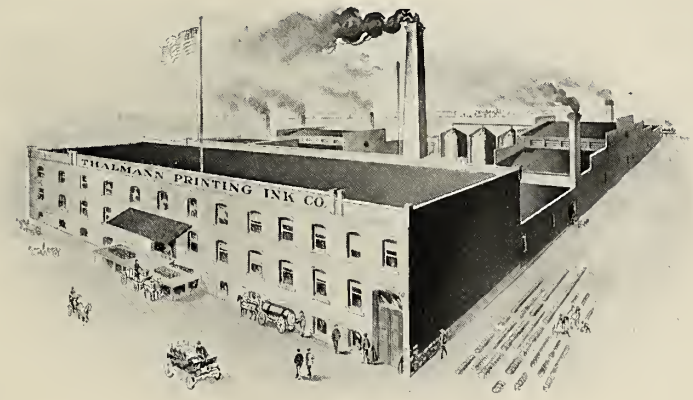
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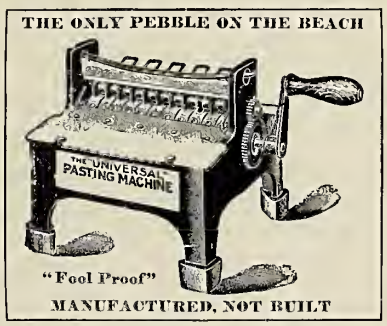
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Who art the love of love, the eternal light of light!

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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## THE PIONEERS IN AMERICA OF ENGLISH COLONIZATION.

BY A. DENISON DART.



AS the time of the tercentennial celebration approaches, it is interesting to recall some historic facts leading up to, and antedating the Jamestown settlement of 1607.

On April 27, 1584, two small barks under command of Captains Amadas and Barlowe sailed from the west coast of England, "well furnished with men and victuals," to take possession, on this continent, of all the land from Nova Scotia to Florida granted to Sir Walter Raleigh by Queen Elizabeth.

After an uneventful voyage of about three months the vessels entered Pamlico Sound at New Inlet near Cape Hatteras, and proceeding in a northerly direction anchored off Roanoke Island, North Carolina. Here for the first time the flag of Old England was unfurled to the breezes of the New World, and the country called "Virginia," in honor of Elizabeth, the virgin queen.

Subsequently in his report to Sir Walter Raleigh, Captain Amadas says, "which being performed (i. e., possession taken), according to the ceremonies used in such enterprises, we viewed the land about us, being where we first landed, very sandy and low toward the water-side, but so full of grapes as the very beating and surge of the sea overflowed them."

No attempt was made at this time to establish a permanent settlement, and after exploring the island and adjacent lands for a period of two months the company returned to England with many specimens of native woods, fruits, potatoes and tobacco, all of which were unknown to the people of Europe.

Two friendly Indian chiefs, Manteo and Wanchese, accompanied them, with the understanding that they were to be returned the following year.

It is recorded that while Sir Walter Raleigh was enjoying the new-found luxury of tobacco, his valet entered the room carrying a pitcher of water, and seeing smoke around his master's head and issuing from his mouth, emptied the water over him, thinking he was on fire. The history of that time also tells us that Sir Walter was the first to plant potatoes in Ireland.

The entire trip had been a pleasant one for these early explorers. Hatteras had been kind to them; the Indians friendly, and glad to see the white man; the streams abounded in fish, clams and oysters, while deer and game and birds were plentiful in the forests, the climate of Roanoke delightful, and taking it altogether they thought they had discovered the "Paradise of the world." Under such conditions it was not strange that a new and larger expedition started for Roanoke the following spring under command of Sir Richard Grenville, with seven vessels and over two hundred men, including the two Indian chiefs. They reached the island in July, and with the farming utensils which they brought commenced tilling the land, planting seeds, etc. They built a star-shaped fort, called by them the "New fort in Virginia," placing the dwelling-houses within the enclosure. Sir Richard Grenville then returned to England, leaving 107 colonists under command of Ralph Lane, promising to return soon with men and provisions. This help failed to arrive when

expected, and the whole company, many of whom were sick, returned to England with Sir Francis Drake, the great sea rover of the day, who appeared off the coast with a fleet of vessels. Thus ended the first attempt at English colonization in North America.

Two weeks after their departure Sir Richard Grenville arrived, bringing the men and supplies he had promised. Finding the fort and houses deserted, and wishing to hold the land for England, he left fifteen men in charge with provisions for two years and again returned home.



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HAYES BARTON, BIRTHPLACE OF SIR WALTER RALEIGH.

It is believed that these unfortunate men were murdered by some roving Indians, for when the next expedition arrived, a few months later, the bones of human beings were found scattered around the houses, and deer feeding among the unmatured and ungathered crops.

During the summer of 1587 still another company of colonists left England under command of Capt. John White, consisting of men, women and children. Eleanor White, daughter of the Governor, and Ananias Dare, her husband, were members of this band. Shortly after arriving at Roanoke, Virginia Dare was born, she being the first child of English parents born in America. The grim old Indians and their dusky squaws are said to have gazed in wonder and admiration at this little stranger, calling her "The White Doe." It was soon found that many more things were needed to make permanent their home in a new land than they had provided. What the former colonists had not taken home with them, the Indians had destroyed or carried away, and at their earnest request, their leader, Governor White, grandfather of Virginia Dare, reluctantly decided to return to England for the much needed supplies of farming utensils, seeds, household furniture and provisions, hoping to be with them again the following spring. Ananias Dare, his son-in-law, was appointed governor during his absence. It was agreed that if for any reason they had to leave Roanoke before his return, their destination should be cut deep into a certain live-oak tree, with a cross cut above the word if they were in distress, or forced to go against their will.

On reaching England White found the whole country alarmed and excited over the threatened invasion of her then powerful neighbor, Spain, with her so-called "Invincible Armada," and Raleigh, Grenville and Lane, the three individuals most likely to aid in the relief of the colony, were all members of the council of war.

Notwithstanding the troublous times, Raleigh and White fitted out three expeditions, two of which, owing to the war, never left England,

while the third, under White, did not reach Roanoke until 1590. Upon approaching the island they sounded a signal trumpet, but no answer disturbed the melancholy stillness.

The little band of colonists had departed, leaving only the word "Croatan" carved in the oak tree as a clew to their destination, but no cross above the word, showing that they had probably gone to the mainland with the friendly Hatteras or Croatan Indians. White determined instantly to go to Croatan, but a combination of unpropitious events defeated his wishes, and owing to



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SHERBORNE CASTLE, LONDON — HOME OF SIR WALTER RALEIGH.

violent storms, lateness of season and deficiency of food, the vessels were obliged to return to England.

The "Lost Colony," as they are now known to history, undoubtedly became incorporated with the friendly Indians. A historian living in North Carolina in 1714 wrote:

"The Hatteras Indians, who lived on Roanoke Island, or much frequented it, tell us that their ancestors were white people and could talk out of a book, as we do; the truth of which is confirmed by gray eyes and light hair being frequently found among these Indians, and no others." It is a well-established fact that the descendants of these Indians are at this day living in Robson County, North Carolina, where more than thirty families have names similar to those of White's colonists, and many old English words are in common use among them, as well as rudely formed utensils evidently of English origin.

On Roanoke Island two very interesting relics of these early colonists survive. One is the well-defined outline of the fort; the embankments in some places being nearly two feet in height, and the angles well defined. During all these years, the ground has never been under cultivation. The place is sacredly guarded by an association of ladies and gentlemen, called the "Roanoke Island Memorial Association," who have purchased twelve acres immediately surrounding the fort, and enclosed it with a substantial fence. They have also purchased over two hundred acres of adjoining property. Near the center of the fort they have erected a costly monument of North Carolina granite, bearing the following inscription:

"On this site in July-August, 1585-7 (O. S.), colonists sent out from England by Sir Walter Raleigh built a fort, called by them 'The new fort in Virginia.' These colonists were the first settlers of the English race in Ameria. They returned to England in 1586 with Sir Francis Drake.

"Near this place was born, on the 18th of

August, 1587, Virginia Dare, the first child of English parents born in America, daughter of Ananias Dare, and Eleanor White his wife, members of another band of colonists sent out by Sir Walter Raleigh in 1587. On Sunday, August 20, Virginia Dare was baptised, Manteo, the friendly chief of the Hatteras Indians, had been baptised on the Sunday previous.

"These baptisms are the first known celebrations of a Christian sacrament in the territory of the thirteen original United States."

The Scuppernong grapevine shown in the photograph is believed to have been planted by these early colonists. It is still hearty and vigorous, covering over an acre of ground, and yielding annually a ton or more of grapes.

The little "beach ponies," which are still to be found running wild on the banks of North Carolina, are supposed to be descended from the horses brought over from England by the colonists. They are used by the members of the life-saving stations along that coast, where the stations are often from seven to ten or twelve miles apart. The crew patrol the beach at night in light two-wheel "jumpers," drawn by these horses.

Sir Walter Raleigh was never personally engaged in further attempts to establish a permanent colony on this continent. He had already expended over £40,000 in the seven different expeditions fitted out between the years of 1584 and 1590, and the balance of his fortune, with his valuable services and experience as a soldier, he gave to the queen who had honored and favored him, transferring to others all right, title and interest to the land in "Virginia." The State in which he first placed his little colony, who were the pioneers in America of English colonization, has rendered its tribute of respect and gratitude to the name of Raleigh by conferring it upon her capitol.

An interesting history of North Carolina, written and published in 1857, concludes as follows:

"And so, after the toil and suffering of years, the expenditure of much precious treasure, and the loss of still more precious life, the waves of Albemarle rolled as of old their ripples up the deserted island beach, and the only sound heard was that of the fitful winds as they sighed through the forests of Roanoke and broke upon the stillness of nature's rough repose. The white man was there no longer."

On the grounds of the Jamestown Exposition will be seen a reproduction of "Hayes Barton," the old home and birthplace of Sir Walter Raleigh; the accompanying photograph, recently taken, shows the building still standing in England, very much as it was when Sir Walter first saw the light of day.

The undertaking is in charge of the Daughters of the American Revolution, and it is safe to say that this quaint old colonial structure, which weaves so closely American and English ties, will be viewed with great interest.



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FOUR-MASTER BEATING UP THE COAST.

Written for THE INLAND PRINTER.

## THREE-COLOR PRINTING IN SMALL SHOPS.

BY N. S. A.

THE first number of *The Master Printer*, dated October, 1906, published in London, contains an article on three-color printing (written by an expert), which contains numerous features which are applicable to small printing shops.

The author does not specifically apply his deductions to the field of the country printer, yet in pointing out how the average letterpress printer, who has stuck to his blacks most tenaciously, can enter the new field of color-printing (new in reaching unoccupied fields of application), his advice is of special importance to the small country printer who is ambitious to do in his modest way a little of what has almost come to be considered the prerogative of the larger city establishments.

Of course the usual word of warning is *apropos*. No work of extra size should be undertaken, and until the printer is familiar with the various steps, its size should be small, so that the difficulties of register through the expansion or contraction of the paper are not accentuated, for it is obvious that a sheet ten inches wide will change its dimensions only one-half as much as a sheet twenty inches in width under the same moisture conditions; hence, a safety factor of large importance is to not attempt anything that is not of modest dimensions. Post-cards, etc., could be run four in a platen press to advantage. This will give some idea as to the starting size. A single card will, however, be easier to manipulate.

"There are many letterpress printers in this country still who have not come to realize the enormous field for expansion which is at present open to them by their taking up the production of a new and attractive line of work by the assistance of the various three-color processes which are now upon the market. There is no doubt that variety in coloring is, for the purposes of effective advertisement, infinitely more effective than the matter-of-fact black. The public is being gradually educated up to the appreciation of artistic color-schemes, and they will buy goods, whether they be blouses or biscuits, from a catalogue which shows exact reproductions in color, whereas in nine cases out of ten they will pass over the same article merely illustrated in black,



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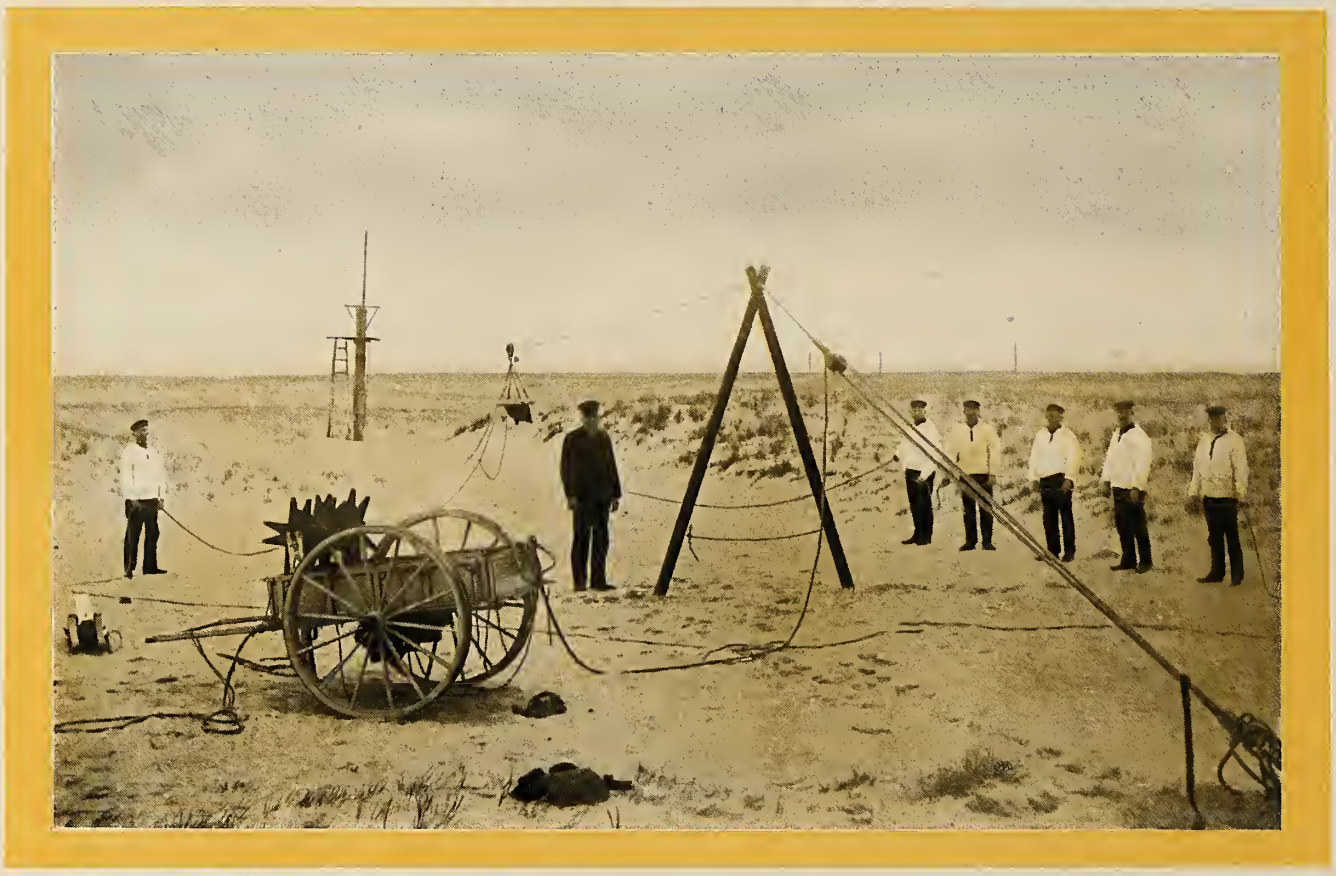
WRECK OF THE FOUR-MASTER OPPOSITE ROANOKE.



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HATTERAS LIGHT.

however well the representation may be executed. It is but a few years since lithography was the only method for colored illustration, but owing to the time required and the heavy expense involved, it was but seldom called into requisition for that purpose. Now the three-color process has created a demand — its own demand — and has placed in the hands of letterpress printers an opportunity for extensions which a few years ago would have been regarded as chimerical. A little enterprise on their part will nowadays invest them with the power to turn out illustrated work of the highest artistic merit, true in colors, and at the same time an exact reproduction of the article to be represented."



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LIFEBOAT CREW AT DRILL ON BEACH OPPOSITE ROANOKE.

It will be found best to leave the details of engraving, photographing, etc., entirely in the hands of some responsible establishment which will be able to do justice to the subject. However, the author's comments on the preparation of the copy are interesting, so they are repeated:

"We will suppose that our letterpress printer who has hitherto confined himself to the black, is disposed to try and see what sort of a job he can turn out in color, and that he either distrusts his machines, or they may happen to be fully occupied. Then, let him turn to his platen presses, and here we would remark that there is no class of machine more suitable for small runs. Having secured an order, the first consideration is to get a set of blocks made. If the goods which it is intended to illustrate be small, let the block-maker photograph them direct; or, if that be impossible, have a sketch made, and instruct the artist to paint the picture at least twice the size that will be required, as much better results can be obtained by the photographer from a large original, owing to the reduction of the camera giving a much cleaner result. Also ask the artist to use pure colors, as they are more transparent, opaque colors reproducing much less satisfactorily, and rendering the effects obtained untrue. Chinese white should be used very sparingly, as this particular pigment is one of the principal causes of indifferent results."

A matter of importance is the selection of inks, which should be the same in quality and color as those used by the engraving house in pulling their progressive proofs. The yellow is printed first, the red second, and lastly, the blue. The blue must carry the greater part of the detail of the subject, but it should not, however, be run too heavy. If too much yellow is used, the greens will grow into disproportion to the other colors; too little will allow the blues and reds to predominate, again causing a lack of harmony. It is necessary, as the writer points out, to carefully follow the gradation of the progressive proofs. See that the yellow conforms to the yellow proof, the red and yellow combined to their proof, and

the three combined colors to the finished impression. Also, before running the red over the yellow, pull an impression on a separate sheet and compare with the single red proof so as to get these conditions right, as the red over the yellow can not be right if each color alone is faulty. The same caution applies to the blue. By noting these steps with care and doing them without haste practical results will be insured, that will be a delight to the customer and a source of pride to the printer whose ambitions lead to things beyond the commonplace. The entire article is so practical that it is given in extenso, interspersed by running comments here and there. Some Anglicisms have been turned into Americanisms, without, however, emasculating the vital and pertinent phases.

"The proofs from the engraver having been passed, try to obtain the same inks, as by doing so the difficulty of matching shades is avoided, but in the event of the color not quite corresponding, remember that the yellow is the most important working, and should there be any great difference in shade the other two colors will have to be altered, and it will be very difficult to match the finished proof. If, however, there be a difference, experience alone can give the machine man the requisite knowledge as to how to make the requisite alterations. But here a few hints will be of use. A fixed rule is only to use the three colors in altering any one. If the yellow be a shade too pale, then the addition of a very, very small quantity of the tricolor red will warm it; or, if too warm, then a tiny mite of the blue will bring about a colder effect. If the red be too warm, then the yellow will turn it scarlet, and the blue can be made colder or warmer by careful addition of the yellow or the red respectively. Having obtained the right shade of yellow, the printing of the engraving is simple. There is the engraver's proof to follow, and trichromatic ink being — or should be — pure ink, it runs very freely and works absolutely clean. If the ink picks the surface of the paper, don't add much varnish or reducing medium, as any such addition must reduce not only the strength of the body but the shade as well. A little warmth will greatly help matters, and we would remind our novice that the temperature of the room for colorwork should never be below 65 degrees — 70 degrees is even better — and should always be kept even. Monday morning is always a bad morning for printing, especially in the winter months, and 'Monday morningish' is simply low temperature and rollers unkind. This is easily proved by the smooth way a job will run at the end of the week, when everything is warmed up, and warmth, though important in black printing, is absolutely essential to good colorwork.

"If, however, the ink does pick up the enamel, a very small quantity of a jelly sold by inkmakers under various names should be added, but if the paper be too new or the surface too soft, it will be more satisfactory to substitute a more seasoned



Chiarotone by Inland-Walton Engraving Co., Chicago.

CREW READY FOR LAUNCHING LIFEBOAT.

make, or with a harder finish, as this will save trouble all through the job.

"Twenty-four hours should be allowed to pass before the red printing is attempted; the yellow will then be just ready for taking the ink. One should not be too dry or too moist, but should have just a suspicion of tackiness. If it be too dry, the next color will not pick up, but will 'run up'; that is, it will form small spots of solid color all over the color upon which it is superimposed; if too moist it will mix, and cling to the block and give hopelessly dirty results. If a job is required to be worked off very quickly, and the ink not drying seems likely to delay the work, it will be necessary to assist the drying. The most efficacious medium to use for this purpose is the best copal varnish, which will not interfere with the shades of color. But it is better, if possible, to avoid additional dryers, as they are apt to cause the work to dry glossy, and a hard, shining effect is to our idea quite inartistic.

"The progressive proof will give the exact strength required, and the third color will present no difficulties if the proofs have been strictly followed, and the finished picture should equal, if not surpass, the engraver's.

"Do not be ambitious for a large output per day. The speed for color-printing, as compared with that for black work, should be twenty-five per cent less, or waste will be heavy. The register is very important, but we know of a Wharfedale machine, twenty-five to thirty years old, doing really good colorwork. The work is printed and taken off by hand, and the average net output, double-demy size, is seven hundred per hour. Of course the more modern machines, with improved inking and delivery apparatus, are a great help, but do not be afraid of attempting a job if the presses register. Try what can be done with your old presses, and if successful — as you surely will be — and work increases, the question of new machines can then be gone into. But this article is for the black printer, and if we induce such a one to venture on colorwork we shall have accomplished our aim. For we are certain that three-color work has come to stay, and that it is as yet only in its infancy."



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BEACH PONY, DESCENDANT OF THE STOCK BROUGHT OVER BY THE EARLY ENGLISH COLONISTS.

### THE STEAM TURBINE'S PHENOMENAL DEVELOPMENT.

In all the history of engineering enterprises nothing approaches the rapidity of development that the steam turbine has undergone.

A recent report of the Parsons Turbine Company, Limited, stated that the indicated horse-power of this type of engine, in use and under construction, is upward of two million, not counting the marine uses. In the last year the Company's works turned out 36,500 indicated horse-power.

The first Parsons engine of this class was constructed in 1884. It developed twenty horse-power at a speed of twenty thousand revolutions per minute. Sir William White, in a recent supplement to the London *Times*, further reports that now we have turbines of ten thousand horse-power installed in generating stations on land, and the latest Cunard steamships now building are to have single engines of seventeen to eighteen thousand horse-power. Sir William further says, "Within five or six years of the real start with turbines for marine propulsion, the enormous aggregate of nearly nine hundred thousand horse-power of these machines is in use or in construction."

Written for THE INLAND PRINTER.

## TYPOGRAPHIC STYLE.

BY F. HORACE TEALL.

MORE reasons might be found for variations in style by various printers than any one has ever thought of. It takes no very deep thought, however, to determine that differences are inevitable, for that is true in every department of human activity. From the point of view of the typesetter or machine operator this is unfortunate, because he often, after learning one sort of practice, has to unlearn it and learn a new one on going to another place to work. Worse yet, economically, is it for the employer, for frequently much valuable time must be lost in making the work conform to his standard, by correction in proof and in type. Where an office has a practically permanent force of workmen, of course, the trouble is much less than in places where continual changes occur, but no printing-office is entirely without this bugbear. Can any place ever be so? Probably not; but much can be done by way of improvement.

It was in course of commendable effort toward improvement in working conditions that the Chicago Society of Proofreaders had one of its members prepare a comparatively full style-book, which, after much discussion and emendation, was printed and offered to the public at a very moderate price. This was, so far as we know, the first style-book published for general use. It was naturally followed by others, and now two new ones* come to us at the same time, one simply the work of a single author, and the other containing a code showing the joint conclusions of a number of men who should know such things as well as any one.

Each of these two books acknowledges the fact that it does not give in all cases the form that must be right, but it is to be presumed that their makers intended carefully to choose in each instance the form they thought better than any other. Here we find the weakest phase of all such work exemplified, for each of them contains items that must have been copied from others almost thoughtlessly, and this can never be done in producing the best guide in this or any other connection. Therefore we can not truthfully say that either of these works is the best, or even as a whole better than any other one of the few that have been published. Indeed, even with its inclusion of a number of absurdities, the work of the Chicago Society of Proofreaders is in many ways better than either of these two, especially in the number of questions for which some answer is given, which exceeds that in either of the two. The Vest-pocket Manual is better yet, as far as it goes, but it does not contain nearly as much matter, and some of it is not typographic. A very good style-book is "The Typographic Style-book: a manual of rules for preparers of copy, compositors, and proofreaders," by W. B. McDermut.



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NAGS HEAD, OPPOSITE ROANOKE.

* The Magazine Style-code, by Leigh H. Irvine. The Crown Publishing Company, San Francisco, Cal. Price 50 cents.

Manual of Style, published by the University of Chicago Press, Chicago, Ill. Price 50 cents net, 56 cents postpaid.

It would not be difficult to find fault with many things in any or all of these style-books, but every item in the faultfinding would be liable to similar criticism, and therefore it seems wiser to consider the subject only in a general way, with a few exceptions, mainly of faults that are so common that some of them may even become established as the best usage.

One rule that is good for a limited application has been copied into nearly all collections, and its application extended absurdly. It is this, as stated by McDermut: "Words of common usage derived from proper names should not be capitalized." Irvine gives no rules for capitalizing, but depends on an alphabetized list of examples, of course for analogical application. Among the examples shown by both of these writers are brussels carpet, prussian blue, paris green, turkey red. By analogy this would give also brunswick black, naples yellow, and a great many others in this ridiculous form. The University Manual avoids this, except through misapplication of its rule, which is: "Use small initial letter for words of common usage, originally proper names, and their derivatives, in whose present generalized acceptation their origin has become obscured." Examples given are utopia, bohemian, philistine, titanic, platonic, quixotic, bonanza, china, morocco, guinea-pig, boycott, roman (type). It does not include paris green, etc., and in this it is right, for Brussels, Brunswick, Naples, Paris, etc., are in these phrases, or any other use, not names whose origin has become obscured, nor are they derived from proper names. They are the proper names themselves, unchanged in any way, and the capital letter is called for as much as it ever is. The use or non-use of the capital in Bohemian, Philistine, etc., depends on the presence or absence of direct reference to Bohemia, Philistia or the Philistines, etc.



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WRECK ON THE SHORE OF ROANOKE.

This matter of the use or non-use of capitals has always been confused, and seldom reasonably systematic, in English literature. The fact is that almost everybody violates, in varying degrees, the universally accepted rule that every proper noun begins with a capital. It is so largely because there is no universally accepted understanding of what constitutes a proper noun. Goold Brown had ample justification when he wrote that "the innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." This was true then, always has been true, and always will be true until some one covers the ground more fully and more systematically than any one has done as yet. So much is said about capitalizing because practice



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LARGEST SCUPPERNONG GRAPEVINE IN THE WORLD.

Believed to have been planted in 1585-7 by Sir Walter Raleigh's Colonists.

varies so much as to make it the most appropriate exemplar of the general lack of consensus. It serves to show that no style-book made to suit the usage of one printing-office can be very generally serviceable, unless to people who are satisfied to be mere imitators.

It is still a moot question whether really good work demands codification of styles or not. The best work the present writer has ever seen, for uniformity of style, was done in an office where no style-card was ever made. This was so because the head proofreader had the matter very thoroughly under command, no one ever questioned his decisions, and they were so consistent that nearly every man in the office understood them in the same way, and thus the subject was so simplified that practice was reasonably uniform, without much correcting to make it so. This could be done by comparatively few proofreaders, and by them only when allowed full authority, which is not often done.

For any one who chooses to adopt decisions simply because they are made by certain persons, the University of Chicago Press publication will be most useful. For those who wish to exercise their own reason, and desire to know what others think, the most advisable procedure seems to be the collection of all such publications or a number of them, and a determination not to accept anything merely because some one else does, without assurance that it is widely accepted or acceptable.

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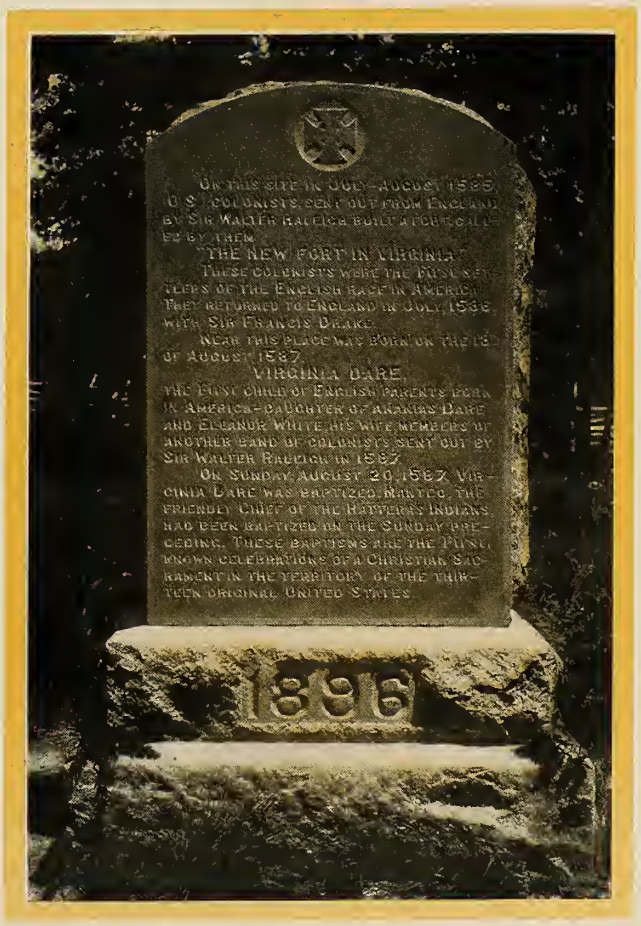
Written for THE INLAND PRINTER.

## GAS ENGINES IN THE PRINTING OFFICE.

BY GEORGE RICE.

A GREAT many gas and gasoline engines have been installed in printing establishments in the past few years, and it is well to consider some of the mechanical and electrical ignition problems which usually bother printers. The builder or agent installs the engine in the pressroom or other place where power is required, and likewise sees to it that the mechanism is properly adjusted and that some one is instructed how to run it. But one can not get properly posted on how to run an engine in a day, and the result is that after the erector departs, various difficulties are encountered, hence this intention to help out the printer who has had an engine installed.

The majority of stationary gas and gasoline engines found in printing service, for their power, depend upon the compression, ignition and explosion of the gases by a spark produced at the right time and place by means of electricity. Such a




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MONUMENT ON THE SITE OF THE BIRTHPLACE OF VIRGINIA DARE.

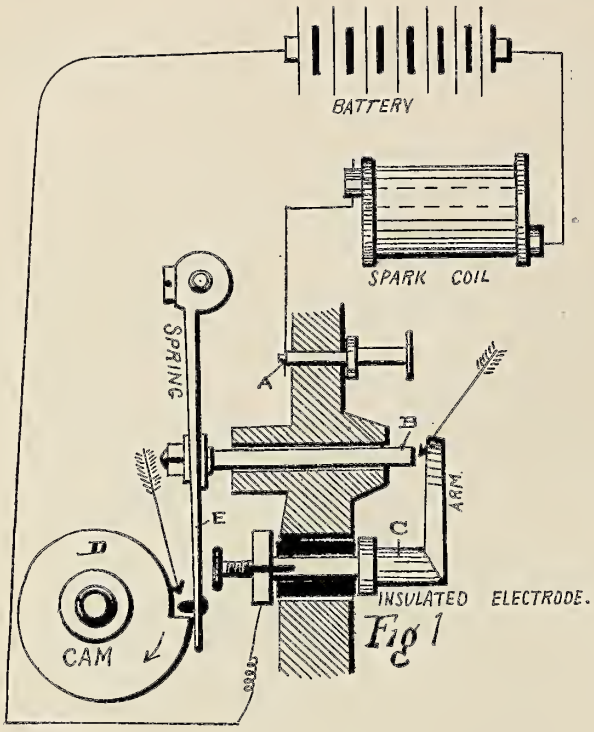


Fig 1

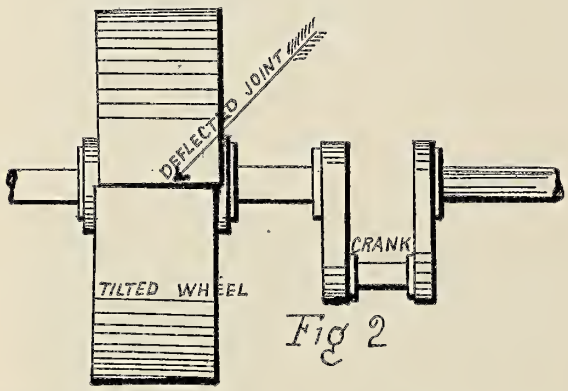


Fig 2

condition is shown in Fig. 1, wherein the parts are shown diagramatically so as to exhibit a section of the cylinder of the gas engine with the usual sparking plug. In this type of ignition, the source of current is a battery of four to eight cells, which is connected to the engine, as is shown. Next in importance to the battery and in its proper connection to the spark plug of the cylinder is the spark coil. This device is constructed by winding a number of turns of medium coarse insulated copper wire about a soft iron core or center, which comprises soft iron wires tied into a bundle, with suitable heads at the ends. This core wire is of small size and serves to better the magnetic conditions of the coils. They are evenly and firmly wound and properly insulated between the heads mentioned. The current is taken from the battery along the wires shown to the spark coil and thence to the engine frame at A. In the Fig. 1 form of construction one follows the current along through the frame and the cylinder head to the movable electrode, or circuit breaker B. This sliding rod derives its name from the fact that it has to be moved to and fro in the cylinder wall in the action of creating the spark, as will be noticed further on. From the sliding electrode, the current passes to the *insulated* electrode or spark plug proper, C, so-called because of the insulation of mica, asbestos, porcelain or other heat-resisting material represented by the dark portion surrounding the stem. It will be observed that the rod comprising electrode B passes through a hole, usually bushed with a graphite sleeve, in the cylinder head and that the outer end of this rod is fastened to a flat spring in any suitable manner. The object of this spring is to keep the sparking arm of the insulated plug C and the inner end of the sliding rod separated, and so long as the separation is maintained there is no passage of current.

The cam D, usually known as the "snap-cam," is revolved by the engine, and as soon as its largest radius has moved the spring E, so as to carry the attached rod B into contact with the arm of spark plug C, current will pass between them, as there must always be a *complete* circuit in electrical wiring connections to permit the flow of current.

The arrangement shown is such that the current finds its way back to the battery, continuing so long as the circuit is unbroken. When the

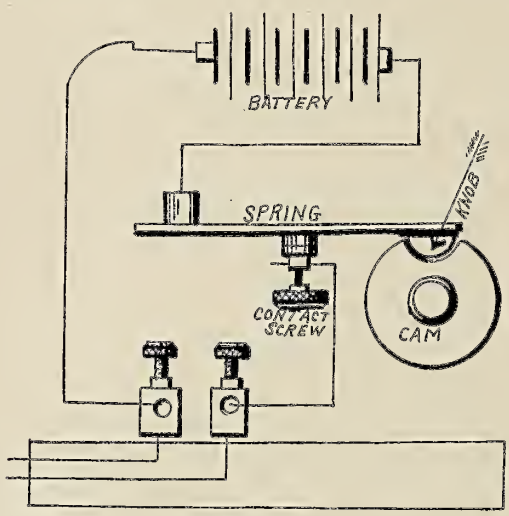


Fig 3.



Fig 4.

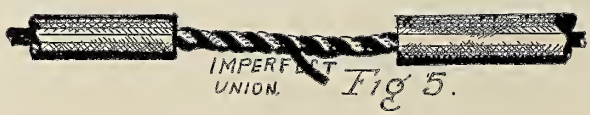


Fig 5.

recess in the cam D is reached, the spring E is *suddenly* released and the circuit is abruptly broken by the bearing end of the spring slipping off the cam projection, thus causing the end of the sliding electrode B to break the circuit at the arm of the spark plug C; if this abrupt breaking of the circuit through the extra current induced by the spark coil creates the necessary spark between the two points at the moment they are separated, the gas is promptly ignited and the resulting explosion pushes away the piston so as to rotate the engine shaft. This is repeated once for each four revolutions in the "Otto," or four cycle, engines which are ordinarily used.

There are frequently reasons why poor service results even when the connections of the sparking device are all right. In a certain printing-office a gas engine failed to give good service on account of the untrue condition of the rim joints of the large fly-wheel, which also carried the driving belt. The four sections were found to be offset at their meeting faces, somewhat as represented in Fig. 2, resulting in a wabbly wheel. This trouble was overcome by taking the sections apart and filing down the uneven faces at the joints, so as to make the rim flush on its sides and periphery. By thus filing off high places and skimming or building up low places with thin pieces of tin and cardboard, the sections were properly trued and the wabbling trouble cured. Such a condition, however, shows the poorest kind of manufacture. Fig. 3 is a drawing of what is known as the jump-spark system of ignition used in some types of gas engine, and is often found in use in printing-offices. The sketch is diagrammatic, and shows only a part of the mechanism. The trembler in such a system is very similar to the vibrator of the common, electric, house call bell. An induction coil is usually a part of the vibrator, as the "trembler" is also called, and the primary of the induction coil connects with the battery and the secondary with the spark plug of the engine cylinder. So as to properly direct the time when the jump spark shall operate, a cam is used which controls the circuit as shown. This timing cam is made with a recess so as to receive the knob of the circuit-breaking spring at the proper portion of the revolution. The flat spring is fitted with a little platinum rivet or adjustable pin and directly opposite on the top of the contact screw is a corresponding piece of platinum. The two are shown in contact in Fig. 3 and the circuit remains complete so long as the knob of the spring is in the recess of the cam. But the cam is constantly revolved with its shaft by the engine, the knob is periodically lifted, the spring moves with it, the platinum points are separated, and the circuit is broken. The general principle is somewhat similar to the operation of the cam and the sliding circuit breaker, shown in Fig. 1. When the circuit between the spring and contact screw of Fig. 3 is established, the high-pressure current jumps between the platinum points of the spark plug in the cylinder and this spark explodes the gases as already noted.

Sometimes one will find gas engines at a dead stop in printing-offices, due to the neglect of some little thing. In one case an engine of good repute, covered with dust and abandoned because "it would not run," the owners said, was on examination found to be all right so far as the mechanical parts of the engine were concerned. The wires were examined and one of the joints had been defectively made, as shown in Fig. 4. This crude connection was covered over with tape by a careless workman. The defect could not be seen until the tape was unwound, disclosing wires which were almost burned through, so that only a little portion of the original wires remained. A proper joint was made so as to carry the current without unnecessary resistance loss and the engine ran well after that.

Another form of defective wiring is often found, in which a joint is shown, as in Fig. 5, with a wire end projecting through the tape insulation. This end under the engine vibrations, etc., destroyed the steadiness of running by contacting with adjacent metallic parts of the engine structure. It required but a moment to clip off the protruding end of the wire with a pair of cutting nippers, thus curing an annoying trouble. Little defects of this kind may be found in nearly all shops where gas engines are in use. Sometimes the engine is struggling along with its bearings or guides hot and grating, due to lack of oiling. And, on the contrary, engines are found spattered over with oil at every movement of the crank, due to flooding of the bearings to an unnecessary degree with oil. As a rule, however, gas engines in print-shops are well treated, and when otherwise it is usually because the printer does not understand wherein he neglects to give the necessary attention.

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### BIG INTEREST AS A BAIT.

A number of New York daily papers lately have carried flaming advertisements of gold mining stock, some of which were worded plainly to promise as high as one hundred and sixteen per cent profit on investments. If the proprietor of any one of those papers should be approached personally by Hungry Joe, what answer would he give, if Joe in all seriousness addressed him thus: "Sir, standing over there is a man who, I know, has confidence in you. If you will give me an introduction to him (which he will accept as a voucher of my honesty) I will give you a thousand dollars, because I have a confidence game which I can work on him just as soon as I am creditably introduced."—*Ridgeway's.*

Written for THE INLAND PRINTER.

## THE COMPOSITION OF AGENCY ADS.

BY RICHARD M. BOREN.

NO. III.— CASTING-UP.



IN this day the rule of thumb should have no place in the equipment of any workman, and least of all should the up-to-date printer be found using such uncertain methods; yet, out of a number of good printers recently questioned on the subject of casting-up, not one gave any very precise or methodical rule for the operation. To many compositors this matter of casting-up seems of so trivial importance — such a matter of course — that to ask one of them if he can cast-up would be almost equivalent to asking him if he knows the case.

One printer, in speaking of the subject, said that he looked over the copy carefully and guessed at the type or space which would be necessary — which is an excellent and time-saving rule — if one is a good guesser.




FIG. VIII.— COMPOSITION OF AGENCY ADS.




FIG. IX.— COMPOSITION OF AGENCY ADS.

No doubt, long experience teaches one intuitively to estimate, more or less accurately, the amount of copy and the size of type necessary to fill a given space, without knowing exactly how he arrives at the result. But, at the best, this is only guessing and always carries with it an element of uncertainty that may mean failure when it can least be afforded.

The common practice of setting up two or three lines of type and making an estimate by comparing them with the copy, when the manuscript is even and the space to be filled is of a regular shape, is not an unreliable rule, as has been proved by several generations of printers. In agency work, however, where most of the straight matter is crooked, it is necessary to find something more dependable upon which to form our calculations. The rule most nearly answering these demands has been found to be based on the number of words to the square inch. Some objections and exceptions may be urged against this formula, among which are the wide difference in the length of words, and the great variations in type—some fat, others lean.

Notwithstanding the difference in the length of words, it is a fact that in any space large enough to require casting-up the words will usually equalize themselves, as may easily be proved by comparing two columns of type of equal length and counting the words, long and short. The difficulty presented by difference in the capacity of various type — for example, between Caslon and Bookman, or Cheltenham and Antique — may be obviated by using a different standard for each, or (which is better) by comparing the different faces with a single standard.

The following table shows approximately the number of words occurring to the square inch when set in body type of standard measure, from 5-point up to 18-point, both solid and leaded with 2-point leads:

| SIZE OF TYPE. | NO. OF WORDS. |
|---|---|
| 18-point solid | 7 |
| 14-point solid | 11 |
| 12-point solid | 14 |
| 12-point leaded | 11 |
| 11-point solid | 17 |
| 11-point leaded | 14 |
| 10-point solid | 21 |
| 10-point leaded | 16 |
| 9-point solid | 28 |
| 9-point leaded | 21 |
| 8-point solid | 32 |
| 8-point leaded | 23 |
| 7-point solid | 38 |
| 7-point leaded | 27 |
| 6-point solid | 47 |
| 6-point leaded | 34 |
| 5-point solid | 69 |
| 5-point leaded | 50 |

For illustration, if we have 400 words to go into ten square inches, 7-point would be selected in preference to 6-point, as the latter would fill only eight and one-half square inches.

It is not very difficult to compute the area of any space, however irregular, when it is remembered that six picas make one inch; therefore, the square of that number (thirty-six picas) makes a square inch. Thus, a space of 18 by 2 picas, or 9 by 4 picas, or 12 by 3 picas, would each contain a square inch. A triangular space contains half the space of a rectangle of the same height and width, but on account of its sharp angles, will not hold quite half as much type. For a similar reason allowance must also be made when computing matter to fill a circle or to be set in very narrow measures.

In the case of circles the area in square inches is easily found by the well-known formula $d^2 \times .7854$, in which d means the diameter, and the signification of the whole is this: the diameter multiplied by itself and this product by .7854 will give the area. If the diameter is in inches the area will be in square inches, thus with a circle $2\frac{1}{8}$ inches diameter, shown in Fig. IX, the area becomes $2\frac{1}{8}^2 \times .7854 = 2\frac{1}{8} \times 2\frac{1}{8} \times .7854 = 3.546$ square inches. If the unit of diameter measurement was the pica, then the solution would stand $12\frac{3}{4}$ picas (exact equivalent of $2\frac{1}{8}$ inches) $\times 12\frac{3}{4} \times .7854 = 127.65$ square picas. A simpler way is to multiply the picas in a square inch (36) by the square inches in the circle, thus, $36 \times 3.546 = 127.65$. In order to facilitate the circular work, a short table is given which shows the square inches of circles varying in diameter, by $\frac{1}{8}$ inches, from one inch to ten inches in diameter; it also shows the square picas contained in the same range of circle diameters in even figures. These values as given are in some instances necessarily approximate, because all decimals or fractional parts of a square pica have been omitted so as not to complicate the table and set up a degree of accuracy which it is not necessary to attain in practice.

AREAS OF CIRCLES IN SQUARE INCHES.

| Diameter in Eighth Inches. | Diameter in Even Inches. | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 0 | .7854 | 3.1416 | 7.068 | 12.56 | 19.63 | 28.27 | 38.48 | 50.26 | 63.61 | 78.54 |
| 1 | .9940 | 3.546 | 7.669 | 13.36 | 20.62 | 29.46 | 39.87 | 51.84 | 65.39 | 80.51 |
| 2 | 1.227 | 3.976 | 8.295 | 14.18 | 21.64 | 30.67 | 41.28 | 53.45 | 67.20 | 82.51 |
| 3 | 1.484 | 4.430 | 8.946 | 15.03 | 22.69 | 31.91 | 42.71 | 55.08 | 69.02 | 84.54 |
| 4 | 1.767 | 4.908 | 9.621 | 15.90 | 23.75 | 33.18 | 44.17 | 56.74 | 70.88 | 86.59 |
| 5 | 2.073 | 5.441 | 10.32 | 16.80 | 24.85 | 34.47 | 45.66 | 58.42 | 72.75 | 88.66 |
| 6 | 2.405 | 5.939 | 11.04 | 17.72 | 25.96 | 35.78 | 47.17 | 60.13 | 74.66 | 90.76 |
| 7 | 2.761 | 6.491 | 11.79 | 18.66 | 27.10 | 37.12 | 48.70 | 61.86 | 76.58 | 92.88 |

AREAS OF CIRCLES IN SQUARE PICAS.

| Diameter in Eighth Inches. | Diameter in Even Inches. | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 0 | 28 | 113 | 255 | 452 | 750 | 1,020 | 1,385 | 1,818 | 2,290 | 2,830 |
| 1 | 36 | 128 | 276 | 481 | 743 | 1,060 | 1,435 | 1,867 | 2,368 | 2,900 |
| 2 | 44 | 143 | 299 | 511 | 779 | 1,104 | 1,485 | 1,925 | 2,420 | 2,970 |
| 3 | 53 | 160 | 324 | 541 | 816 | 1,149 | 1,537 | 1,985 | 2,485 | 3,044 |
| 4 | 64 | 177 | 346 | 572 | 855 | 1,194 | 1,580 | 2,042 | 2,552 | 3,118 |
| 5 | 75 | 196 | 372 | 605 | 895 | 1,240 | 1,634 | 2,105 | 2,620 | 3,195 |
| 6 | 87 | 214 | 397 | 638 | 935 | 1,288 | 1,698 | 2,170 | 2,690 | 3,268 |
| 7 | 99 | 237 | 407 | 672 | 976 | 1,336 | 1,754 | 2,228 | 2,758 | 3,345 |

In Fig. VIII is shown an example the casting-up of which presents a number of problems for the compositor. The irregular outline, the large amount of matter for the space, the scattered display, and the absence of the signature (which may always be contracted or expanded a little, as occasion demands), all add to the difficulty; yet it has been cast up so exactly that the type completely filled the space with the use of only six points in leads. Casting-up this advertisement, with its various measures, would be mere guesswork by any of the usual methods. It took in this case perhaps half an hour to count the words and decide with *certainty* whether to use 5 or 6 point; but then, on the other hand, how much time would have been lost had a wrong "guess" been made?

Fig. IX is an example of the "circular" ad., which speaks for itself. As an illustration of close work, it has about the same features as the previous example.

### LUMINOUS PAPER.

Luminous paper, or such as gives out a phosphorescent light, exhibits this phenomenon only in a perfectly dark room, and after having been exposed to daylight for at least ten hours. Objects covered with this paper, such as candlesticks, matchboxes, etc., can easily be seen in the dark, and figures, on a clockface, for example, distinguished; but this is the extent of the lighting capacity. Luminous paper is made with the so-called luminous paints, and the luminous principle of these paints is calcium sulphide or barium sulphide, mixed up with water into a stiff, tenacious paste, and ground extremely fine between surfaces of unequal hardness. The finished mass should be kept in a vessel with a close cover, to prevent drying. In addition to being very finely pulverized, it is necessary that the paint should be put on in a close, compact coat, with as little as possible of any medium, and that of the very best. The thinner the paint, the more evenly it can be applied; each coat should dry sufficiently to allow the paper to be bent without making cracks in the paint, before the next is put on. The coats should be thin, as they adhere better in this way, and the more uniformly they are applied the more luminous the paper.

After three or four coats have been put on, the surface is subjected to very strong pressure, to close up any interstices. Isinglass is the best binding agent. To make the coating less susceptible to dampness, it is spread over, when still moist, with a dilute solution of potassium chromate, and exposed to direct sunlight. The paint is made by grinding with glue-water, so that with ten parts a coat from one to one and one-half millimeters thick is obtained after about thirty applications. The process of manipulation is slow and detailed, but the results are worth the trouble involved. A surface thus prepared will be luminous in the dark in thirty hours after being exposed to light.

Paper is used as the foundation for all purposes. Japanese tissue-paper and copying-paper are best, but they must be handled carefully, as the paper is penetrated by the paint, and apt to be sticky on the under side. It may be had in rolls, and cut in any shape or length. The process of preparing these papers is very carefully carried on, and they can be attached equally well to glass or metal.

If the paint is put on in thin coats, up to a thickness of one to one and one-half millimeters, the paper will bend without cracking and the paint will not peel off. Care must be taken to dry each coat separately, and to see that the isinglass seems moisture proof, by the use of potassium chromate. The paper must be pressed repeatedly, as long as the layer of paint is at all soft or moist. To make the surface close and compact it is rubbed, after it is firm enough, with some of the liquid paint and isinglass and a burnishing agate, and after drying will appear smooth and shining.

Unsatisfactory results in the past have been due to neglect of the details of the process; if these are duly carried out, a luminous paint is obtained which, after exposure to direct sunlight, will give sufficient light to enable a person to tell the time upon a watch brought near to it. The best quality of gelatin can be used instead of isinglass.

The luminous mass consists of four parts of potassium bichromate, four of gelatin, and fifty of calcium sulphide. The constituents are ground together in a perfectly dry state, to make an intimate mixture. One part of this is then stirred up with three parts of hot water, making a thick mass, ready for use. The paint is put on to the paper or cardboard with a brush, in the ordinary way, and is weatherproof after drying. But if nothing further were done, it would almost inevitably be the case that the thickness of the paint, and consequently the luminosity, would be unequal. To remedy this, the sheet is passed through rollers so arranged that the layer of paint is pressed out into absolute evenness. In place of the method above described, a solution of glue may be applied to the paper with a brush or by means of rolling or pressing; it is then sprinkled over with powdered calcium sulphide and pressed to make the luminous layer even.

The following composition will produce a waterproof paper which will retain its luminous property for months:

40 parts of dry paper stuff.
100 parts of water.
10 of phosphorescent powder.
1 part of gelatin.
1 part of bichromate of potassium.

Mix the components and make into paper in the usual way.— *British and Colonial Printer and Stationer.*

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### THE GARDEN OF THE GODS.

Mr. Oscar Langford, a resident of the Printers' Home at Colorado Springs, and a charter member of St. Louis Typographical Union, No. 8, inspired by the scenery of "The Garden of the Gods," expresses himself metrically in the December *Typographical Journal* as follows:

Near mountain range, like army pickets spread
To guard the Rockies' troop, in grayish guise,
Stand wondrous stones of ages past and dead
For unknown time, pointing to the skies;
'Twixt templed turrets leaning to the west
Are snow-flecked peaks, noble-browed and gray,
While on the crimson mounds the sunbeams rest,
And clouds cast shadows as they sail away.

Grim relics these of dire volcanic wrath,
Great sandstone slabs that once were lava waves,
Burning, seething, roaring down its steaming path,
Molding giant towers, dark and yawning caves;
Reminding one of buried Roman thrones,
Or fate of Pompeii's princely paradise —
Of Egypt's pyramids of rugged walls of stones,
And ruined citadels of ancient sacrifice.

In Nature's rage, she built here granite towers,
And painted each with golden colors bright;
She carved quaint figure-heads and restful bowers,
And stood the "Balanced Rock" on toppling height;
The "Porcupine," the "Frog," the forms of kine,
Fantastic walls as laid by human hands,
And sculpture work by architects divine
On these strange gods of the golden lands.

Cathedral spires in clusters shoot like flame
From fancied temples of the ancient forms,
As though the direful fiery demons came
And left them shrinking in the lava storms;
Unnumbered rocks a great upheaval cast
In monoliths and massive, garish pyres,
Like fallen shrines and altars of the past,
Or molten idols from internal fires.

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### THE SHADOW OF THE PAST.

She laid her face against her mother's breast and sobbed.

"My poor child, what is it?" the elder lady asked. "Has Reginald been cruel to you?"

"No, mamma," the bride replied, "it is not that. It is all on account of a terrible discovery. I——"

"Ah," the fond mother exclaimed, "then he did not tell you before it was too late! Oh, my poor child! Oh, the monster! There is a dark page in his life! Ah, how can a man be so base? How——"

"He found the photograph of me sitting in a basin," the stricken one interrupted, "that you had taken for a baby food advertisement!"

Then they sat there dumb with grief.— *Royal Magazine.*




ESTES PARK, COLORADO

REACHED VIA THE BURLINGTON R. R.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.




(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

*Published monthly by*

**THE INLAND PRINTER COMPANY**

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XXXVIII. MARCH, 1907 No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

**SUBSCRIPTION RATES.**

**One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.**

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago, Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

**ADVERTISING RATES**

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

**FOREIGN AGENTS.**

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsie, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

6-4


## EDITORIAL NOTES.

THE promising apprentice does not loiter or waste time, but nevertheless he keeps a sharp eye on the best work of the most expert workmen, so that he may learn how the "trick is turned."

THE most conclusive evidence that the present rush is real prosperity is in the "want-ad." statement that the owner of a $10,000 printing office had made a competence and was going to retire. This laborer in the vineyard is fortunate and sensible, even if he be not a Rockefeller as to wealth or acquisitiveness.

WHAT a pity all of us can not be in the lumber trust, which by resolution increased values by one hundred to two hundred per cent! If the printer could inflate prices in the same ratio it would not be an act in restraint of trade. If one wants to avoid such stumbling-blocks in the law, he should do it boldly and "do it good," by making the profit large.

THE suggestion that the one best way to keep a non-union office such is to make wages and conditions better than they are in union offices indicates a war of generosity and kindness, with the workman as the beneficiary. Competition of that character would not have to run riot in order to produce the golden age — for a short time, anyway.

THE Kansas City *Star* must be consumed with a deadly hatred of ye postermaker. It would like to see the maximum height of billboards placed at two inches. Such ideas were never bruited when daily papers had job-office attachments, which were keen to do "commercial and poster printing," etc. In those days the editorial eye saw beauty, and at times even art, on the dead walls.

A REPUTABLE English writer for the trade tells of an employing printer who saved $1,500 a year by the installation of a certain platen press. No wonder our transatlantic cousins are always attending swell dinners and able to stand election to unsalaried and graftless offices. With us, when a platen press can be made to yield profits in this copious way — then the muck-rakers will swoop down on the elect.

THE Pennsylvanian who claims evening papers are not read because they are bought by theatergoers, diners-out, etc., must lead a gay life. The evening newspaper enjoys its vogue with advertisers because it is read by people who have

little money for social diversions and are by the same token always on the lookout for bargains. Those who must or should "buy close" find profitable reading in advertising columns, be they wealthy manufacturers or thrifty housewives.

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LOYALTY to the office is a desirable quality, but seldom is it demonstrated as in Italy. Two papers of Florence were at pens' points, so to speak, but tiring of this dull and dirty warfare, the employees of each establishment mobilized and endeavored to settle their employers' quarrel by a pitched battle on the streets. This is not business, as we know it, but there is a touch of medievalism to the affair quite in keeping with our notions of things Florentine.

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AUSTRALASIA has the reputation of being labor-ridden. One state celebrates the fifty-first anniversary of the establishment of the eight-hour workday, while another announces that hereafter forty-four hours a week shall be the maximum on Government work. This may look appalling to some, but a reduction of four hours a week in over half a century is probably the most conservative showing in the world on the length of the working day. This labor-dominated corner of the world proves what THE INLAND PRINTER has often averred: That with an eight-hour workday out of the way, the irritating question would be settled for a generation or two.

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MR. HENRY W. CHEROUNY sends to us a neat pamphlet of forty pages, entitled "A New Departure in the Printing Trade. Printers' League of America; How It Is Constructed and What It Hopes to Accomplish." The officers of the League are Charles Francis, president, 30 and 32 West Thirteenth street, New York; Henry W. Cherouny, vice-president, 17-27 Vandewater street, New York; B. Peele Willett, treasurer, 5 West Twentieth street, New York; William H. Van Wart, secretary, 51 Lafayette street, New York. All communications regarding the League should be addressed to Room 61, No. 70 Fifth avenue, New York city. THE INLAND PRINTER is requested to announce to the trade generally that all interested in this movement can obtain copies of the pamphlet on application.

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TO CURTAIL the scope of postoffice activities would be not merely a backward step, but flying in the face of progress. Domestic trade demands expansion in the shape of a parcels post, for one thing; and the consular agents who refer to the matter invariably say that such a system would be to the advantage of trade. So far as we have noticed, no one has had the hardihood to contend that this cheap and expeditious method of exchange would be hurtful to business. Put the Postoffice Department on a business basis by all means, but it does not seem to be the part of wisdom to do so by lessening its public efficiency. Some of the restrictions on second-class matter and calling into question the educational quality of technical journals are simply evidences that the responsible ones are tackling the question from the wrong end. The central idea for citizens to keep in mind during the controversy is that the Postoffice Department is one of the people's institutions and should be conducted to advance their welfare and subserve their interests — not those of railways, express companies and the whims of department officials. If this fundamental truth is blazoned on our banners the individual will not go far wrong, nor will trade suffer.

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SCRYMGEOUR is an oddly spelled name, but is in keeping with at least one mental twist of its owner. He is a Scottish town councilor, and, like many another of less forbidding patronymic, has become disgusted with the frivols of a daily press which has pages for sports and sensations and not a column for serious matter. We had never regarded the Scottish press as being particularly flippant. But the serious-minded Scrymgeour does, and he desires to reform it. His scheme is to establish a municipal printing-office, which would not only do the town printing, but issue a daily paper. As set forth in the councilor's resolution, the publication would be all that a clean family paper should be, but the really portentous suggestion is that the municipally-owned sheet would sell advertising space for much less than the corporation-owned and properly trustified papers charge. Alluring and all as this is, the scheme will probably be rejected by the canny Scots, after which the Laird of Skibo should prevail upon the proposer to have his name "simplified."

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IN a thoughtful review of the trade in 1906, the *Printers' Register* states that the printing business of London, England, apparently fell below the average, notwithstanding the general prosperity. It opines that London printers are in the throes of an industrial change. There are several reasons for this belief, but not the least significant is that the metropolitan level of living — wages, rents, taxes, etc., has reached such a high notch that an appreciable quantity of work is going to smaller places. As like causes produce like effects, this expression provokes the query as to how long before a similar tendency with us will manifest itself in such a revolutionary way, for

in London the unemployed situation among compositors is almost akin to that which marked the introduction of typesetting machines. No American city is quite the abnormality London is, but size is not the moving cause in such cases; swollen cost of production is the great factor. As the disparity in costs between, say, New York and Chicago and other cities is apparently much greater than between London and its sister municipalities, we may reasonably expect the trend of printing in smaller communities to grow in volume. The tendency may work great changes in craft life, but usually such movements are among those affairs which are said "to work themselves out all right." That, in turn, is largely because they are anticipated, and it is surprising that London received such a shock during the evolutionary period. The greater mobility of American labor and capital should preclude such an occurrence, unless indeed an industrial depression precipitates an exodus of printing plants from high-cost cities, and then the change might be accompanied by revolutionary incidents.

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"THE power which the oil trust and the steel trust possess is as nothing compared with the power which would be exercised by a combination of great newspapers published in every important city in the country. An individual controlling such a combination would be far more dangerous to the country than even a capitalist controlling its banking credits." The foregoing is not from a publication of twenty-five or fifty years ago, nor from an unsophisticated church paper, but from the staid and somber *Wall-Street Journal*, which occasionally drops the discussion of stocks and bonds to dilate on affairs of common interest. Such an expression can not but cause the *Journal* to lose caste as a knowing publication among newspaper workers. While it is true one man does not own any considerable number of daily papers, yet there is such unanimity of opinion in the press on a certain class of subjects that ninety per cent of those who make them are willing to wager that they smell a near-trust in the vicinity which works through a conspiracy of silence. The Associated Press and the Publishers' Association give the average newspaper publisher a good grip on a special privilege or monopoly. It may not be used in the ruthless manner our contemporary suggests as being among the possibilities, but the machinery is all there, and it is making too strong a draft on human altruism to expect that many of the owners will steadfastly refuse to start the wheels. Speculating as to what might happen if we had a newspaper trust, forsooth! There are many observers not devoid of opportunities for knowing, who think it is here and doing a good trade at the trust business, even though its tentacles may not be known in certain quarters on Wall street.

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### THE PARENTAL INFLUENCE.

IN discussing apprentices, their ways and opportunities, and the duty of others toward them, there is in these strenuous times an almost unanimous — it is unanimous among the writers on the subject — disposition to overlook a most important factor — the parents. In the great centers of population an impression is abroad that the "old man" does not count for much: he is the butt of the cartoonist's wit. But in the majority of American homes the titular head of the house has the respect of the family and his admonitions and views wield great influence in shaping the conduct of members of the household.

It is beyond belief that any parent worthy of the name is indifferent toward the future of his children, and yet nowadays few foremen or managers ever think of interviewing a boy's father as to his offspring's capabilities or deficiencies. In nine cases out of ten home influence will determine whether the boy will succeed or fail. His remaining at the trade is often dependent on the sentiments expressed in the family circle — even after making due allowance for the "independence" of present-day youths. In those periods of depression when "things don't come right and everything goes dead wrong," the boy retails his grievances. Though that which galls him the most may have been the best fortune that could have befallen the boy, the father in his ignorance of the trade looks at it from his viewpoint and encourages resentment, which probably results in the loss of a promising apprentice to the office and an injury to the principal actor. There must be thousands of such trade divorces that could be prevented to the benefit of all concerned if the employer were brought in contact with the parent. The latter, if wise and considerate, would not encourage a rebellious spirit in his hopeful until after he had had a heart-to-heart talk with the employer and fully informed himself as to the situation.

There will be little questioning as to this being a desirable condition, and the onus for its nonexistence will in all probability be put on the shoulders of the parents. It is true the latter should have sufficient interest in his son's future to call around once in a while and inquire as to his welfare. It is equally true, apart from all sentimental considerations, that the employer should be sufficiently concerned in making a good apprentice better to get in communication with the

parent. That done, the boy's failings and good points as they are disclosed from day to day in the workroom may be canvassed, and the potent influence of the family circle enlisted in the making of a man through the improvement of the apprentice. Dilation on the possibilities of such a relation is unnecessary — they will suggest themselves to every mind. But any employer or foreman wishing to act on the suggestion will have to break the ice.

If a father's interest would prompt him to make the move, he would probably be deterred by the thought that he was not merely taking up another man's time, but might be looked on as a "rank outsider" interfering with trade customs and receive a cool reception. As things stand, it must be admitted the advance should come from the employer, and in the case of the average boy, he will be amply repaid in every way for inviting parental coöperation in the making of a workman.

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### ORIGIN OF POINT-SET TYPE.

IN the "Discursions of a Retired Printer" for January, the author in discussing the subject of self-spacing type makes the following statement: "The next development of the unit-width idea was Barnhart's point set, which was applied to two series of body type. For some sizes, the unit was one point; for others it was one-half a point. This effort, however was not carried any further."

Since the printing of this article, there has been brought to our attention evidence which shows that while Barnhart Brothers & Spindler are given due credit for having first evolved the idea of using the point as a basis for the width or set measurement of type, an injustice was done in stating that this effort stopped at two series.

The facts in the matter are as follows: As far back as the year 1893, they commenced the cutting of four series of type — two body and two job faces. Each and every character in all of these series was so designed and cut, that when cast, the set or width was a point or multiple thereof.

Every one who is acquainted with the method of preparing and bringing out new type-faces knows that some time elapses between the cutting of the first size of a series and the final fitting and finishing of the matrices of the last size, especially in a job series where the range of bodies is wide. Finally in the summer of 1894 Barnhart Brothers & Spindler showed in their periodical, *The Type Founder*, three of the referred to four series, viz., West Lining Gothic, consisting of eight sizes, Elzevir Title series, complete from 6 to 60 point, and Roman No. 30 series. In this same periodical there appeared the following references to these faces: "West Lining Gothic is a new face that will meet the wants of many. It is cast on the point system both ways, and is somewhat lighter than our regular Lining Gothic. Lines accurately at the bottom. Elzevir Title is one of those neat condensed faces that very quickly find their way into magazine and newspaper advertising pages, as well as in jobwork. It is cast on the point system both ways, and lines at the bottom with the use of leads. Seventy-two point in preparation. Roman No. 30. We present in this number of *The Type Founder*, our new series of body type No. 30. . . . . Our new series is not made on the self-spacing system but on the point-set system, which has great advantages over the so-called self-spacing scheme, in which the spaces and quads are made regularly on points in conformity with the point system now in vogue; that is, the en, em, two and three em quads are cast the same as they always have been, while in so-called self-spacing this does not hold good. In most bodies of the so-called self-spacing type the em quad is not an em quad at all, as it is not square, and the same disproportions apply to the other quads, leaders, etc. For instance, the width of a three-em quad or leader is not three times its thickness, as in our system. The so-called self-spacing system is arbitrary. Take any body you please, say 8-point as a sample: if a founder has four faces and one runs wider or narrower to the alphabet than another (which is always the case, as the face is larger or smaller), the spaces and quads have to be cast to conform with the unit on which each face is cast, and they will not justify with each other. It would be a jay office that would introduce two or three widths of quads, leaders, etc., of the same body in this age of printing. While the point-set necessitates no change in quads, leaders, figures, etc., we have at the same time reduced the number of widths of letters to the minimum. The lower-case, caps, small caps, points and figures of 6-point No. 30 are cast on six widths, the 7-point on seven, the 8-point on seven, the 9-point on eight, the 10-point on eight, the 11-point eight. The lower-case of 6-point has four widths; 7-point, four; 8-point, five; 9-point, five; 10-point, six, and 11-point six. We have succeeded in confining the alphabet to the few widths mentioned without injuring the symmetrical appearance of the various letters. While the expense is somewhat more in manufacturing type on this system than the regular, at the same time we have determined to put it on the market at regular price for the time being, and if it is found that it can be afforded, the price will remain the same; otherwise it will be advanced a small percentage.

Finally, if the point-set type proves advantageous after a fair trial, and printers demand it, other faces will be made on this system."

Very soon after the issue of *The Type Founder* referred to, the fourth of the hereinbefore mentioned point-set series, "West Old Style No. 70" was shown with the Roman No. 30, both body-type faces, in a booklet entitled "Point Set." In this monograph, the foundation principles were set forth thus:

"From the date when printing with movable type was invented to the closing years of the nineteenth century, the space justification of lines remained an unsolved problem. It is only necessary to mention this fact, to revive in the minds of all who have held a composing-stick, the weary hours spent looking for the missing space that would bring the justification of the lines to the ideal that every conscientious 'typo' sought to attain. A stumble in the direction of solving this intricate problem was made by the suggestion of a unit as a base, but unfortunately the units did not always unite. This system was encumbered by an excess of bastard pieces and quadrats, as the offices which adopted it learned to their sorrow when they found their cases mixed with 'off' sizes that failed to work with other fonts than those especially cast on the unit set. This condition obtained not merely with spaces and quads, but extended also to figures, leaders, etc. Realizing that something must be done to help matters, we have devised a system which diminishes instead of adding to the woes of the compositor.

"Point set is the point system both ways: Type cast on point-set system is as much of an advance in typography over 'self-spacing' of the unit system variety, as the point system was over the bastard system of bodies. It has all of the valuable qualities claimed for so-called self-spacing type with none of the objectionable features. The use of point-set type does not compel the user to stock with bastard widths of spaces and quads, as all spaces and quads are separately cast a certain number of points, the quads being the same as in ordinary fonts.

"The standard widths of newspaper columns, book pages and miscellaneous jobs are invariably so many pica ems (12 points), hence the compositor will readily see that the line, whether short or long measure, is always a certain number of points in length. This is just where the advantage of point set comes into play; every character is cast a certain number of points in thickness. What system can be more simple of justification? The compositor's experience in handling the various point bodies will aid him to pick the correct point space needed to justify the line more easily than he can fish out and try several bastard widths. Heretofore all letters and characters in fonts of type were cast different thicknesses, regardless of any relative width. Imagine the satisfaction of the printer upon examining sorts to find that the same accuracy in manufacture has been observed respecting them as has heretofore been required only with figures, leaders, etc."

In conclusion it is only fair to state that the casting of point-set type did not stop with "two series" or even with the four series described, but every series cut and fitted since 1893 has been cast point set so that all of the series that are now displayed by Barnhart Brothers & Spindler as being cast upon the lining system are also cast point set — making their product strictly point line, point set and point body.

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### PRESSMEN AND TYPOTHETAE AGREEMENT.

ELSEWHERE in this issue we print the text of the new agreement between the United Typothetæ and the International Printing Pressmen's Union, ratified by the United Typothetæ in a special convention at Pittsburg, Pennsylvania, on February 2. Under its terms the Typothetæ agrees to establish a forty-eight-hour week on January 1, 1909, but otherwise the treaty will not operate to effect much change in the relations which have existed between the contracting parties for the last five years.

The members of the Typothetæ think the agreement advantageous to them, and President Higgins is positive it is a great improvement — which is undoubtedly true — on the existing one, under which the union has made remarkable progress. But there are evidences of discontent among President Higgins's followers. One of his fellow-conferees refused to sign the document, while the bookbinders loudly protest that their fellow unionists handed them an assortment of lemons in not coöperating with the bindery employees. These and other things will serve to stimulate activity among the radicals, but it is not clear that any action on their part — short of repudiation of the union's representatives and their work, which is highly improbable, can affect the agreement. This circumstance will tend to embitter rather than soften the asperities of the controversy, for the guns of the insurgents will be trained on one target — the officials. If kept within such bounds, no matter how fiercely it may wage, the battle will never rise above the dignity of a family row of little moment to the craft as a whole, except as occasional outcroppings may serve to amuse onlookers.

The consistent foe of strife between employers

and employees, THE INLAND PRINTER, congratulates the United Typothetæ and the Pressmen's Union — or rather their representatives — on getting together and composing their differences in an intelligent and gentlemanly manner. In view of recent events, it is a distinct victory for the principle of trade agreements by conference, and quickens the hope that reason and forbearance will once again take the place in craft affairs usurped by arrogance and force.

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### THE PANTOCRATIC THEORY.

THE leaves that fall in Vallombrosa are not more numerous than the schemes to ameliorate industrial conditions and abolish poverty. And it is creditable to the race that this is so, though the sponsors for these systems and methods are vouchsafed a scant reception by their contemporaries. With rare exceptions those who do the world's work dismiss these preachments with the gruff assertion that they are utopian, or that there is so much work to be done, men of affairs and the hewers of wood have no time to devote to academic speculations. This portentous truth does not dismay the man with a "message" or lessen the ardor of the student. They pursue their way with enthusiasm, probably finding solace in the thought that the golden rule is still regarded as a dreamer's fantasy by many, or that the abolitionist demagogues of the fifties were the loyal demigods of the sixties, as suits the temperament of him who knows he is becoming a "crank" and that his "queer ways" will make the door of opportunity creak on its hinges and hesitate as he passes by.

These so-called visionaries are not without mental alertness — as the eulogies of that great printer, Henry George, and a host of others bear witness — and they know well the price they will be required to pay for exploiting their "cranky notions." That they advance their ideas at a time when they are sure to have a cool reception — be frost-bitten, in fact — does not necessarily argue crass foolishness; it may be courageousness. In these times when we travel so quickly in the politico-economic domain that the wild-eyed, impossible program of one decade is the quintessence of legislative and administrative conservatism in the next, and the Kaiser's electoral district is socialist, this seeming temerity may be reduced to a case of that uncommon foresight so esteemed in the business world. There are indications that we are entering on the era when society will devote as much attention to the distribution of wealth as heretofore bestowed upon the problems involved in its production. That these questions are coming to the front with remarkable strides can not be gainsaid, and he who would be informed as to the trend of thought — which necessarily precedes action with intelligent peoples — should quicken his interest in such subjects. To ignore them — whether one be well-to-do employer or happily circumstanced employee — is to fall short of being well equipped for the duties of citizenship.

These comments are prompted by an article from the pen of James Mackaye, a Harvard man and technological chemist by profession. He is the author of "The Economy of Happiness," which is said to have caused something approaching a furor among the students of and dabblers in social science. The laurel of being an original thinker and thorough reasoner has been placed on Mr. Mackaye's brow by high authority. Notwithstanding this, it is not the present purpose to review either the book or the article, but as the latter contains an outline of how one school of reformers would produce and distribute wealth, we shall sketch his plan. So keen an observer of advanced thought the world over as the *Independent* refers to this scheme as being scientific and justifies the inference that what it calls the "invention" will do much toward dissipating the opposition of practical people to socialism — that one non-socialist after an extensive canvass estimates has five million adherents in this country. Mr. Mackaye does not pretend to preach socialism of the ordinary sort, but calls his philosophy "pantocracy," which signifies the rule of conduct of all in the interest of all — governed by a policy employing the means of science and common sense to produce the happiness of humanity. There is nothing new in that aspiration, 'tis true, but how it is to be brought about should interest every one, for to most the scheme will have a tinge of novelty.

Of course Mr. Mackaye does not rail against wealth — it can not multiply too quickly to suit his pantocratic state, and in order to increase it, he would have the Government gradually and experimentally acquire great industries like the means of transportation and communication and insurance, coal-mining and meat-packing. Each industry would then be organized like the post-office, dominated by a department of distribution that would determine the quantity required to meet the public demand, and arrange for its distribution on the same principle as the postoffice now meets the public demand for stamps, etc. Another department would be the labor exchange, which would see that the workers were placed where they were most needed. The standards of the commodities produced would be attended by an inspection bureau, toward which we seem to have made several long strides without intending

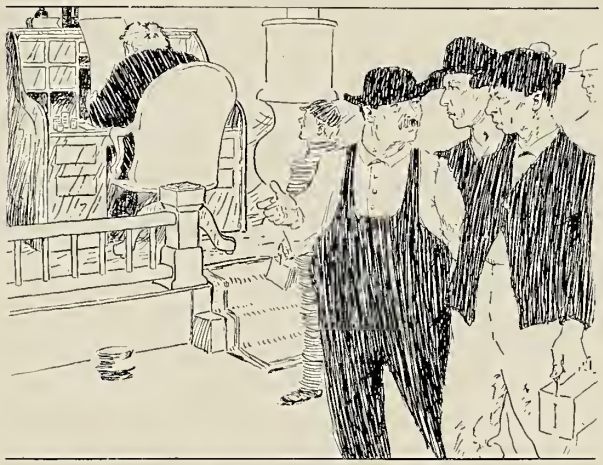
in the least to establish a socialistic state. It is in the policy which would govern production that Mr. Mackaye sheds side-lights on what his Americanized socialism would do in the shops and factories. He goes right to the heart of things and would reverse what we have come to regard as the very natural antagonism that the wage-earner should want to sell his labor dearly and the employer buy it cheaply. Their interests would be identical on these issues. Employees would be divided into two classes: (1) Wage-earners and (2) Managers, with wages fixed by law, and legal provision for promotion or discharge. Now we come to the plan whereby harmony would supplant the antagonism existing between manager and worker. In addition to a law-made salary founded on skill and experience, managers would be given compensation based on their ability to "show results." This bonus would not be dependent on the amount of work executed, but rather on the reduction of time needed to acquire a given result.

The energies of the managing class would be directed toward a greater production, and the rewards would be made on that basis. At the same time, the working class would contribute to the reduction of working hours by intelligent and faithful service, for a less number of working hours would not mean increased cost of the product. Of course society could, if it desired, require increased product, but then society and not small fractions would be the beneficiary.

The salient feature of Mr. Mackaye's theory is that under its operation each individual "serves himself best by serving the State best — the more he does for society, the more he does for himself, and hence his self-interest, as well as his public spirit, urges him to serve instead of exploit his fellow-men.

"The director will seek to introduce improved machinery and methods into the arts in order to increase his own compensation, the wage-earner will employ said machinery with all the skill and zeal with which he is capable in order to shorten his hours of labor, and the consumer will offer no objection to the arrangement, since as the working day shortens, the prices which he must pay for commodities decrease."

It is impossible to follow this newly fledged philosopher through the reasoning by which he shows that the host of questions like race suicide have always been and are now dependent on economic conditions; nor have we become advocates or believers in pantocracy, but we do join with conservative authorities in saying that Mr. Mackaye has laid before those interested in industrial development a problem, the solving of which will at least be interesting and instructive. The men in the ruck — those who know how hard it is to increase wages and those who have knowledge of the struggle it involves to get the wherewithal to pay them — may scoff at such theories as moonshine. They should know of them, nevertheless, as a study of such subjects sheds light on the natural laws, which, though unrecorded and unseen, govern all the phenomena of our workaday world. Much, if not practically all, of the strife and waste now evident in industrialism is due to ignorance of the operation of these same natural laws.



The Workmen: "The Old Man has a snap. Nothing to do but read his paper and count his money!"




And, upon closer investigation, we find the "Old Man" actually IS doing nothing but reading a paper and counting his money.

CARTOON BY TH. B. THOMPSON, PALETTE AND CHISEL CLUB, CHICAGO.

## LOGICAL ENGLISH.

I paused to talk to a fishmonger. "Fishmonger," said I, pleasantly, "why do you fishmong?"

He answered with a cordial smile: "I fishmong because my father fishmang before me."

"And have you been fishmonging long?" I asked further.

"Yes," was the reply. "I have fishmong for seven years come Michaelmas."

"You are a worthy fishmonger," I responded, "and I'm sure you always mong the best of fish."—*Life.*

Written for THE INLAND PRINTER.

## DISCURSIONS OF A RETIRED PRINTER.

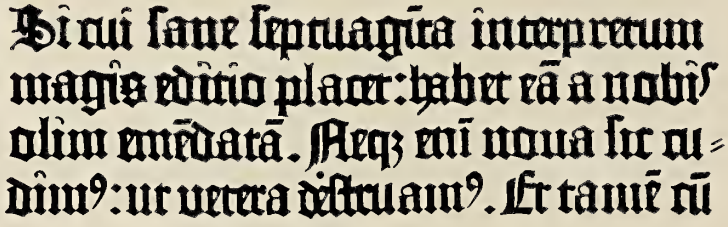
NO. IX.— BY QUADRAT.

DEVELOPMENT OF BODY TYPES AND OF JOB OR DISPLAY TYPES FROM 1450 TO 1870 BRIEFLY SKETCHED — SUPERIORITY OF OLD-WORLD PRINTERS IN BOOK PRINTING AND OF AMERICAN PRINTERS IN COMMERCIAL PRINTING — NEGLECT OF THE STUDY OF TYPOGRAPHY AND THE ADVANTAGES DERIVABLE FROM SUCH STUDY.



AVING in preceding articles related the histories of the men and firms conspicuous among the letter-founders of America from the beginning down to the formation of the American Type Founders Company, to which it is proposed to devote a future chapter, I will now venture a few observations concerning types, than which no subject demands or will better repay serious study on the part of aspiring typographers. In the interesting history of our craft, those who have achieved the greatest fame have been those who have created or improved styles or families of types. The fame of Aldus Manutius rests upon his introduction of the italic characters. Jenson, by perfecting the true Roman characters, made his name immortal. The books of the Elzevirs, printed in the seventeenth century, are still in active demand at high prices, because their makers invented that family of type now generically called French old-styles. One complete and noble series designed by the first Caslon suffices to perpetuate his name, while in our own day William Morris, by making two commendable adaptations of fonts used by the earlier printers, has shown us that a printer may win fame as readily as any other true artist. For centuries the world of art has made pilgrimages to the six masterpieces of sculpture and the seven masterpieces of painting; and for centuries to come the true printers, few in number, together with the more numerous non-technical appreciators of our equally interesting and much more useful art, will make pilgrimages to those shrines where the works of the great printers are preserved.

Long experience with makers and users of types has proved to me that scarcely ten of a thousand who derive their livelihood from the use of types have really studied them. The average printer judges a type-design hastily by its general effect, as perceived through the medium of his good, bad, or indifferent taste. This is the first step in the study of a type-design. If one wishes to proceed he will next decide whether its color is satisfactory in the mass effect; is it legible; are the various sizes of the series well proportioned to each other, and do they preserve uniformity of color when used together, or lose in clearness or strength as the sizes diminish or enlarge. It is thus we first view a painting: we admire or dislike the subject; we commend or condemn the proportions of the figures or the perspective of the landscape; we approve or disapprove the choice of colors. If all these are satisfactory in the general effect, we next proceed to a detail analysis, which may disclose careless modeling, inharmonious coloring, awkward or unnatural poses or the reverse. Through this analysis we look inside the picture, and if these defects exist our judgment on the general effect insensibly becomes modified or reversed. This study opens our mental vision and perfects our taste for the beautiful, simply by putting those faculties into use, differentiating the student from those who having eyes see not, and amply repaying the time and patience expended. Thus it is also with a type-design: it must be studied in paragraphs, in lines, and letter by letter. Are the characters uniform in color, in spacing, in line, in position; and are they consistent with each other and the design. The process of analysis is simple, if the printer will condescend to it; and if he does, his critical faculties will sharpen and his appreciation of good types expand, until he becomes a judge of form and detail to his great pleasure and profit.

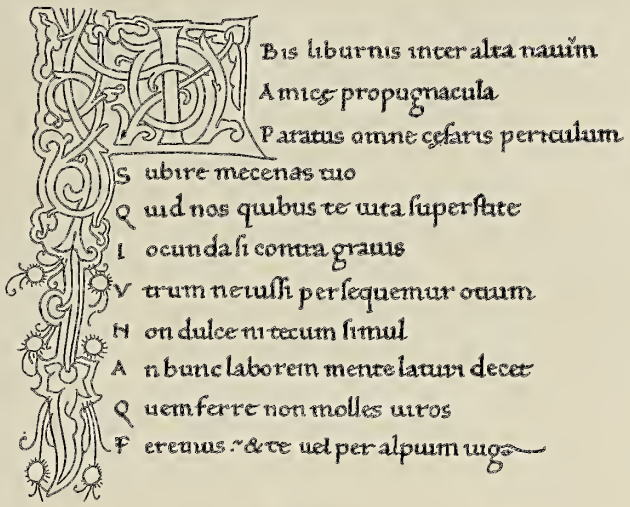


EXAMPLE 1.

Gothic types used by Gutenberg in the earliest book printed from movable types. About 1455.

Typography as a vocation is on the borderland between mechanic-craft and art-craft; its practitioners may degrade it to a mechanical level or elevate it to the altitude of an art, which is chiefly expressed by the selection and arrangement of the letter-designs used. The mechanics are in great majority; among the minority all aspirants may be included, although their work has too often made the term "art printer" a derisory one. When I hear it said that the public will not pay for art in printing, I remember that art in printing (as in other crafts) is a rare commodity. This rarity is the result of neglect of the study of the history of printing and of its masterpieces. If I were intrusted with the typographical education of an intelligent and earnest young man, I would first introduce to his notice the history of typography; its incalculable importance to mankind; its greater usefulness and conse-

quently superior dignity among art-crafts. What other occupation is so necessary to the progress of mankind and their affairs? I would exhibit to




Example 2.

From an Italian manuscript book of the fifteenth century, showing a Roman modified toward the Gothic characters; capitals true Roman. This book was rubricated, and the dots on the i being in gold did not reproduce. This applies to Example 4 also.

him the works of the great printers of the past, thus elevating his taste, stimulating his enthusiasm and making the tawdry and commonplace abhorrent to his eyes. Then I would set about his proper manual training. Without instilling in the mind and spirit of a typographical student a just appreciation of the possibilities of his craft, it were just as well to make a shoemaker of him. What have shoes done for liberty and enlightenment? What do shoes do to extend commerce? Go to, Mr. Cost-Finder and Mr. There-Is-No-Money-in-Printing; you are beginning at the wrong end. No other art-craft offers the intelligent educated student greater scope, and my observation is that wherever the public finds a true typographical artist it supports him liberally. Artistic typography pleases those of educated tastes in its simplest arrangements (O, difficult simplicity!) as well as in the highly decorative effects to which it lends itself; and finds life in the unending variety of material brought to the printer by typemaker and engraver. The degree of taste and invention with which the typographer selects and arranges his types is the chief factor in establishing his status as a printer and the value of his product to the discriminating purchaser; hence the importance of the study of type and typographical masterpieces.

At the risk of wearying the *cognoscenti typographicae,* among whom far be it from me to claim a place, and for the benefit of those practitioners of our beneficent art who have deprived themselves of the pleasures of studying its interesting history, I shall sketch briefly the development of type-faces from the beginning.

The first printers imitated closely the lettering and methods of arrangement practiced by the contemporary French and German scriveners, who made manuscript books and documents in the true Gothic character (example 1). In Italy, however, the writers of manuscript books were using the Roman characters (example 4) devised by the ancient Romans and still extant in inscriptions on monuments of the age of the early Cæsars; so that in the first book printed in Italy, although executed by German printers, the Gothic types of Gutenberg were modified from their angularity toward the roundness of the Roman characters (examples 2 and 3), the true Roman first appearing in initials and titles, not cast but engraved.

Verũ quoníã pauci uuin t̃ hoc celesti beneficio ac munere : quód obuoluta ín obscuro ueritas lacet: eaq; uel contemtuí doctis est: quía ídoneis assertoribus eget: uel odío idoctis ob ínsitã sibí austerítaté : qua nata bomínum prodíuís ín uícia pati non potest: E Q S

Example 3.

The types used in the first book printed in Italy; the earliest Roman types, based on Example 2. 1465.

Four years after the book from which example 3 is taken was printed, a German, John of Spires, established the first press at Venice and was the first to make and use the Roman characters (example 5), and these types are the parents of the types we use the most, his alphabet being




Example 4.

From an Italian manuscript book of the fifteenth century, in true Roman characters. This example suggests the reason why Gothic characters were preferred by scriveners. No characters are so difficult to draw or cut as the true Roman. In Example 2, the scrivener excels his imitator; but in this example the scrivener is excelled by the typemaker.

minus j, u and w, letters not then invented (1469). Nicholas Jenson, a Frenchman, established the second printing-office in Venice shortly after John of Spires, and brought the Roman types to a greater harmony and uniformity, nearly approximating the regularity of modern type. The perfection to which Roman types were brought at an early period in the history of printing is shown by example 6, copied from a book printed in Paris in 1521. The first branch from the Roman stem was our italic, which was introduced in 1501 (example 7) in Venice by Aldus Manutius, the successor in business of Jenson. In France, in addition to the Gothic and Roman types, the early printers used also an intricate style called Cursiv, a successful modernization of which, made by Mr. Phinney of the American Type Founders Company, is shown in example 8. The first books printed in England were in Gothic types, but from about 1520, when Pynson and others introduced Roman types, the latter predominated among English-speaking people.

Primus in Adriaca formis impreſſit aenis
Vrbe Libros Spira genitus de ſtirpe Iohannes
In reliquis ſit quanta uides ſpes lector habenda
Quom Labor hic primus calami ſuperauerit artem

M . CCCC . LXVIIII .

Example 5.

The imprint of John of Spires, ending the first book printed in the true Roman characters from movable types. Venice, 1469. The results from reproductions of early types rarely, if ever, do justice to them. If we had the actual types the results would be sharper and less irregular. Reproductions magnify all the faults of the printer and accidents of age. I have attempted to remove defects of the printer, but with limited success.

Never in history has any art started so gloriously as that of printing. The early printers were usually protected and subsidized by wealthy prelates or princes, just as poets, painters, architects, and sculptors were, and their craft was pursued as a learned and fine art, notwithstanding which history tells us they found it very profitable. But when its practitioners increased, and it became the weapon of controversy and of liberty, its powerful patrons deserted it. As one great prelate said, "We must root out printing, or printing will root us out." Losing their powerful patrons, the printers cheapened their work to attract the purchases of a larger public, and thus the utilitarian benefits of printing eclipsed its glory as an art. If we except the works of the Elzevirs, Plantin and a few others, in free and liberty-loving Holland, and Bodoni in Parma, printing was a decadent art from the middle of the sixteenth to the beginning of the eighteenth century. John Baskerville revived the art in England about 1750, making his own types, which were considered beautiful. He was probably the last printer who made his own type, punches, chases, ink, and all other apparatus for printing. He was a wealthy manufacturer, and learned and pursued typography for love of it. His books are now much sought after, and command high prices. He died in 1775, and his widow sold his printing establishment, consisting principally of type,

ET cum iam ſero eſſet factum (quia erat paraſcêue quod eſt ante ſabbatum) vê= nit Ioſeph ab Arimathæa nobilis decu= rio qui & ipſe erat expectãs regnum dei. Et au dacter introiuit ad Pilatum,& petijt corpus Ie ſu. Pilatus autem mirabatur ſi iam obijſſet. Et accerſito centurione, interrogauit eum ſi iam mortuus eſſet. Et cum cognouiſſet à cẽturione: donauit corpus, Ioſeph. Ioſeph autem merca= tus ſindonem, & deponens eum inuoluit ſindo ne,& poſuit eum in monumento quod erat ex= ciſum de petra, & aduoluit lapidem ad oſtium

Example 6.

Roman types, actual size, used in Paris, 1521. In the original the types are clearer.

M unera ueſtra cano .tuq; o,cui prima frementem
F udit equum magno tellus percuſſa tridenti,
N eptune:& cultor nemorum,cui pinguia Cæ
T erentum niuei tondent dumeta iuuenci.
I pſe nemus linquens patrium,ſaltuſq; Lycæi
P an ouium cuſtos,tua ſi tibi Mænala curæ:
A dſis o Tegeæe fauens:oleaq; Minerua
I nuentrix:uncaq; puer monſtrator aratri:
E t teneram ab radice ferens Syluane cupreſſum:
D iiq;,deaq; omnes,ſtudium quibus arua tueri:
Q uiq; nouas alitis nonnullo ſemine fruges:
Q uiq; ſatis largum cælo demittitis imbrem.
T uq; adeo,quem mox quæ ſint habitura deorum

Example 7.

The first Italic types used. Venice, 1514. Notice the Roman capitals.

punches and matrices, in 1779, after it had been in disuse two years, to a literary society in Paris for $18,000. Baskerville's fame resting entirely on his achievements as a printer is secure so long as printing is practiced or its history preserved; and refutes the statement now so often made that printing affords no opportunity for distinction other than that accorded for a few brief years to those who build up big businesses. In these times when every disadvantage that obstructed Baskerville's task has been removed, and when the public capable of paying for and appreciating monumental works is a thousandfold more numerous and more wealthy, it is evident that either the lack of ambition or of genius prevents the latter-day printer from ranking himself in history with great typographers of the past by equaling or excelling them. Contemporaneous with Baskerville, the first Caslon, a typefounder only, introduced that type-design which is more used to-day than at any time since its introduction, known to us as Caslon Old Style (example 9), the best type-face now in existence for fine printing. At the close of the eighteenth century the French letter-founders introduced Roman types on the order of our modern Romans, but condensed and with exceedingly fine serifs. These are still used in Latin Europe, but with more robust serifs. This style was introduced into Great Britain, but with rounder characters and blacker color, as in example 10.

Aabcd Efg Hhijkl Mmnop Qqrstu Vw

Example 8.

Modernization of the French Cursiv used in manuscript and printed books. Types first cast at Lyons, 1558. The example is cut too small to properly illustrate this design.

These fat faces so completely superseded the Caslon or ancient Romans that by 1810 they had disappeared entirely from the letter-founder's specimen books. The fine serifs of the fat-face Romans were cut at right angles to the stem of the character, as shown in example 11. Under the influence of these black letters typography in

Aabcdef Ghi

Example 9.

One size of the series of types cut by Caslon I., London, 1720-25. These types became temporarily obsolete in favor of the types in Examples 10 and 11 in 1780. They were revived in 1843, and first cast in America in 1858.

Great Britain for many years was particularly depressing in appearance. The first American typefounders made these fat-face Romans only. Relief first came from Scotland where the letter-founders lightened the stems of the letters, strengthened the serif more or less, and supported

**Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorarè arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. Vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autum viri fortes satis-**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

£1234567890

Example 10.

Fat face Roman types, of the most popular style in America and Great Britain in 1800, displacing entirely the ancient Roman (example 5). Reproduced by etching. Caslon I, seeing that the numerous consonants in the Latin gave the types a regular and pleasing appearance not obtainable in English, took Cicero's first oration against Catiline as the vehicle for his specimens, and other English and the earlier American typefounders followed his example. "When, O Catiline, do you mean to cease abusing our patience?"

the serif by filling the angle between the stem and the serif, as in example 12, which is one of the earlier Scotch faces, to which they added several beautiful series of title letters, creating a family which I predict will in a short time be as popular again for fine printing as it is now indispensable in book and newspaper printing. In 1843 the ancient (old style) Romans of Caslon were reintroduced as a novelty.

Miller and Richard of Edinburgh shortly after

H

Example 11.

H

Example 12.

introduced the modernized old styles, adding round and condensed titles and old-style antique, thus creating the most useful family of types, being adapted for bookwork, and harmonizing best with the multitudinous variety of jobbing types, which have since been introduced. Early in the nineteenth century the Scotch letter-founders took a decided lead, and the excellence of American types prior to 1860 was due to the employment of Scotchmen in the business in this country.

In America we have invented no body types. All that we have made are variations of the European and British designs shown or mentioned above. American inventiveness found its field in display types, and I will now briefly trace the development of that class of types, in which we have excelled since 1870. Lest we should be unduly proud of this achievement, and in order to allot due credit to old-world printers and lovers of good printing, it shall be recorded here that Americans have always been far behind the British, French and Germans in fine book printing. There always have been numerous printers of those nationalities whose ambition impelled them to produce some monumental work of typography, to which in many instances the engraver and illuminator lent their aid. Where we have two or three such, in Europe there have been dozens. In Europe also for two centuries there have been numerous wealthy dilettante printers and collectors of fine printed books whose collections have aided and inspired equally enthusiastic, though less wealthy, devotees of the art. We have a few such collections in America, but they are little disturbed by the hustling American printers. In the old world, too, there has been produced a splendid and interesting literature of our art, dating from the early days of printing to the present, of which American printers know little. We have a De Vinne who has done honor to our art by research and by pen and practice, and there the list ends. We are very wide-awake commercial printers, we have done wonders in perfecting processes for rapid production, for obtaining pleasing effects at small cost; we have polished up our art, scraped off the moss, sharpened our impressions and excelled in all mechanical details; but our art in typography is narrowed to the production of beautiful ephemera — the catalogue, the magazine and its advertising pages — to the necessary service of calling custom to the trader. Printing in America is better on the average than in any other country; there are more good printers here than in any other country; but the mountain peaks of typography are (sparsely) peopled by other nationalities; we occupy a majority of the foothills. Will the time come when we will be proud to acknowledge a number of celebrated master printers, instead of one? Not so long as there is no pride evinced in our craft that is not associated with system or bigness, considerations which are entirely selfish and die with their originators. Printers are associated together; we attend their local and

*Quousque tandem abutere Catilina patientia nostra. Quamdiu nos etiam furor iste tuus eludet. acbefilmuqrstvy*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Example 13.

TYPOGRAPHIA

Quay Parish happy gird

Example 14.

Quousque tandem abutere Catilina patientia
nostra quamdiu nos etiam furor iste tuus eludet

Example 15.

The only job types extant in England in 1700. The matrices for these fonts are now in the possession of Stephenson, Blake & Co., of Sheffield and London.

ABCDEFGHII

Example 16.

ABCDEEFGHII

Example 17.

LMNOPQRSTUV

Example 18.



"FLOWERS."

Representative job types and "flowers" used in England and America in 1800.

A B C D E Q R S

Example 19.

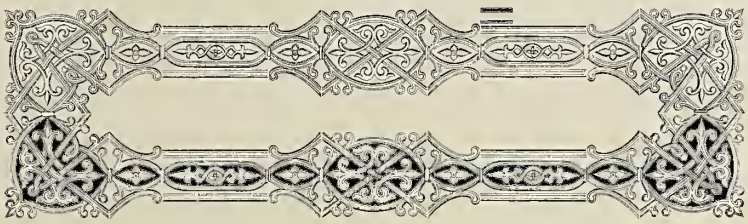
The only ornamental type shown in Caslon (London) specimen book of 1803. The good taste of the Caslons doubtless alone prevented them from producing types like examples 16 and 17. History tells us that this devotion to good taste brought the foundry into financial quicksands.

national meetings and their dinners. Do we hear anything about the art? No, we are enthralled by eloquent statisticians, and excited by the contending schools of cost and profit finders. In a long course of annual dinners, ostensibly in honor of Doctor Franklin, a great printer, I have never heard one serious attempt to do anything else than get some fun out of the occasion; and the annual conventions of the undertakers are really much more funny. The young printer, who desires to find something worth living for, is recommended to study the history of his craft, and the productions of the great printers who practiced it as an art. It is fascinating; it is elevating; and (breathe it softly) it will pay!



EXAMPLE 20.

A combination border of French origin, made by MacKellar, and by Conner, in the sixties. From matrices owned by the American Type Founders Company.



EXAMPLE 21.

A combination border of French origin used in America in the early sixties.

Job printing as a separate business is not a century old. It came in with railroads and cheap postage. These lent wings to advertising, and all job printing is advertising. Prior to about 1825, job printing was confined to handbills, title-pages, and legal documents. A scale of prices of 1810, agreed to by the compositors and employers of London, specifies that "jobs of one sheet or under" (auctioneers' catalogues and particulars) are to be paid for at 7d. per thousand ens, "broadsides, such as leases, deeds, and charter parties, to be paid for the double of common matter, the indorse to be paid one-fourth of the inside page, as common matter." In 1816 this scale was amended, but with no further reference to jobwork. In 1822 a leading printer in London, discussing the prospective competition of lithography, makes a comparison of costs in which he only mentions circular letters and official orders. Lottery tickets and paper money were commonly worked on the letterpress. The earliest letterheadings, book-plates, dedications, etc., were done by copperplate printing. From 1450 to 1800, three hundred and fifty years, very few ornamental types were made, and those were chiefly initials, scripts and "flowers." The Gothic or text letters were always in use in considerable variety. Examples 13, 14, 15 show the only job types made in England in 1700. The matrices for these types are still in existence in London. In 1820 an inventory of one of the principal letter-foundries in England shows that it made twenty-one sizes of shaded letter (example 16), six of ornamented (example 17), fifteen of flowers (example 18), and three scripts. An 1803 specimen book of Caslon, now before me, printed by the famous Chiswick Press, shows eight specimens of shaded or outline, one of script, and one ornamented (example 19). The typefounders first met the demand for ornamental letters by opening the solid faces of Romans or texts; after that they proceeded to add ornamental devices to the regular Romans, and as these ornaments were not readily applied to lower-case letters without rendering them too obscure, nearly all the earlier ornamental letters are in capitals. Bruce's first specimen book, 1815, contained body type only. In 1816 they added eighteen styles of "flowers." Their book of 1818 has one script, no ornamentals, and forty-three "flowers." In 1844, L. Johnson & Smith of Philadelphia (afterward MacKellar, Smiths & Jordan), then the leading letter-foundry, issued an octavo specimen book, without folios, three inches thick, printed on one side only, as was then the practice. It contains sixty pages of display types, liberally spaced, showing eight scripts, thirty-two text or "black" letters, twelve antiques, five outline, forty-four shaded and forty-five ornamental, and the balance variations of



EXAMPLE 22.— AUGUSTAN TEXT.



EXAMPLE 23.— MODERN TEXT NO. 40.

Two examples of Blacks of English origin.

modern Roman, such as condensed, extended, etc. If we except two sizes of text letter, none of the Johnson types of 1844 survives to-day, being very little in advance of examples 16 and 17, which were made about 1800. In 1853 George Bruce, who in that year probably excelled all other typefounders in America in enterprise and variety of product, issued a small quarto specimen book of about three hundred and fifty pages, of which sixty-four contained display types. It shows very little advance over the Johnson book of 1844, except in borders, which are displayed on seventy-



Example 24.



Example 25.



Example 26.



Example 27.



Example 28.



Example 29.

Representative ornamental types used in British and American typography from 1850 to 1860 and after, mainly of French origin.

one pages, and most of them are praiseworthy, especially the combinations. These borders were of French origin, and the whole world depended on French letter-founders for borders down to the mid-seventies. These borders, as the designers progressed, represent the acme of the art of punch-cutting. From a hundred such evidences of the superior artistic genius of France, I select two examples (20, 21), the matrices for which are still preserved by the Philadelphia branch of the American Type Founders Company. Prior to 1876, Bruce only among American typefounders originated borders worthy of notice. Bruce in borders, as in type, developed along old-world lines.

Job printing was stimulated greatly in the early fifties by the general introduction of fast job platen presses. It had grown slowly but steadily under numerous handicaps. In 1831, Stephen P. Ruggles made the first treadle job press. It was made of wood. In 1833 he built another press of iron for George P. Gordon, a New York printer. Ruggles commenced making presses in Boston about 1834 and in 1840 he built the first job press to be operated by power, which was used by S. N. Dickenson, the typefounder. Gordon, following on the lines of Ruggles, began to build job presses in 1851. Both made fortunes.

The demand for display types for job printing was best met by the French letter-founders on the ornamental side, and their designs were copied in Great Britain and America down to 1870. Prior to that year Great Britain had developed the antiques, clarendons, dorics and sans serifs (called Gothics by us), as well as the various series supplementary to the present modern and old-style Romans. In these we find excellent taste, little invention, and great usefulness. At this period (1870) the British printers' most popular job types were the two text letters shown in examples 22 and 23, and the sans serifs. In America in 1870, Bruce had in job types surpassed the old-world typefounders, both in the quality and number of his designs. Up to 1867 MacKellar was a mere copyist of European type-faces and borders, and so was Conner. No other American typefounders had done enough even in an imitative way to merit comparison with the three leaders. As supplementing the examples of borders used in the sixties, I show a few job types which were in use at the same time (examples 24-29) and which will give the reader a fair idea of the state of the art before the period of American invention in ornamental types.

The revolution in the designs of job types commenced by MacKellar and Bruce in 1867 had made good progress in 1870. In that year Oscar H. Harpel issued a book of specimens, comprising his own work and that of several other leaders in job printing. It marks the period of transition from the old-world designs to our own, about half the type-faces being of European origin, and all the borders. It shows that the American compositor was even then not afraid of his types. The workmanship and presswork are very good. The composition is exceedingly good, when we consider the character of the types then popular, and fully justify the claim that American job-printers excelled all others at that time. The new American type-faces were made in series, while most of the European faces were not. Harpel's Book of Specimens is a landmark of value in the history of printing in America.

*(To be continued.)*

Written for THE INLAND PRINTER.

## PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XIII.— BY N. S. AMSTUTZ.*

### THE GROUPING OF VARIOUS STOP EFFECTS.



IN the whole matter of processing, it is important not to lose sight of the guide-posts, and to this end the enlargements of the engravings presented last month are grouped in a new order for comparative study. The purpose of this whole series of articles is educational, not simply illustrative from the standpoint of furnishing entertainment, neither educational from the basis of theory only, but from a proper presentation of coördinating *facts*. So long, then, as a truthful and thorough exposition of phenomena relating to actual conditions are presented, without dogmatizing, each reader within whose sphere the matter falls will not feel that his individuality is being set aside, but will come to realize that he is still free to think for himself — form his own conclusions, as to what other effects would be produced if the enumerated conditions were changed. So then, so long as *facts* are dealt with, no one will be misled, and a lot of valuable time will not be spent in useless arguing as to one thing or another.

This is the only apology for a seeming repetition of some of the data. When the busy man sees placed side by side all the results of a series of tests relating to one working condition, he can the more readily reason from cause to effect and avoid trying to carry a mental picture from one page to compare with that seen on another (probably of another month). The effort is too great, hence the usual result is seen in the fact that the matter is read over or examined in such a superficial manner that a spell of delusion takes possession of the reader and the very essence of the entire matter is lost; besides he is deluded into thinking, because of the cursory examination, that he knows, when as a matter of fact he simply *thinks* he knows, which is quite a different matter from actually knowing a thing.

### ROUND STOP EFFECTS.

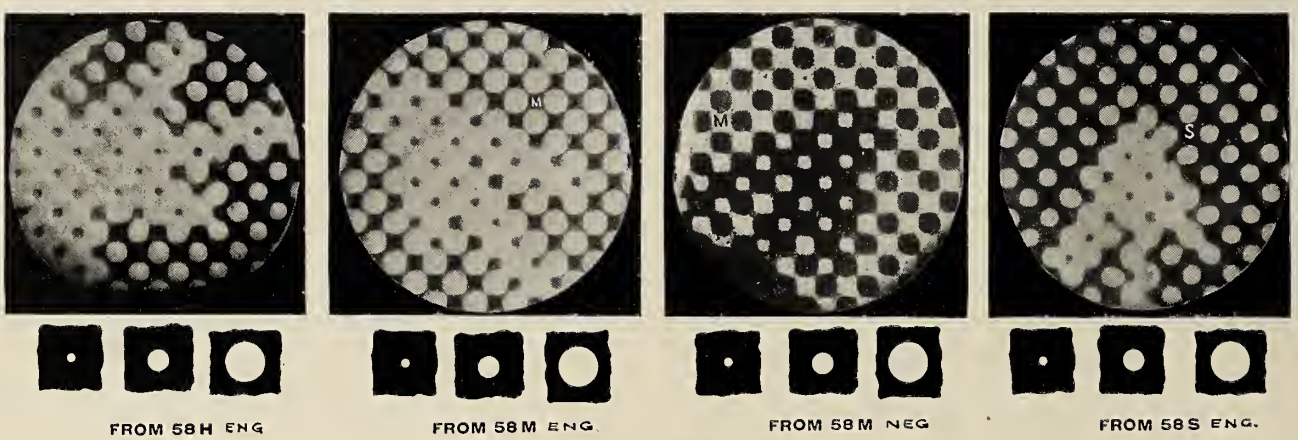
Fig. 93 shows the H. M. & S. regions of Fig. 58 interpreted by the stops shown in outline beneath the specific portions of the figure. This figure shows what the etching retains of the negative values that are produced with three round stops, 1/8 inch and one minute white-paper flash, 5-16 inch, seven-minute straight and 9-16 inch with one minute exposures. The arrow heads identifying the tonal regions are put in white in each case for greater clearness. In the region shown at H the smallest black dots are found. These conform very well with the others on the M. & S. sections. The white dots at M are a little beyond the middle-tone region, reaching almost to the three-quarter whites, while the white shadow dots adjacent to S are too large in themselves; yet when the ink-spreading action takes place they will be reduced in size somewhat, but not enough to compensate; besides, the robbing of the printing surface of ink to form borders of heavier black leaves a comparatively large central area with but little ink. This in turn increases the gray effect, which these otherwise large white dots inherently possess, because of their large areas. A small magnifier will not show this phenomenon, but a magnification of forty or fifty diameters will readily disclose the falsification of tonal interpretation. Just here it is very important to call attention to a possible fundamental trouble in color-work. It seems likely that many times too much pressure at certain local points will squash out the ink from between the highly surfaced paper and the printing face of the engraving, leaving such a thin film of ink where ordinarily a full density is expected, as to materially change the color value at the point in question, due, not unlikely, to too much pressure. Should this area be large enough to become noticeable, the solution is usually sought in *slight* modifications of the color being run, with the result that the effect may be corrected for the specific region of heavy pressure, but the portions which received normal pressure and which were being translated in harmony are now thrown into discord. So, no doubt, localized modifications in color value could be traced to this phenomenon.

This is known by good color-printers and they make the proper allowances in the make-ready, so that there is little or no squashing of the color from off the printing areas. A very disturbing color effect, somewhat analogous to the thin film effect in double-tone ink working, is encountered in tri- or quadri-color work the moment this squashing effect takes place, and naturally the uninformed printer will jump to the conclusion that the color needs doctoring, when the remedy would be purely local and have to do with the impoverished ink, or lack of covering, which is due to excessive local pressure. From the analyses made, it seems reasonable to infer that the conditions pointed out lie at the bottom of some of the color troubles which are frequently encountered.

In order that there may be no excuse on the part of the etcher or photographer in giving attention to the specimens, by pleading a greater need on the part of " the other " craftsman, a repetition

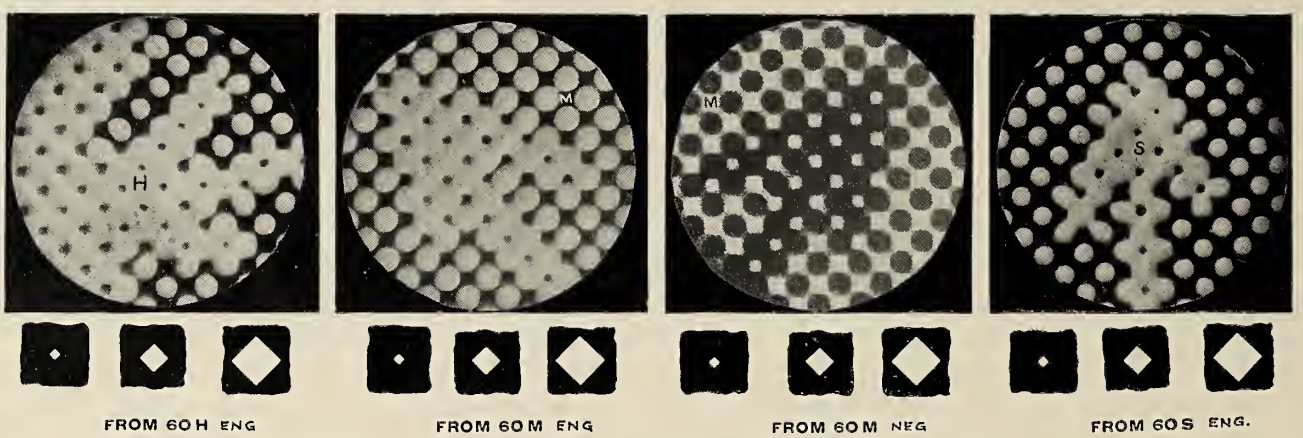
* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

of the M region of the negative enlargements is placed alongside of the M engraving, in all the figures except ninety-seven, where the "62-S" negative is used, so that the etcher may know what the photographer's basis was, and per contra the photographer understand his own and the etcher's ground as well. From such comparative study should spring good, wholesome collaboration, in which petty shifting of blame for error of judgment would not be a part. The middle-tone enlargement from that followed in the January number, where the enlargements were grouped as to HIGH LIGHTS, MIDDLE-TONES and SHADOWS. In the former case the arrow shown in the middle-tone region (M) points in the same general direction — from left to right — as on the original page-prints from the engravings; but in the present instance it points from right to left, and in the enlargement of the negative it is the reverse of the engraving shown alongside, so as not to invert




ROUND STOPS — ENGRAVED EFFECTS.

FIG. 93.— Showing *round stop* effects of engravings, grouped with a negative for comparison. All of these enlargements. Figs. 93 to 100, inclusive, are magnified about twenty diameters.




"PARALLEL" SQUARE STOPS — ENGRAVED EFFECTS.

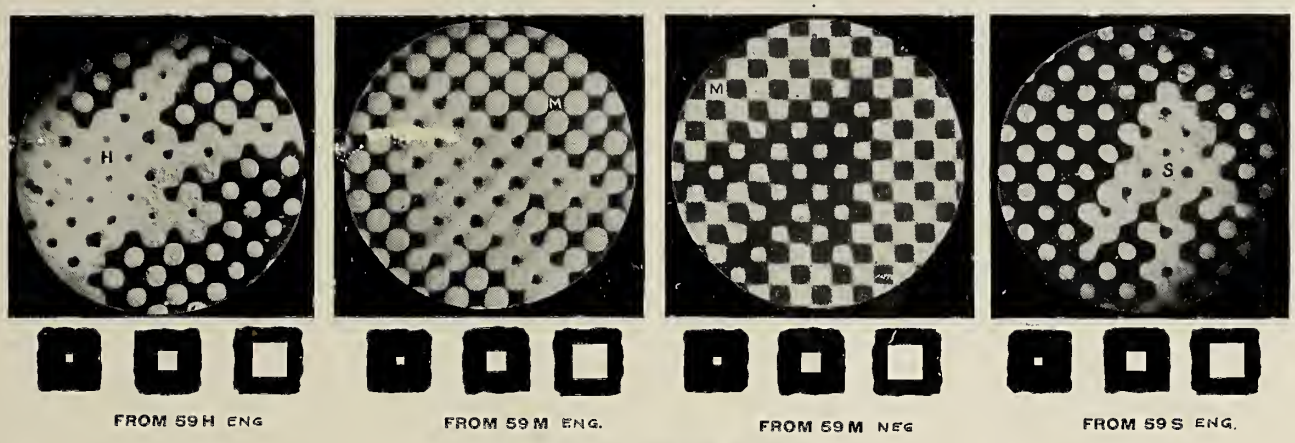
FIG. 94.— Illustrating the engraved effects, in comparison with a negative, produced by the use of "*parallel*" *square stops* in the position shown. The effects being somewhat similar to Fig. 93 are placed next in sequence.

negative and engraving regions have been specially selected for direct side-by-side comparison because this region is usually the hardest to control, where the tonal quality advances toward the three-quarter whites and the birth of "crescent" dots.

This form of comparison, for this region, is carried throughout the entire series of figures wherever its use will be of assistance to the reader.

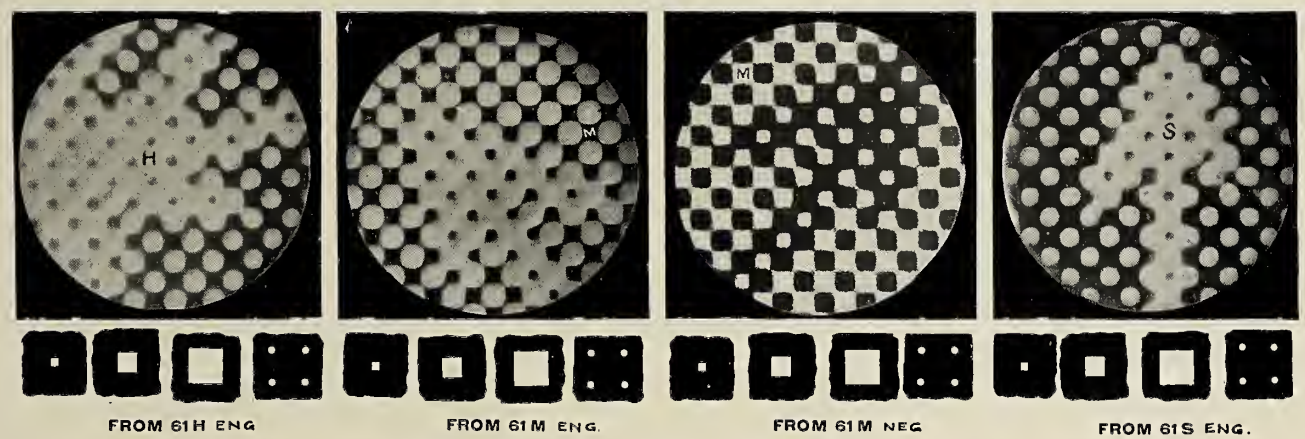
In view of the fact that the middle-tone engraving and negative values are placed side by side in this series of illustrations, it is important to point out a difference in mounting the engraving the corresponding set of dots. The letter M localizes the same dot area of both the engraving and negative in all of the figures. In the S and H regions the arrows point in the same direction as on the printed page. The camera data are given in detail in the December and January articles, but the cardinal features may be recapitulated for convenience.

Camera extension was placed at thirty-three inches, the screen distance was the same for all the different stops used, or .3108 inches. In the case of the largest stops, this distance was 1.6 times greater than the normal (.195); for the middle-sized stops the normal distance was 1.13




SQUARE STOPS — ENGRAVED EFFECTS.

FIG. 95.— Showing a group of *square-stop* engraved plate effects. Combined with a negative. Stops used in the position as shown.



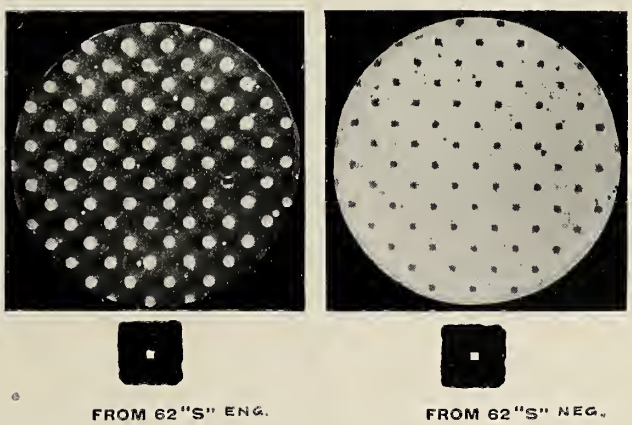

SQUARE AND MULTIPLE APERTURE STOPS — ENGRAVED EFFECTS.

FIG. 96.— Showing the engraved effect where *square and multiple aperture stops* are used, grouped with a negative enlargement. The exposures used were 1 minute for the smallest, 7 minutes for the middle size, 1¾ minutes for the largest and 1 second white paper flash for the multiple aperture stop. The same exposures for similar stops — smallest, middle and largest — apply to all of the other figures.

times larger; and for the smallest stops the distance actually used was also less than the normal. In other words, the normal was 2.8 times greater.

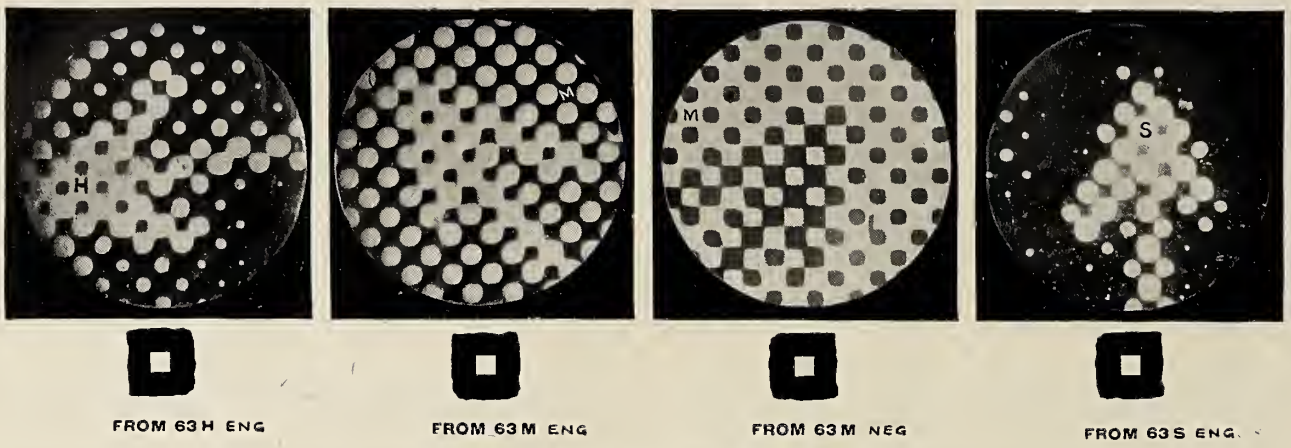
### "PARALLEL" SQUARE-STOP EFFECTS.

Fig. 94 shows the effects when square stops were used with sides standing parallel to the screen lines and, rather curiously, the effects are very similar to those produced with round stops, as a comparison of Figs. 93 and 94 will show. These figures immediately follow each other, so that detailed study will be facilitated. On close observation of the negatives, it will be noticed that the joining tendency at the corners of the dots is broader than that shown in Fig. 93, produced with round stops. There is plenty of room for study in these two figures for those who hold to the irradiation-diffraction or the penumbral-geometric formation of the dot variations. Allowance must of course be made for the fact that a shifting of the screen or sensitive plate, or both, took place in the two exposures, so that the same screen lines did not interpret the same exact spot of the arrow heads. This is more noticeable in the case of the "S" region than in the M and H portions, indicating more change in one side of the camera than the other. This difference illustrates the necessity for rigidity in the camera structure and a divorcing of the screenholder from the dark slide.



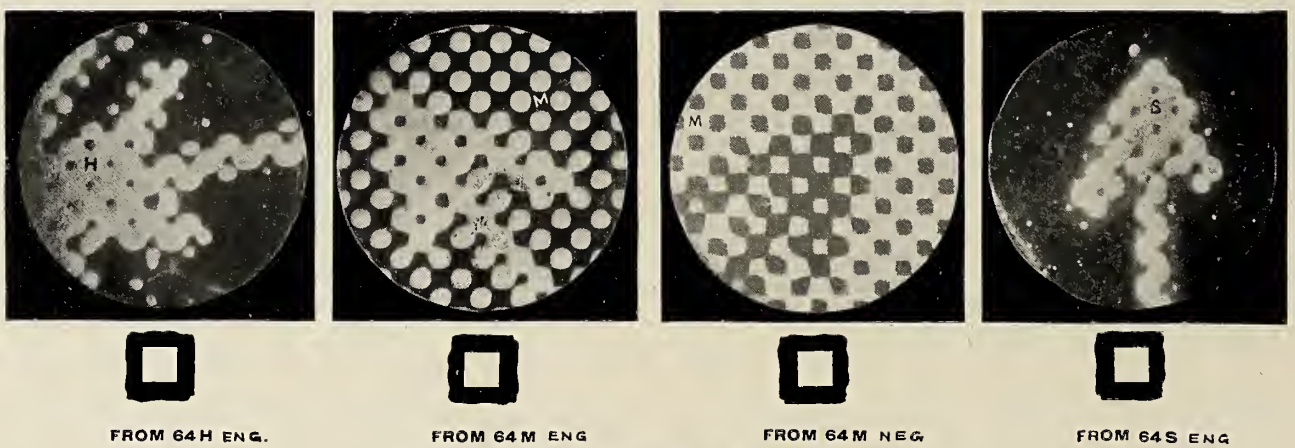

SMALLEST SQUARE STOP — ENGRAVING AND NEGATIVE EFFECTS.

FIG. 97.— Showing *smallest square stop* engraved effect, when used alone for 1 minute white paper flash. Combined with a negative for comparison.



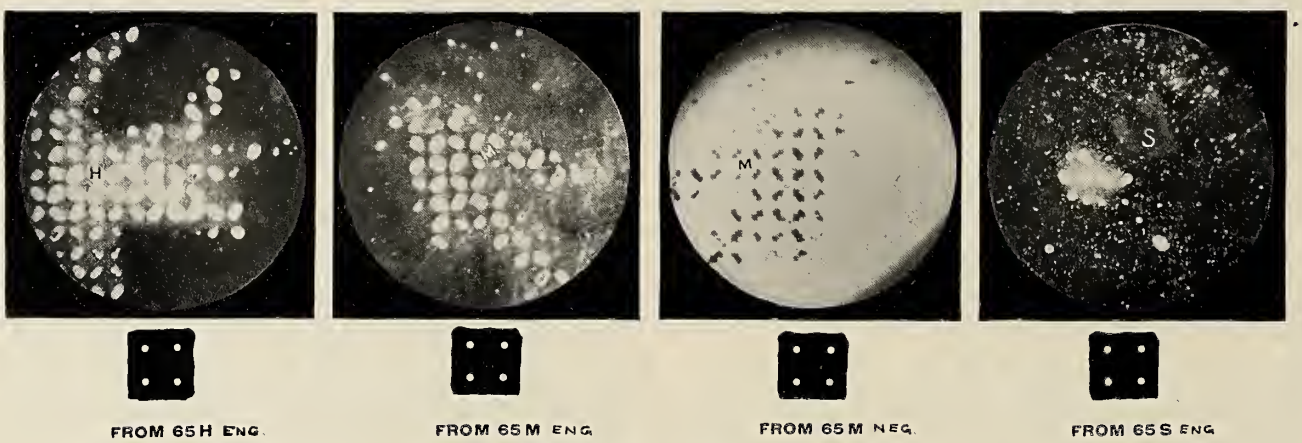

MIDDLE-SIZED SQUARE STOP — ENGRAVING EFFECTS.

FIG. 98.— Showing the engraved effects when using the *middle-sized square stop* alone, for 7 minute straight exposure. Combined with a negative enlargement.




LARGEST SQUARE STOP — ENGRAVED PLATE EFFECTS.

FIG. 99.— Sbowing *largest square-stop* engraving effect when used alone for 1¾ minutes. Combined with a negative enlargement.




MULTIPLE-APERTURE STOP — ENGRAVING EFFECTS.

FIG. 100.— Illustrating the engraved effect when the *multiple-aperture stop* was used alone for 1¾ minutes. A negative enlargement is also combined in the same figure.

VERTICAL SQUARE-STOP EFFECTS.

Fig. 95 presents four effects produced in Fig. 59 with the set of square stops, shown in connection. These received the same time and had the same area as those used for Fig. 93. They stood in the camera in the same position as shown. The H effect is practically the same as that of Fig. 93, but the M and S effects show a greater tendency toward a square form of white dot on the engraving, and it is especially noticeable in the case of the M region. It is, however, not so apparent as the engraved effect of the same region of the next figure.

Fig. 96 shows the small effect produced by the momentary use of the multiple aperture stop shown. A comparison of the negatives of Figs.

95 and 96 shows about the same difference as the two sets of engravings disclose. These enlargements afford much food for thought on the control of half-tone dot gradation, by size and shape of stops and duration of exposure, even under other fixed camera conditions.

DISSECTED INDIVIDUAL SQUARE-STOP EFFECTS.

Fig. 97 shows the shadow white-paper flash effect of the negative and the modification of its tone value in the engraving. This figure is especially interesting because it illustrates to what extent a flat etching will enlarge "pin-point" shadow dots, when the dots of the high light and middle tones are not of proper related size, thus showing the necessity of staging when similar conditions as those illustrated are found in practice. This figure shows the effect produced by the smallest-sized square stop, when used alone for one minute.

Fig. 98 carries the dissected effect into the middle-sized square stop realm when it was used alone for seven minutes. The clearness and sharpness of the negative dots is specially noticeable. In the shadow region the effect was practically *nil*, as only the white of the arrow head is shown. In Fig. 99 this is emphasized in the same region. A comparison of the H engraving region of Figs. 98 and 99 is very interesting, as they disclose the difference in the preservation of detail in the middle tones found alongside of the arrow stem. In Fig. 98 these are held, but in Fig. 99 they are lost, as the one and three-quarter minutes exposure with the largest square stop alone was not enough to cause the dots to grow sufficiently to hold the tonality mentioned. The differences in the M region are not so great, except in the negative, where one sees a marked fuzziness in Fig. 99, but none in Fig. 98.

INDIVIDUAL MULTIPLE APERTURE STOP EFFECT.

Fig. 100 shows an effect of a one and three-quarter minute exposure for the multiple aperture stop alone. It is interesting as showing how the dot shapes and values change from the normal practice disclosed in the previous figures. The arrow head of the H region is not clearly defined, but the letter "H" will be found almost at its point.

SCOPE OF RESEARCHES.

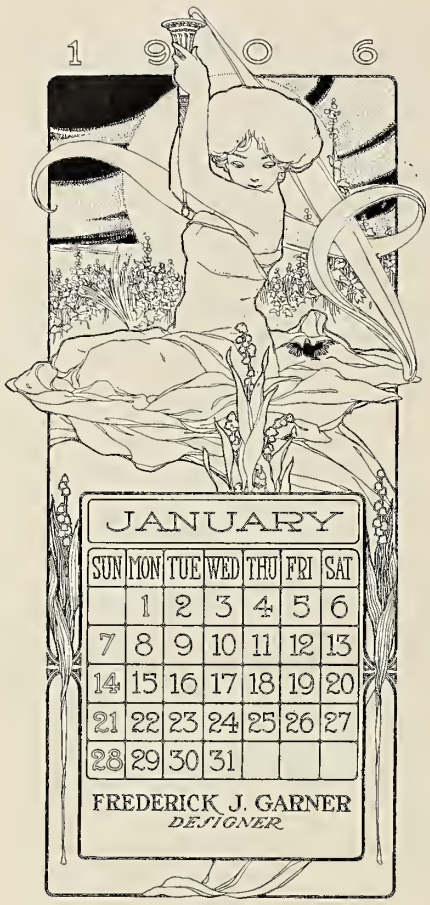
Subsequent series of enlargements will show the principal conditions as found in the modifying effects produced by the engraver's proofs and page proofs, so that the entire interrelation from negative to printed page will be successively disclosed. As heretofore mentioned, it is the aim of these researches to present only such data as are actually based on ordinary practice, in order to prove of the greatest instructive value; and in presenting the extended series of various groupings of results, the reader will have been given a respite from "intimidating" mathematics and optical diagrams. No one has been launched into the whirl of debatable ground as to irradiation, diffraction, interference fringes, penumbral shadows, pro and con, but even the penumbral diagrams as given show but a plausible interrelation of the dependence of dot size on the phenomena of time and varying luminosities. At any event, to the average man it seems to be a more easily grasped hypothesis. In the realm of research alone, without reference to actual workers, it matters little how fierce the conflict may rage, as the different arguments that may be advanced for or against one theory or the other are of about equal number and scope. Hence the practical man need not be disturbed if now and then faint evidences of *differences* on these moot points come under his observation.

*(To be continued.)*



"HARMONIOUS COMPOSITION."
By R. Pechner.

TOO MUCH advertising wastes money. Too little advertising wastes money. Too much copy in too little space wastes money. Too little copy in too much space wastes money.— *The Boot Strap.*



















DESIGNS AND DRAWINGS BY FREDERICK J. GARNER, PALETTE AND CHISEL CLUB, CHICAGO.

Written for THE INLAND PRINTER.

## LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

AN improved bronzing machine has just been completed in London, and, although not yet ready for sale to printers, the initial machine is at work and has been shown to a few favored individuals. In principle it is a good deal different from existing bronzers, all rollers having been done away with, the powder being put on with a pad motion. The sheets are fed from a feed-board, at which two feeders can work if small jobs are being done, thus doubling the output; seized by grippers, they enter a cylinder and pass under a bronzing pad with a reciprocatory motion, the cleaning being done by a pad of special soft material. A feature of the machine is the method of supplying the bronze powder, which is fed from a duct on the top of the cylinder. This duct is similar in construction to that of a cylinder printing machine, and has a series of screws at short intervals along its length, by means of which the supply of bronze may be regulated to suit a heavy or light line at any part of the sheet being worked. The duct is also fitted with movable divisions and can be divided into portions, each of which may be filled with a different color of powder, thus enabling a printer to work a job in silver, gold and copper at one putting through, or even to keep a portion of the sheet free from bronze altogether. The bottom of the duct is covered with wire gauze, and beneath that is the bronzing pad. The sheets are delivered face up so that the feeder can always see how the work is progressing. The machine is perfectly dust-tight, is simple in construction, and not at all likely to get out of order, while the price at which it can be sold will give it a great advantage over existing machines. I have seen the machine at work and the bronzing turned out by it was perfect. European and American patents have been taken out, and if any American firm would like a good thing they ought to secure the rights of manufacture for the United States.

ALTHOUGH the British printing trade as a whole did not find the past year to be one of a very prosperous character, yet the trade of the nation has surpassed the most sanguine hopes, and the oversea trade of 1906 was worth over $5,000,000,000 dollars. The impressions of national prosperity which the Board of Trade Returns for 1906 convey are supported by all other available evidence. Railway traffics show a great expansion, and in the few cases where, in the unfortunate absence of official records, trade authorities or associations are able to make approximate calculations of production, record outputs are shown. More satisfactory still is the fact that the board of trade employment chart has given a falling unemployment curve, and while more workmen have found employment, there has been a general recovery, if not an actual rise in wage rates. On the face of it, then, British trade and industry would appear to be in an extremely flourishing condition.

THE newspaper world is smiling at the importation from the United States of Mr. Pomeroy Burton — recently manager of one of Mr. Hearst's journals — to take charge of the news department of the London *Daily Mail* and other Harmsworth publications. England is not yet ripe for American journalistic methods, and Mr. Burton will find he has a hard row to hoe when he endeavors to introduce them to the British public. In a panegyric of the newcomer an American scribe who knows him says: "Mr. Burton is sure to cause his fellow city editors on other London dailies no little anxiety. 'Pom.' Burton, as he is called in the American newspaper world, is a 'flyer.' He can manufacture sensations and solve murder mysteries. He gets on the 'inside' of domestic affairs of the 'big fellows' (millionaires and people before the public eye) and is first in the field with news of an elopement or a pending divorce suit. In New York he is said to have run the police department, while the detectives look upon 'Pom.' as a living Sherlock Holmes. The New York reporter will tell you that 'Pom.' Burton has cleared up more mysteries than any living man in the States. The members of his staff refer to him as the 'thinking machine.' No matter how important the matter, Mr. Burton has a way of tickling the public fancy — I refer of course to the great American public. He sails close to the wind at times, but tacks skilfully." This is all very fine so far as eulogium goes, but so far the *Daily Mail* has shown us nothing so very startling under the new régime. Perhaps the best thing about Mr. Burton's post is the salary, which amounts to $25,000 a year or $500 a week! Why, it is better than being editor of the *Times*.

THE Birmingham branch of the Typographical Society having presented a memorial to the employers asking that the minimum rate of wages for those employed in jobbing and weekly news offices, should be increased from $8.50 to $9, with an increase of 1 cent per hour on overtime, has been favorably considered, and the advances have been granted. The men are loud in their praises of the friendly way their employers met them in the matter, and the result is that a fine feeling of loyalty is now existing on the men's part.

IRELAND has been a considerable way behind the times in the matter of fine printing, for, if we except Belfast, where some very fine work indeed is done, the typographical art was in a neglected state. Now a regular spurt is being made, and some highly artistic work has been produced locally. No doubt in the forthcoming Dublin exhibition, letterpress and lithographic printing will be represented, and it may be confidently expected that among that of other places the products of the skill of Irish firms will be displayed. The introduction of typesetting machinery and other labor-saving appliances in recent years has reduced the cost of letterpress printing so substantially that it is now used for many purposes which would have been economically impossible under the old conditions, and there is no trade in the world in which there is closer and keener competition. There is distinct evidence of progress in the poster and pictorial trade. An enlightened taste in this connection has been gradually developing, with the result that the day seems completely past when a general impression appeared to prevail in Ireland that anything would do, and when the dead walls and hoardings were defaced with atrocities in which art was conspicuous by its absence.

A BILL that will affect to a great extent what is known as the "scrappy" or the "gutter prints" which offer prizes to their readers is to be brought before Parliament. It is promulgated by the National Anti-Gambling League, and provides heavy penalties for the proprietors of papers that offer prizes exceeding $25 in one week, and still heavier penalties for such newspapers as insert advertisements of these newspaper competitions. This bill, if it becomes law in its present form, will deal a death-blow to a considerable number of publications that at present only keep up their circulation by the money prizes they offer, and will give a chance of success to those papers that appeal to the public on their own merits. The giving of prizes is at present carried on to a great extent. One weekly is giving away $500 a week at present, another is

offering a prize of $10,000, and a third gives $25 a week for life for the solutions to a series of silly puzzle pictures. Apart from the prizes there is little in these periodicals to attract the sensible portion of the reading public. One clause of the bill gives power to the postmaster-general to destroy such printed matter of the kind that may come into his hands, and to open any batch of closed letters which may be suspected and to confiscate any moneys that are therein.

THE new Stringertype Composing Machine, referred to at various times in these notes, and the initial construction of which was shown at the late Printing Exhibition in London, is now in a fair way to being manufactured and sold to the trade, as a company bearing the title of the Stringertype Manufacturing Company, Ltd., has just been formed with a capital of $2,400,000 in $5 shares, to acquire the benefit of certain inventions relating to the construction of type casting and setting machines, and the license to manufacture and use upon machines, constructed upon such patents, molds made in accordance with British Patent No. 20,953 of 1900, and to adopt an agreement with the British Stringertype Syndicate, Ltd. The Stringer Composing and Type-casting Company, Ltd., has consented to this registration. The offices of the new company are at 44 Leadenhall street, London, E. C.

THE new Prevention of Corruption Act, which came into force on the first of January last, is causing considerable perturbation in many circles, and while the main object of the measure, namely: the prevention of commercial corruption, is, of course, a most laudable one, yet it would seem to hamper the working and to place obstacles in the way of proprietors, editors, and reporters of news. If it is to be interpreted literally, it would seem that this act prevents a reporter from rewarding the obliging policeman who gives him early information of a murder, or the dock official or coast-guardsman who notifies him of a shipping disaster. The act implies that the taking of a "consideration," if it induces the recipient to do anything which his principals might, in their wisdom, consider a breach of faith, is a punishable offense. A movement is therefore on foot among journalists to obtain from the law officers of the crown some definite declaration as to the actual scope of the act and its intended application, and, if necessary, to obtain the introduction of a short act of definition, modification, or amendment.

## HOW WORDS COME INTO THE LANGUAGE.

In the latest volumes of the "New English Dictionary," Doctor Murray and Mr. Henry Bradley give some very interesting examples of how words have come into the language. It is curious to see how a new word extends our vocabulary. For instance, the discovery of photography has led to 234 words being added to the language. Doctor Murray fixes March 14, 1839, as the birthday of the word "photography." It was on that day that Sir John Herschel used it in a paper which he read before the Royal Society. The new word took root in France, and two or three months later, when Argo made his report to the Chamber of Deputies concerning the pension of M. Daguerre, he quoted "photographie" as a generally accepted word. Mr. Craigie traces the word "Renaissance" back to 1845, when it was used by Ford, the father of Sir Clare Ford, in his well-known "Handbook to Spain." The word had, however, appeared relating to architecture five years earlier in Trollope's "Summer in Brittany." Then John Ruskin employed it frequently in his "Stones of Venice," and soon it joined the family, not as a stranger, but as a familiar word in common use.— *Exchange.*

## THE AGREEMENT

BETWEEN THE UNITED TYPOTHETÆ OF AMERICA AND THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA.

This agreement, made and entered into this eighth day of January, 1907, by and between the United Typothetæ of America and the International Printing Pressmen and Assistants' Union of North America, for the purpose of establishing between the employing printers of the United States and their pressmen and feeders uniform shop practices and fair scales of wages, settlement of all questions arising between them, and the abolition of strikes, sympathetic or otherwise, lockouts and boycotts,

Witnesseth, That any question arising between a local typothetæ or affiliated association of employers and their pressmen or feeders in regard to wages or shop practices shall be referred in writing to the local conference committee, made up equally of representatives from the local typothetæ and the local union. During such conference, and until final settlement of the question, the conditions obtaining at the time of the notice shall continue, and in the meantime there shall be no lockout and the men shall remain at work. Should either party, after such notice, consider itself further aggrieved, such party shall immediately present a written protest of such condition to an officer of the other party, which grievance shall be acted upon by the conference committee within five days. Neither party shall have the right, under any circumstances, to decide that the other party has broken the contract, but such decision shall remain only with the conference committee. Should this committee be unable to agree, or should one of the parties consider itself aggrieved by said committee's findings, either party to the conference may refer the question at issue to the national conference committee, which national conference committee shall act as hereinafter set forth.

Both local and national conference committees, in settling questions of shop practice, shall aim at the establishment of uniform shop practice throughout the United States and Canada. Unless special contracts to the contrary exist, any finding of the national committee in regard to shop practice shall be binding upon local organizations.

A ruling upon a question of shop practice shall be made within three months after the presentation of such question to the conference committee of either side, and such ruling when once established by said committee shall not be reconsidered within two years.

Any change in the scale of wages shall be settled by conference or arbitration within four months after the first request for consideration, but shall not go into effect until one year after the first request for consideration; and no scale of wages shall be changed oftener than once in three years; provided, however, that all such scales of wages shall terminate with the expiration of this contract unless specifically agreed to the contrary.

All present contracts between the local typothetæ or affiliated organizations of employers and their pressmen and feeders shall continue in force until their natural expiration.

A contract accepting a particular scale of wages does not include the acceptance of any rules of the union in regard to shop practice not specifically mentioned in said contract.

The International Printing Pressmen and Assistants' Union of North America shall not engage in any strike, sympathetic or otherwise, or boycott, unless the employer fails to live up to this contract, it being understood that

the employer fulfills all the terms of this contract by paying the scale of wages and living up to the shop practices as settled by the committee, regardless of his employees' union affiliations; no employer shall engage in any lockout unless the union or members thereof fail to live up to this contract; the conference or arbitration committee to be the final judge of what constitutes a failure to live up to this contract.

Pending investigation or arbitration, the men shall remain at work. The conference committee shall fix the date when any decision shall take effect, except the question of wages, which is heretofore provided for.

In the event of either party to the dispute refusing to accept and comply with the decision of the national board of arbitration, all aid and support to the firm or employer or local union so refusing acceptance and compliance shall be withdrawn by both parties to this agreement. The acts of such recalcitrant employer or union shall be publicly disavowed, and the aggrieved party to this agreement shall shall appoint two of its members who shall be known as its members of the national board of conference and arbitration. These members may be changed at the will of the respective parties except during the negotiation of any particular question, during which time the membership of such board shall continue the same. In case of the death of any member of such board during the consideration of a question, the place of such deceased member shall be filled by his party, and the entire proceeding shall thereupon begin again. This board shall meet upon a request of the president or presiding officer of either party at some point to be mutually agreed upon, within one month of such request, and shall take such evidence as it may consider bears upon the subject in hand. A majority of votes cast upon any question shall be binding upon both parties to this agreement. Should the vote upon any question result in a tie, this board shall select a fifth person to act as arbitrator, who shall for this particular question act as a member of such board, and the decision




Drawn by August Petrtyl.




Drawn by Howard Heath.



Drawn by August Petrtyl.

PALETTE AND CHISEL CLUB, CHICAGO.

be furnished by the other with an official document to that effect.

In the event of a strike in a non-typothetæ office, if it is proven to the local conference committee that such office is not complying with the shop rules and practice and scale of wages in accordance with the terms of this contract, no assistance shall be given to such office by typothetæ members.

This agreement shall continue in full force and effect until May 1, 1912.

It is expressly agreed that until January 1, 1909, fifty-four hours shall constitute a week's work; and that thereafter during the life of this contract forty-eight hours of eight hours a day shall constitute a week's work; arrangements, however, can be made locally to bring the forty-eight hours so that a Saturday half-holiday can be enjoyed without overtime cost to the employer, it being distinctly understood that the employer is entitled to the forty-eight hour week fifty-two weeks in the year, except where legal holidays intervene.

Notice of any desired changes in the contract must be given in writing by either party to the contract at least one year prior to the expiration thereof.

Manner of arbitration: Each party to this contract of such constituted board shall be binding upon the parties thereto.

The expenses of the members of the conference committee shall be borne by their respective parties. The common expenses of a conference shall be equally divided between the two parties.

Signed in duplicate.

UNITED TYPOTHETÆ OF AMERICA.

(Signed) GEORGE H. ELLIS,
WILLIAM GREEN,
E. LAWRENCE FELL,
A. R. BARNES,
T. E. DONNELLEY.

*Subject to ratification by the U. T. A. Convention.

INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA.

(Signed) MARTIN P. HIGGINS,
JOHN G. WARRINGTON,
EDWARD W. GORDON,
WILLIAM J. WEBB.

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* NOTE.— Ratified at a special convention of the United Typothetæ of America at Pittsburg, Pennsylvania, February 2, 1907.

# PROOFROOM

BY F. HORACE TEALL.

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

MANUAL OF STYLE OF THE UNIVERSITY OF CHICAGO PRESS.— Rules for composition, technical terms, hints to authors, proofreaders, specimens of type in use; 210 pages, 8vo, paper; net 50 cents, postpaid, 57 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronuncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.— By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, $2; leather, $2.50, postpaid.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof reading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

PRONOUNS.— J. T. R., Indianapolis, Indiana, writes: "Why is the word 'which' given preference to 'who' in the sentence, 'The entire time of the agent should be devoted to seeking families which are willing to receive children,' etc.?" *Answer.*— Because the family is considered as a group, not as a person or persons, and "which" is the proper pronoun to use in such connection. A group is a thing, whether composed of persons or not, and so the word by which it is named is in the neuter gender, unless it is a plural, like men, women, or persons, which considers its members in their individual personality, and thus makes the personal pronoun proper.

A FAILURE IN STYLE-MAKING.— Every effort at making general rules for typographic style that we know of has some weak spots like on that we will cite as an example. Vizetelly's book "The Preparation of Manuscripts for the Printer" has rules for capitalization. It is not alone in being weak on this subject, nor worse than any other set of rules. Its fault is a universal one — that of offering as a rule for general guidance a hasty expression that seems right to its writer only because his own conception of advisable practice is dim, and he does not realize that fact sufficiently to make him study it out. Vizetelly says: "The systematic application of the following rules will assure correct capitalization." One rule is: "Capitalize the initial letter of words of special importance or others specifically applied, as the family names or type genuses [*sic*] of animal or of plant life." This rule is simply absurd in more ways than one, and is not only useless, but may be harmful in confusing the understanding of one who attempts to apply it. First, but not of great importance, insomuch as it can not be misunderstood, is the wrong use of words with which the rule begins. It is not the initial letter which is capitalized; the word is capitalized by using a capital initial. Another gross word-blunder is the form "genuses," which is not a word at all. Systematic application of the rule to words of special importance, in the only meaning that the unqualified phrase can convey, is absolutely impossible; thousands of words are of special importance that nobody would ever dream of capitalizing, and that no one did capitalize even when the only rule was to do as you please — which is nearly what every one does now. Thousands of words specifically applied are never capitalized, which fact clearly nullifies this part of the rule, so far as systematic application is concerned. Family- and genus-names are capitalized under another rule, because they are proper names. Why type genera are selected is not apparent. Systematic application is impossible here also. Every genus-name is capitalized — unless, as rarely happens, none is capitalized. The "American Cyclopædia," published thirty or forty years ago, is one work in which generic names were printed without capitals. Any one who wishes to find out for himself how general is the failure to understand anything like a system of capitalizing (if any there be who does not know it) can easily do so. Let him take — any newspaper, I was going to say; but the newspapers are more excusable than the best books, or even magazines. Confusion is shown, not only in differences between different publications, but in individual works. The most violent contradictions to be found anywhere are in the Oxford English Dictionary, where even the same word, in the same use, is often one way in one place, and the other way a few lines further on. The example of inadequacy in making rules that is here criticised is typical, and selected merely as typical, not as showing one rule-maker to be worse than any other.

AGAINST "SIMPLIFIED" SPELLING.— P. W. R., Sweetwater, Texas, writes: "I have read with more than ordinary interest Mr. F. Horace Teall's criticism of Professor Brander Matthews. Mr. Teall takes up the word 'comptroller' and shows that, if spelled 'controller,' it would only imply one in control, while it would also preclude the ordinary reader from knowing whether the person referred to was the comptroller, an official, or simply one in control. Mr. Teall, however, did not criticise Mr. Matthews far enough. The word 'rhyme' he mentioned, and suggested

that it should be simplified to 'rime.' This word would also suffer the same way as comptroller, for rime means a hole or crack, etc., and, while it may not be in general use in such meaning, it would afford no other interpretation should its meaning be sought in a dictionary or a thesaurus. Certainly no one would ever think of applying the word rime, thus spelled, to poetic measures or description. And Mr. Matthews's entire list is full of so-called 'improved' spellings which would cause many men who have a command of the language as spelled in the Webster and Worcester dictionaries to lose valuable time in seeking

We tell this for the purpose of emphasizing the fact that his letter is a kind of matter that is wanted very much for this department — expression of personal opinion on any subject of general interest to proofreaders. It is a little incongruous to call this an answer, for we are not going to answer anything in the letter. It is to be regretted that conservative people do not say more than they do in print about spelling, and it is a surprising fact that those who do say things publicly are the men who should know best, and yet are all rabid changers! We do not intend in printing this letter to be understood as indorsing it in its



CROMWELLIAN.



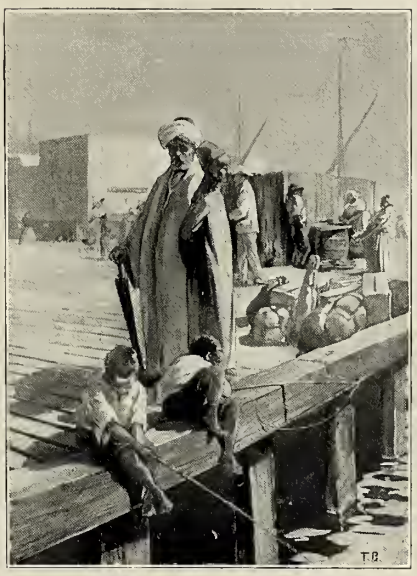
TOUCHSTONE.



PICKET.



STORM IN THE HIGHLANDS.



OLD JETTY AT CAPE TOWN.



WOUNDED HIGHWAYMAN.

DRAWINGS IN OILS AND BLACK AND WHITE BY T. BUCHANAN, CHICAGO.

the meaning of words — without any source from which to seek them, unless Mr. Matthews sees fit to publish a revised dictionary (which we all hope he will not, or that, if he does, it will never be popular). Many of us sincerely trust that the public at large will discountenance so radical a proposition as forcing the people to learn over again the dictionary of twenty-five or fifty thousand words and their definitions. And, as Mr. Teall very sensibly says, it is hoped that those who have begun the adoption of the Matthews spelling will have foresight enough to drop it, for nothing but conflict can grow out of it." *Answer.*— Our correspondent wrote in a postscript that he could have said much more, but would wait to see how this was accepted.

entirety, nor does its publication imply anything except willingness to allow any one who wishes to address our audience to do so, whether his opinions agree with ours or not. In this instance we do agree with the general intention, but differ in some details. While it seems advisable to preserve "comptroller" for its special sense, it does not seem probable that readers will often fail to grasp that sense in any spelling, because context will usually indicate it — but not always. That no one will use "rime" for poetry is anything but "certain," as once it was the only spelling, and even now it actually is often used. It is unquestionably better spelling than "rhyme," except for the reason that the latter had become almost universal.














Suggestions from calendar of Genzsch & Heyse, typefounders, Hamburg, Germany.

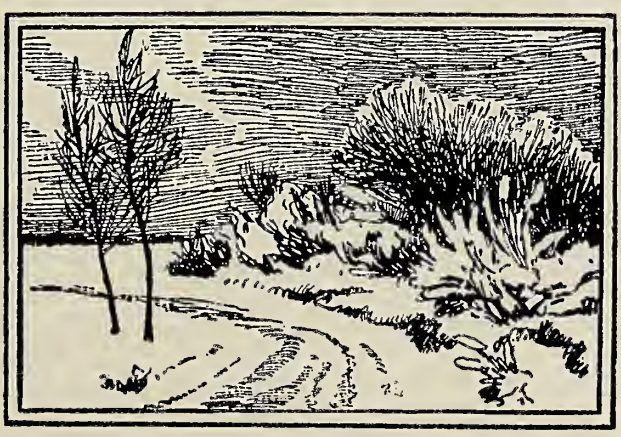













Suggestions from calendar of Genzsch & Heyse, typefounders, Hamburg, Germany.

# NEWSPAPER WORK

BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establisb themselves in tbe printing business and for tbose already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

AD.-SETTING CONTEST NO. 21.— The number of entries in Contest No. 21 demonstrated that the readers of this department are made up principally of ad. compositors and not ad. writers. There were sixty-four specimens entered by fifty-four contestants. While this might ordinarily seem a goodly number, yet those familiar with THE INLAND PRINTER contests will readily recognize the difference. The copy used in this contest was not really intended for "copy" in the usual technical acceptance of the term, but was to be used as the text for the wording of a good ad., and the contestant was also to put the result of his ability as an ad.-writer into type. There are usually about two hundred readers of this department who stand ready to compete in typographical effect, but they "balk" at ad.-writing. Not only this, but many of those who submitted specimens used the text as copy almost literally, and a large number of requests have been received for a return to the former style of submitting prepared copy to be displayed to the best ability of the compositor. In accordance with the wish of the majority, therefore, the next contest will be one of the kind which has always proved so popular, and in order that it may be a particularly helpful one I want to ask that those interested will assist me by sending the copy of some ad. which they would like to have used. It may be something which has puzzled you to display nicely, or it may be something which you have been successful with and are wondering if it can be improved upon. Send in your suggestions before March 20, if possible, and the best suggestion will be adopted for Contest No. 22 and announced in the May number. The result of Contest No. 21 will be published next month.

RATE CARDS FOR DAILY AND WEEKLY.— The following request was received from a publisher in a city of about eighteen thousand:

*Mr. O. F. Byxbee, Chicago, Ill.:*

DEAR SIR,— Please furnish us with rate card covering time from one insertion to insertions for one year for 1 to 20 inches, charge for one insertion of 1 incb for one time to be 40 cents, for one year $12, and for 20 inches for one year $125. A rate card on this basis is for circulation of nine hundred to twelve hundred. In your opinion are these charges adequate?

Also please make an adequate rate card for a weekly with circulation of twelve hundred to fifteen hundred, same to be based on your judgment of adequate charges. Yours truly,

A card for the daily, constructed on the prices indicated, would be as follows:

| | 1 t. | 2 ts. | 3 ts. | 1 wk. | 2 wks. | 1 mo. | 2 mos. | 3 mos. | 6 mos. | 9 mos. | 1 yr. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 Inch | .40 | .55 | .70 | 1.15 | 1.95 | 3.30 | 4.60 | 5.60 | 8.20 | 10.25 | 12.25 |
| 2 Inches | .55 | .85 | 1.15 | 1.95 | 3.15 | 4.60 | 6.60 | 8.20 | 12.25 | 16.00 | 19.50 |
| 3 " | .70 | 1.15 | 1.60 | 2.55 | 3.80 | 5.60 | 8.20 | 10.25 | 16.00 | 21.00 | 26.00 |
| 4 " | .85 | 1.45 | 1.95 | 3.15 | 4.40 | 6.60 | 9.70 | 12.25 | 19.50 | 26.00 | 32.00 |
| 5 " | 1.00 | 1.75 | 2.25 | 3.50 | 4.90 | 7.40 | 11.00 | 14.25 | 23.00 | 31.00 | 39.00 |
| 6 " | 1.15 | 1.95 | 2.55 | 3.80 | 5.40 | 8.20 | 12.25 | 16.00 | 26.00 | 36.00 | 44.00 |
| 8 " | 1.45 | 2.35 | 3.15 | 4.40 | 6.35 | 9.70 | 14.75 | 19.50 | 32.00 | 44.00 | 56.00 |
| 10 " | 1.75 | 2.75 | 3.50 | 4.90 | 7.10 | 11.00 | 17.25 | 23.00 | 39.00 | 53.00 | 68.00 |
| 15 " | 2.25 | 3.50 | 4.25 | 6.10 | 8.90 | 14.25 | 23.00 | 31.00 | 53.00 | 75.00 | 96.00 |
| 20 " | 2.75 | 4.00 | 4.90 | 7.10 | 10.50 | 17.25 | 28.00 | 39.00 | 68.00 | 96.00 | 125.00 |

You ask if, in my opinion, the rates you request for the daily are adequate. No, they are altogether too low. Your rate on one inch one year is only 4 cents, and the column rate drops to 2 cents. The lowest rate in the paper should not be less than 4 cents — in fact there is scarcely any profit even at 5 cents. Your card should be graded from 40 cents to $250, which would bring the one-inch-one-year price about $25. In preparing your card it was very difficult to grade down rapidly enough to strike $12 for the one inch one year and still not be lower than $125 at the end. Each price given is based on the number of inches in the contract, and where two or more contracts involve the same number of inches the prices are invariably the same. As examples, six inches two months, four inches three months, two inches six months, and one inch one year each require 312 inches of space, and the cost in each instance is $12.25. A suitable card for the weekly follows:

| | 1 wk. | 2 wks. | 3 wks. | 1 mo. | 2 mos. | 3 mos. | 6 mos. | 9 mos. | 1 yr. |
|---|---|---|---|---|---|---|---|---|---|
| 1 Inch ..... | .50 | .75 | 1.00 | 1.25 | 2.10 | 3.05 | 5.35 | 7.30 | 9.20 |
| 2 Inches ..... | .75 | 1.25 | 1.70 | 2.10 | 3.60 | 5.35 | 9.20 | 12.25 | 15.50 |
| 3 " ..... | 1.00 | 1.70 | 2.30 | 2.85 | 5.00 | 7.30 | 12.25 | 17.00 | 21.00 |
| 4 " ..... | 1.25 | 2.10 | 2.85 | 3.60 | 6.25 | 9.20 | 15.50 | 21.00 | 26.00 |
| 5 " ..... | 1.50 | 2.50 | 3.40 | 4.30 | 7.45 | 10.75 | 18.50 | 25.00 | 31.00 |
| 6 " ..... | 1.70 | 2.85 | 3.95 | 5.00 | 8.65 | 12.25 | 21.00 | 29.00 | 36.00 |
| 8 " ..... | 2.10 | 3.60 | 5.00 | 6.25 | 10.75 | 15.50 | 26.00 | 36.00 | 45.00 |
| 10 " ..... | 2.50 | 4.30 | 5.95 | 7.45 | 12.50 | 18.50 | 31.00 | 43.00 | 55.00 |
| 15 " ..... | 3.40 | 5.95 | 8.20 | 10.25 | 17.25 | 25.00 | 43.00 | 60.00 | 75.00 |
| 20 " ..... | 4.30 | 7.45 | 10.25 | 12.50 | 21.50 | 31.00 | 55.00 | 75.00 | 95.00 |

In this card the prices are more in accord with my judgment, as you requested, although they are still a little lower than would have been suggested if I had not known something of your prevailing prices.

NEW LABOR PAPER PROPOSED.— The following letter requests information regarding the prospects for a proposed new labor weekly:

*Mr. O. F. Byxbee, Chicago, Ill.:*

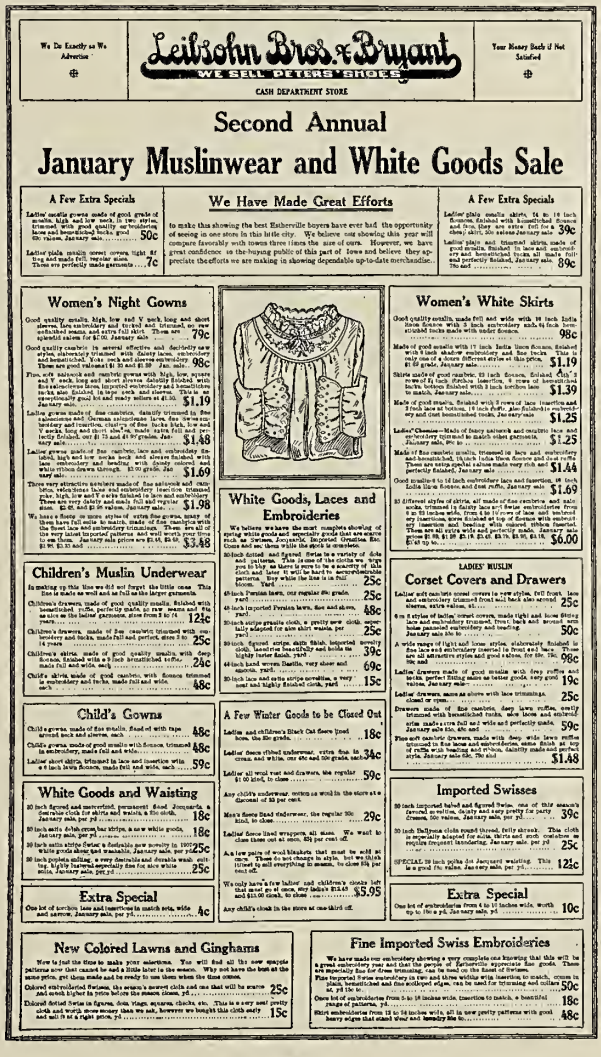
DEAR SIR,— There is some agitation here for the establishment of a weekly labor paper. This is a city of fifty thousand population, mostly industrial. There are two daily evening papers, one French weekly, two German weeklies and one English — which stand for nothing in the labor world. Advertisers seem to be more or less dissatisfied with existing mediums, but of course advertise as the only alternative. Some of them have told me that

they would favor a labor paper with their ads. This paper would receive the endorsement of the central labor body. Should advertising rates be approximately the same as the daily, or less? The daily circulation of the best daily is about seven thousand; of the weeklies, thirteen hundred to seventeen hundred. What should you judge the minimum circulation of a weekly labor paper ought to be to obtain good recognition and rates from advertisers? Does your book, "Establishing a Newspaper," cover the necessary data regarding a record of advertising and insertions? If not what is the best method? Are labor papers generally looked upon with favor by out-of-town or foreign advertisers? Any information you can give me on this subject in any of its phases will be gratefully received. Yours truly,

E. S. ALDEN.

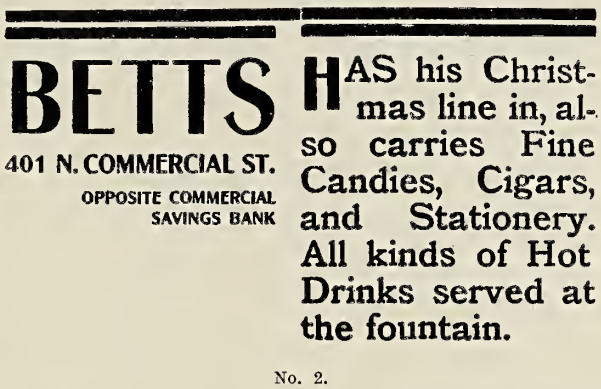
Holyoke is large enough to support a weekly labor paper, but its success depends on your ability to get a good circulation. If you can get from four to five thousand subscribers you can command the advertising of not only those who favor labor papers, but others as well. A weekly paper of the same circulation as a daily can secure the better rate for advertising. Labor papers are not generally favored by foreign advertisers and agencies.

GOOD AD. DISPLAY.— From among the many ads. submitted for criticism I have selected one as being the best




No. 1.

sample of a large ad. with much detail — it is that of Leibsohn Brothers & Bryant (No. 1), set by Vance R. Noe, of the Estherville (Iowa) *Enterprise*. The panels make the neatest possible arrangement for an ad. of this size and character. The wording in the two small panels at the top should have been a little more prominent, and in the next two small panels it would have been better to set the names of the four articles advertised in heavy type of the same body as the balance of the paragraph. Several full-page ads. were submitted by W. H. Barnett, of the Caldwell (Idaho) *Tribune*. Mr. Barnett's greatest fault is the use of too many different faces of type in his display. Frank C. Dawson, of Trinidad, Colorado, has adopted a style of display occasionally used — that of breaking the matter up




No. 2.

into two usually unequal columns, and displaying each with apparent disregard for its relation to the other. Two samples of his display are shown (Nos. 2, 3). While the effect is undoubtedly striking, it is certainly not artistic, and I would not recommend its use.

COST OF PRINTING A BIG WEEKLY.— The following interesting request for assistance comes from an eastern subscriber:

We are considering a plant for the production of a weekly newspaper of a circulation of about thirty thousand, consisting of the following equipment: Two large flat-bed, two-revolution presses, probably Hoe No. 6, each equipped with an automatic feeder, a combined folding and wire-stitching machine, adapted for handling two large sheets, folding and stitching them together, equipped with two automatic feeders and a cutter. All machines to be new and to be driven by individual electric motors. Work consists of publishing a weekly paper of thirty-two pages (two sheets) and is absolutely uniform in make-up, size, quality of paper and ink, etc. Must print half-tones and print them well, and we want good work right through. Print direct from type without electrotyping or stereotyping. Would it be practicable to operate such a plant with a force consisting of a pressman, a helper and a porter, the porter to do the trimming on the cutter? Should we have to have a machinist to get satisfaction out of this equipment if we had reasonably capable men? Will you assist us in estimating the approximate cost of operation of such a plant? How much should be charged off for depreciation, how much for repairs, parts and supplies? Power costs us $5 per horse-power per




No. 3.

month, pressman's scale is $20 a week — to get a good man we might have to pay $22 or $23. How much would helper and porter cost us? Would it pay us to electrotype or stereotype? Although located in a big city we are unable to get such work satisfactorily done, and if we were to do it we should have to do it ourselves. Dress of type costs us about $800, but we can use it two or three years. We are unable to get this work done satisfactorily by contract and want to try doing it ourselves if we can do so economically, but we do not wish to do any outside or job printing — not sufficiently familiar with the business either from a practical or business point of view. Any suggestions will be appreciated.

The description does not give the size of page and does not make it clear whether there are two or four forms. It would seem that there must be but two, as one press could not be expected to turn out sixty thousand impressions a week and leave time for two careful make-readys of half-tones. You would not need a machinist, but you should have two pressmen and a helper. Both forms would need to be made ready at the same time, and could not be advantageously handled by one man. Ten per cent is the customary amount to charge off each year on printing machinery for depreciation, and this will cover repairs. Electrotyping would be economy on a run of thirty thousand in order to save the type. I can not understand how a dress of type would last two or three years, as two years' use on a weekly paper means three million impressions. Stereotyping would not last thirty thousand impressions and give the good results you require, particularly on half-tones.

A NOVEL New Year's greeting in the form of a post-card was sent out by the Traverse City (Mich.) *Eagle*. It is reproduced herewith.




POST-CARD GREETING — TRAVERSE CITY (MICH.) "EAGLE."

GREAT gains in both local and out-of-town advertising and in circulation are reported by the Reading (Pa.) *Telegram*, the increase over a year ago being from twenty to forty-four per cent. The details, as printed in the *Telegram*, are as follows:

During December, 1906, the *Telegram* printed 33,600 more agate lines of local advertising than in December, 1905, making a gain of twenty per cent, and 13,398 more lines of out-of-town advertising, a gain of forty-four per cent.

The average daily circulation of this paper for December, 1906, was 8,741 copies, an increase of 1,638 copies, or twenty-three per cent over the average daily circulation in December, 1905.

Figures showing the percentage of gain are always the most satisfactory. Are there other papers which can exceed this gain? Send in your figures.

FULL POSITION.— The questions asked in the following letter have probably puzzled others:

DEAR MR. BYXBEE,— Just a question I would like to have answered through your department.

What do you consider *full position* of an advertisement, contract reading "full position?"

Do you consider an advertisement at the bottom of page with reading matter at top and left-hand side "top of column" or "full position?"

"Top of column" is accepted by the layman to be next to the folio line or date line, is it not?

Could the "top of column" be accepted as the "foot" of a column rule?

Can the "top of column" be the "bottom of column" or vice versa?

Your opinion is wanted to settle a dispute regarding the above.

Yours truly,

EDWARD W. STUBS.

"Full position" is top of column (namely, first following the head rule) next to reading full length of advertisement, or first following and siding on reading full length of advertisement. By a strict application of the term the reading matter should be on the left of the advertisement, although most advertisers will accept it on the right. A contract calling for "top of column" is not fulfilled by placing the ad. at the bottom of the column or in any other position on the page following and siding on reading matter. Such a location is "full position," but not "top of column."

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Kendall (Mont.) *Miner*.— A well-arranged and creditable number. There was something wrong with the distribution of ink.

*Mesa County Democrat*, Grand Junction, Colorado.—Never run the last line of a paragraph at the top of a column, unless it is a full line.

Jacksonville (Ill.) *Advance*.— Your Christmas number was excellent throughout.

Wadesboro (N. C.) *Ansonian*.— An eight-column page needs some larger heads to make it more attractive. Three and four-line heads at the top of columns, and two-line heads on shorter articles throughout the page will add materially to the value of the news.

Sudbury (Ont.) *Mining News*.— A little more impression is needed on some parts of your paper. It would be better to make column rules the right length for plate columns, and avoid having to use eighteen points space at the top of such columns.

Alameda (Saskatchewan) *Dispatch*.—The *Dispatch* is improving. A uniform type and style for headings should be adopted.

*Ida County Pioneer*, Ida Grove, Iowa.—An enterprising, up-to-date paper. Where plate matter is used, more care should be taken to have tops and bottoms of columns even.

## SHAKESPEARE AND THE LEMON.

A curious-minded contributor to *Harper's Weekly* has unearthed in Shakespeare's "Love's Labor's Lost" an amusing anticipation of a favorite locution of our own times — which proves again the intense modernity of the Bard. The passage is as follows, and may be found in Act v, Scene 2, of the play:

Armado —"The armipotent Mars, of lances the almighty, Gave Hector a gift,——"

Dumain — A gilt nutmeg.

Biron — A lemon.

# Question Box

**This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.**

**All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.**

TIN CANS.— A. D. F., Lexington, Kentucky: "Please advise me where I can get an assortment of tin cans made." *Answer.*— The American Can Company, Maywood, Illinois, manufacture tin cans of all kinds.

CARBONIZED PAPER.— R. D. F., Sherman, Michigan: "Can you give me the address of the company which manufactures carbonized paper like the enclosed sample?" *Answer.*— The General Manifold Company, Railway Exchange building, Chicago.

CARBONIZED CHEMICAL MANILA.— A. W. St. J., South Berkeley, California: "Please give me, if possible, a formula for carbonizing chemical manila or any white paper." *Answer.*—C. M. Davis, Los Angeles, California, can give you information on the subject.

STIPPLING MACHINE.— E. S., Cincinnati, Ohio: "Can you give us the name of a firm making machinery that gives this finish to soap wrappers?" *Answer.*— The Fuchs & Lang Manufacturing Company, 29 Warren street, New York, manufacture machines for this purpose.

CARD BOXES.— A. S., New Orleans, Louisiana: "Will you kindly give me the address of a manufacturer of card boxes for enclosing visiting cards, etc.?" *Answer.*— Julius Kluefer Paper Box Company, 197 Van Buren street, Chicago, manufacture paper boxes of all kinds.

LOOSE-LEAF BINDERS.— I. P. B., Springfield, Missouri: "We are in the market for one thousand loose-leaf binders for catalogues, about 10½ by 11½ inches. Will you kindly give us the address of a firm handling them?" *Answer.*— The Heinn Company, Milwaukee, Wisconsin, can supply you.

A ROUGHING MACHINE.— T. D. B., Chattanooga, Tennessee: "Will you kindly give me the name and address of a manufacturer of a roughing machine for roughing paper after it is printed?" *Answer.*— The Fuchs & Lang Manufacturing Company, 29 Warren street, New York, can supply you.

CALENDARS.— C. C. G., Balesville, Wisconsin: "We would like to receive some high-grade samples of calendars for 1907. Will you kindly refer us to one of the best calendar-issuing companies in Chicago." *Answer.*— Bennett-Thomas Manufacturing Company, 160 West Van Buren street, Chicago, can supply you.

COVERS FOR BILLS OF FARE.— J. L. A., Chico, California: "I would like to obtain two dozen leather or celluloid covers for bills of fare, for use in a restaurant and oyster grotto. Can you give me the address of a firm doing this class of work?" *Answer.*— J. B. Carroll, 90 Illinois street, Chicago, can furnish anything in this line.

STEEL AND COPPERPLATE ENGRAVING.— A. T. C., Hot Springs, Arkansas: "Will you kindly give me the addresses of Chicago firms doing steel and copperplate engraving for the trade? I do not want the printing—just the engraving." *Answer.*— William Freund & Sons, 174-176 State street; Stationers' Engraving Company, 147 Fifth avenue, Chicago.

FANCY AND EMBOSSED INVITATIONS, ETC.— K. B., Galveston, Texas: "Will you kindly give us the names of manufacturers of fancy and embossed invitations and programs for balls, announcements, etc.?" *Answer.*— William Freund & Sons, 174-176 State street, Chicago; J. W. Butler Paper Company, 212-218 Monroe street, Chicago.

TYPE FOR RUBBER STAMPS.— J. P. N., Crookston, Minnesota: "I have opened a shop for general manufacturing of rubber stamps, etc., and would like to buy some series of type with the deepest cut and good bevel in the cutting." *Answer.*— All the type nowadays have deep counters, and you will make no mistake in buying from any of the manufacturers.

RUBBER-STAMP OUTFIT.— W. T. B., New Orleans, Louisiana: "I intend opening a printing-office in the near future and am desirous of installing a rubber-stamp business as a side line. Will you kindly inform me where I can buy equipment for this line?" *Answer.*— The Pearre E. Crowl Company, 1 East Dearborn street, Baltimore, Maryland, or the J. W. F. Dorman Company, 526 North Calvert street, Baltimore, Maryland, can supply you.

ENVELOPE MACHINERY.— C. W., Vancouver, B. C: "Kindly send us the address of firms who manufacture envelope machines." *Answer.*— The following can supply you: Cooley & Trevor Manufacturing Company, Hartford, Connecticut; Lester & Wasley, Norwich, Connecticut; Hobbs Manufacturing Company, Worcester, Massachusetts; Hopkins & Son Machine Works, 123 Taylor street, Springfield, Massachusetts; Blackhall Manufacturing Company, 105 Seneca street, Buffalo, New York.

TICKET PRESS.— J. R. W., Fayetteville, North Carolina: "Will you kindly give me the names of makers of printing-presses which are used in printing the continuous tickets used by the New York Elevated Railroad and such? I am told that the Brooklyn Rapid Transit Company tickets are printed on a 'Kidder' press. Can you tell me who makes this press?" *Answer.*— The Kidder press is manufactured by the Kidder Press Company, Dover, New Hampshire, and the selling agents are the Gibbs-Brower Company, 150 Nassau street, New York.

LUMINOUS PAINT.— H. W. W., Bay City, Michigan: "Can you inform me what chemical is mixed with paint to make it luminous, and where I can purchase the same?" *Answer.*— Luminous paint is made by heating powdered oyster shells and sulphur together in a closed crucible. The polysulphid of calcium so formed is mixed with mastic varnish to form a paint. Mastic varnish is much used in painting in oil colors. Phosphorus dissolved in fatty oils forms a solution which is luminous in the dark. Luminous paint is sold by Devoe & Raynolds Company, 176 Randolph street, Chicago, at 75 cents a small jar, or $2.25 a pound.

PASTE FOR CELLULOID MOUNTING, ETC.— H. S. H., Berlin, Ontario: "(1) What kind of paste should be used to mount transparent celluloid on paper; the paste must also be transparent? Can you give me a good recipe for this paste? (2) Also I would like to know how we can print on celluloid." *Answer.*—(1) A good recipe for this paste is as follows: Mix in a corked bottle 10 drams of chloroform with 12½ drams of non-vulcanized caoutchouc in small pieces. When dissolved add 2½ drams of mastic and let the whole macerate for eight or ten days. This makes a good transparent cement. Another recipe is: White gelatin three parts, water five parts and alcohol three parts. Soak gelatin first, then melt in pot over

water bath and alcohol. Use when it is the consistency of molasses. (2) Write to any ink house for special ink for celluloid printing. If a small quantity of acetone is mixed with the ink, it will act as a solvent of the celluloid and make a bond between the ink and the celluloid, so that it will hold. Thorough drying is necessary.

SHEET CELLULOID.— J. F., Rushville, Indiana: "Kindly inform us where we can buy celluloid plates or sheets for printing calendars." *Answer.*— Celluloid may be obtained in sheets of varying thicknesses from The Arlington Company, H. B. Lawrence, manager, fourth floor, 161 Market street, Chicago. The trade name for this seems to be Pyralin.

PHOTOENGRAVING SUPPLIES.— E. H., McComb City, Mississippi: "Kindly give me the address of a good firm dealing in zinc and copper plates — and other materials — for photo-mechanical processes." *Answer.*— The American Steel & Copperplate Company, 116 Nassau street, New York, can supply you with zinc and copper plates, and the following firms handle all materials and machinery for photoengraving work: F. Wesel Manufacturing Company, 70 Cranberry street, Borough of Brooklyn, New York; United Printing Machinery Company, 246 Summer street, Boston, Massachusetts; Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

HAND EMBOSSING PRESS.— M. L. P., Indiana, Pennsylvania: "We recently purchased a steel die press which you recommended to us. We have been running monogram stationery on this big machine in runs of ream lots and have reached our capacity in this line, and we want to get the benefit of the box stuff which we could do at a profit on a hand embossing press, but not on our power machine. Can you give us the name of any concern which makes this kind of a press?" *Answer.*— The following firms manufacture hand embossing presses: A. G. Mead, Boston, Massachusetts; A. R. King Manufacturing Company, New York; M. M. Kelton's Sons, 175 Elm street, New York.

IMITATION TYPEWRITTEN LETTERS.— G. H., London, England: "Can you give me the names of some of the leading firms in your country who produce apparatus, ribbons, etc., for the production of imitation typewritten letters?" *Answer.*— The Miller-Bryant-Pierce Company, Aurora, Illinois, manufacture an attachment for printing imitation typewritten letters on a job press. Ribbons for this work can be obtained from the Typeribbon Manufacturing Company, 114 Sherman street, Chicago; M. M. Rothschild, 96 Fifth avenue, Chicago; or Neidich Process Company, Burlington, New Jersey. The September (1905) number of THE INLAND PRINTER contained an article on this subject, on page 828.

CONCAVE WORK.— C. W., Rochester, New York: "I am a molder in an electrotype foundry and in mixing Ozokerite wax I have been having some trouble with concave work. I have been using pine pitch in my wax and I would like to know how to stop the concave." *Answer.*— Concave work is nearly always caused by uneven heating of the cases. When the cases are heated by laying them on a steam table, the wax next the case becomes softened more than on the surface. If the cases are uniformly heated in a hot box this trouble of concave will be remedied. When Ozokerite becomes brittle it should be softened with petrolatum. The amount required can only be determined by the molder's judgment.

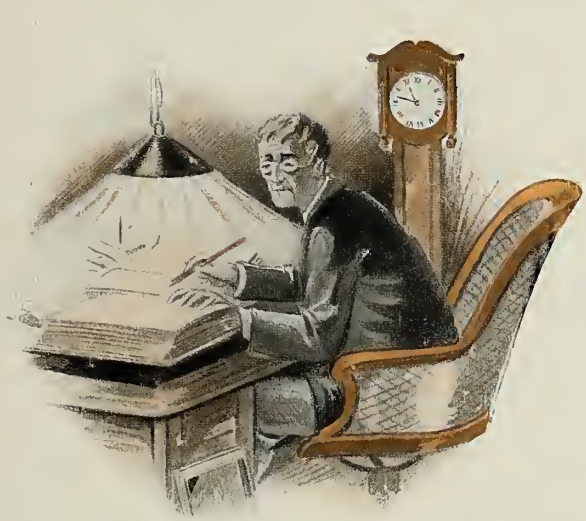
SOLUTION FOR PREVENTING RUST OF MACHINERY.— N. P. M., Kansas City, Missouri: "We want to obtain a recipe for making a preparation to cover the bright parts of machinery so they will not rust in shipping or in warehousing." *Answer.*— The following is recommended as a very desirable preparation: Three pounds of lard; two ounces of lump camphor; one-half pound black lead or graphite. Heat the lard; crush the camphor and dissolve in the hot lard; then stir in the black lead. Apply while hot with a sponge. It is said that iron or steel will not rust if immersed for a few minutes while warm in a solution of common washing-soda — carbonate of soda. Another preventive is paraffin dissolved in alcohol, which can be applied to the surfaces.

INSERTING HALF-TONES IN STEREOTYPES.— W. M. P., writes: "I am sending you under separate cover a half-tone plate used in our magazine. You will notice in the enclosed proof that the plate has been badly mutilated in an attempt to remove metal gathered on the face of the plate in the process of casting. Will you submit the plate to your expert on engraving or stereotyping and inform me why we experience difficulty in inserting new half-tones of our own manufacture without trouble of this kind? Only the new cuts cause trouble. While metal may overflow on the face of previously used cuts, it can be readily lifted off, no trouble being experienced after a cut has been used once. Following is our process of inserting cuts: Matrix of page taken in the usual way. Half-tone plate lifted from form and bent to same oval as casting-box; face of half-tone well coated with French chalk; and after a proper tension spring is soldered and uprights glued to it, it is inserted in the proper place in the casting-box and the pour of metal made. The same process has been used here for several years, and only recently has trouble been experienced." *Answer.*— The metal sticks to the zinc because it is bright and new and possibly has some traces of the etching acid remaining on the face. If you will brush the face of the cut thoroughly with graphite (black lead) it will no doubt prevent sticking.

POLISHING MACHINE.— O. K. writes: "Will you kindly advise me of the type of polishing machine employed by lithograph stone supply houses and also the type of equipment used by lithographers for resurfacing their stones? I have in mind a type of equipment which, if it can be built in such work, will find an excellent field in the lithographing trades and the proper exploitation of which will necessitate our getting into the printing field." *Answer.*— There are at present four machines on the market for grinding and polishing lithographic stones. All are in practical operation in the various factories throughout the United States. The simplest and cheapest is made in New York and retails for about $50. It is called the "Overhead Grinding Machine," and has attachments for graining and polishing, in addition to grinding. The Emmerich & Vonderlehr stone grinder is an improvement on a German model. It costs about $250. A third is the Gray stone-planer, which shaves the surface of the stone to a depth sufficient to remove the used design. It sells for about the same price. A new machine is just now being placed on the market which, it is claimed, will grind, grain or polish the stones completely, thus eliminating all hand-work, which has not yet been possible. At the present writing all finishing of the surface, previous to drawing, or transferring thereon, is done by hand. The first three machines are illustrated and explained in the "American Text-Book of Lithography," published by Levey Brothers & Company, Indianapolis, Indiana. Post free, $2.50. Orders may be sent to the Inland Printer Company. Information regarding the new machine may be obtained of the makers, The Fuchs & Lang Manufacturing Company, Dearborn street, Chicago.

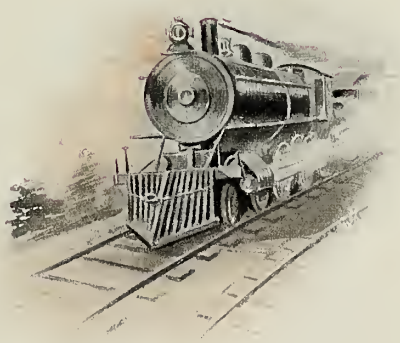



DUOGRAPH BY THE BARNES-CROSBY ENGRAVING CO., CHICAGO.











ILLUSTRATIONS, DESIGNS AND ENGRAVINGS BY GATCHEL & MANNING, PHILADELPHIA, PA.



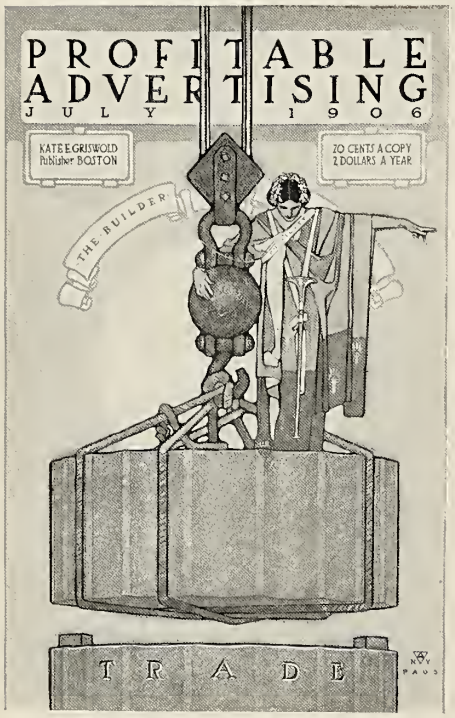

BY WALTER BINNER.




BY PHILADELPHIA ART CO.




BY WALTER BINNER.



















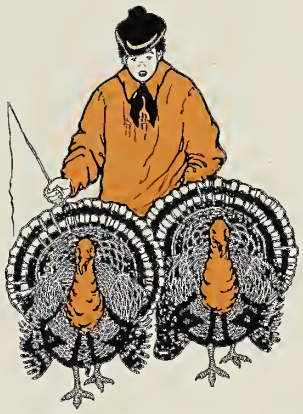
SIX DRAWINGS BY HERBERT PAUS.



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ADVERTISING NOTIONS.

By the Herrick Press, Chicago.



Plate by The Inland-Walton Engraving Company.

ENCHANTED LAND.

APPALACHIAN NATIONAL PARK.

Copyright, 1905, by N. Brock.

# MACHINE COMPOSITION

BY JOHN S. THOMPSON.

**Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.— By E. J. Barclay. 64 pages. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. 36 pages, vest-pocket size. Price, $1.

STUBBS' MANUAL.— By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, $1.

A WEEK'S INSTRUCTION ON THE SIMPLEX ONE-MAN TYPESETTER.— By W. E. Lewis. Originally printed serially in *Newspaperdom* and now issued in book form. $1.50, postpaid.

THALER KEYBOARD.— An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, $4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $3; cloth, $2; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

BRUISING OF FACES ON SLUGS.— E. L. E., an operator-machinist in an Illinois city, writes that he has been having trouble with the bruising of the final letter of words cast by a new Model 3 Linotype. Sample slugs were sent and disclose the bruise always pressing the final letter toward the preceding letter. Centered dash lines show the same damage. Difficulty of this nature can always be traced to the pump-stop spring being too stiff. In such a case, the spring presses the right-hand vise-jaw to the left as soon as the spaceband driver is retracted, and as the slug is withdrawn from the matrices, it crowds the matrices to the left, and where the final matrix of a word is followed by a spaceband or a matrix with its seat punched low (as a period, comma or other point), the face of the type is damaged.

TRIMMING KNIVES.— C. L. R., Huntington, Indiana, writes: "I am sending you by this mail six slugs taken from a form of the paper on which I have worked since leaving the school three and a half years ago. This week and last were the first times there has been any complaint of the slug. Will you please examine these and let me know just where I am at fault?" *Answer.*— The left-hand trimming knife is not removing the overhanging burr on the face of the slug and thus throws the slug off its feet. Neither is the movable or right-hand knife set right; it is not trimming close enough.

SCALE OF PRICES FOR LINOTYPE COMPOSITION.— E. B., Moose Jaw, Canada, writes: "What scale of prices should be charged for Linotype composition for the trade? I mean the price per thousand for the different sizes of type — whether the charge should vary for different measures, and the extra charges for tabular matter of different kinds, and for 'double-measure' stuff, etc." *Answer.*— Every shop bases its charge for Linotype composition upon the cost of production, and this will vary in the different offices. Composition can be bought for as low as 25 and 30 cents per thousand for the best kind of copy, and from that up to 60 cents per thousand. Intricate matter, of course, carries the extra charges, the same as hand composition.

WORN MOLD SLIDE CAM.— E. R. S., Galesburg, Illinois: "What is the cause for the mold disk giving a jump when the slug is being ejected? The machine has always worked this way since I have been here, and I am unable to locate the trouble. It is not the mold, for the same mold works perfectly on another machine. The trimming knives are in good shape, and the ejector will chug up against the slug when knives are not trimming at all. There is a machine in the other office which acts the same way, so I suppose the trouble is a common one, although the other two machines in this office eject the slugs very smoothly. The thing gives me some trouble on nonpareil, although larger slugs seem to get out without sticking." *Answer.*— You do not clearly state your trouble, but knowing your plant is an old one, the fault probably is in the mold slide cam, the high point of which is worn so that when the mold disk is forced forward onto the locking studs it is not pushed far enough, and the ejector when it advances, carries the disk forward with it. If the eccentric pin which governs this forward stroke will not allow the stroke to be increased, the cam can be removed and the cam track milled out to admit a patch on the cam.

REPLACING BROKEN MAGAZINE ENTRANCE PARTITIONS. —E. G., San Rafael, California, asks the following questions: (1) How to put in new magazine entrance partitions; have taken the piece which holds all the partitions from the magazine gate frame, and replaced new ones in the broken ones' places, and have had difficulty in replacing the piece onto the gate frame; kindly explain how this can be accomplished more quickly. (2) Are the cam frames of a Model No. 5 machine removed the same way as in a Model No. 1, 2 or 3? (3) How to disconnect the reeds from the verges in a Model No. 5 machine. *Answer.*— (1) To remove the entrance partition, proceed as follows: Detach the channel entrance from the magazine; remove the partition locking rod and strip from the entrance; mark the position of the partition plate so that it may be returned to its original position; remove the screws that hold the plate to the frame; then place the frame in a vise and with a piece of wood drive out the plate. (2) The cam

frames on a No. 5 are attached in the same manner as on other machines, and are removed in like manner. (3) Keyrods are not disconnected from the verges in the Models 4 and 5, but are permanently connected therewith. In removing the magazine, locks are inserted which prevent the matrices escaping, and the magazine is lifted up to clear the verges, which remain with the keyrods, and not with the magazine.

Linotype Run with a Grindstone Motor.— The *Editor and Publisher* notes that an event unique in the history of newspaperdom occurred when the Clarksville (Tenn.) *Leaf-Chronicle* was issued by the use of a grindstone. The electric wires furnishing power for operating a motor which was used to run the Linotype machines were cut out on account of the burning of a building next door, and things looked exceedingly blue for the issuance of a paper unless hand composition was resorted to. Then it was that American ingenuity came to the front. The Linotype operator observed a big grindstone down-stairs, and his was the bright idea of hitching it to the Linotype. The connection was made, and nothing more was needed but to hitch sufficient muscular energy to the grindstone to keep the outfit moving. Two laborers were secured and set to this task, and the thing was done. The queer-looking device went to work with utmost facility. Its appetite for copy was something phenomenal, and the news writers aver that never before were they kept in such a rush to supply material. A recent feat of a newspaper man hitching his auto. to run his printing-press on the occasion of a breakdown of the usual motor is thus outdone.

How to Remedy a Leaky Mouthpiece.— Probably nothing about the Linotype bothers machinists and operators more than the metal-pot when it gets out of order, and so much dread is there generally of troubles with the metal-pot that it is only as a last resort that it will be dismembered. Especially is this true with regard to removing the mouthpiece, as experience has proven that it can seldom be replaced without leaks ensuing. One of the best remedies was discovered in The Inland Printer Technical School when Dixon's Pipe-Joint Compound was found to answer admirably when spread over the edges before the mouthpiece was replaced, and this is now recommended by all authorities. However, experiments conducted by the same institution have resulted in a new discovery for leaking mouthpieces, and is here freely given to the long-suffering brethren of the craft. Procure a thin sheet of asbestos (not over .025 of an inch in thickness), and rub into it on both sides, to make a smooth surface, Dixon's No. 635 graphite. Cut off a strip the size of the mouthpiece and cut out the center about a quarter of an inch in width and as long as the row of holes in the mouthpiece. This forms a gasket, which, when placed behind the mouthpiece and the gib driven tightly into place, will make it leak-proof. Especially when used in connection with the mouthpieces held by a clamp and screws will this be found a valuable aid.

Output and Cost.— A correspondent in the Northwest writes: "(1) In doing Linotype composition for the trade —book and job— in a small two-machine plant, how many thousand ems per hour per machine can one safely figure on as average output? (2) What per cent of metal loss or waste should one figure on? (3) Can you give me the Chicago scale on Linotype composition for the trade, for comparison with figures that I have from other cities? (4) Have you any books on your list on the subject of accounting for the business above mentioned?" *Answer.*— (1) An average of four thousand ems per hour should be a satisfactory output on book and job work. (2) No one known to the writer has ever kept an accurate or competent record of the percentage of loss in remelting metal. Some have made the statement that, given enough metal to run one Linotype for one day, the same metal used again for the succeeding day's work, there will be found to be a total loss of the original metal within a year's time. This would contemplate a loss of something less than one-half per cent per day. This is startling, if true. The loss has been usually stated to be about ten per cent per annum, but this seems too low. It is hoped in the near future to give actual figures on this point. (3) Prices vary from 30 to 60 cents per thousand ems, according to the size of type and kind of matter. (4) No special book of accounting for this business is published, though the ordinary ones can be converted for use.

Hollow-bottomed Slugs.— A. W. P., Vincennes, Indiana, writes: "I am enclosing you a slug from metal now in use, which, in my opinion, is badly out of order and needs retempering. It is my judgment that metal is too hard. Am I correct? The enclosed slug was cast from the lowest possible temperature and yet it is porous, the same as would indicate hot metal. Can you give me the amount of tempering metal to use, per hundred pounds metal, from enclosed sample?" *Answer.*— There is nothing the matter with your metal, as it is sufficiently hard. Metal deteriorates and when it does so becomes soft by losing the antimony. Metal is tempered to make it harder. It seems your trouble is due to failure of the metal to freely enter the mold. This may be caused by the throat of the pot being choked with an accumulation of litharge, or the plunger may not fit tightly enough in the well to deliver full force of the metal to the mold. Of course if the hole in the bottom of the well is clogged so that metal can not flow in under the plunger, you will not get a solid slug. The cross vents in the mouthpiece should also be open to permit the air in the mold cell to escape as the metal enters the mold. When your metal becomes too soft, a sample should be sent to a reliable metal dealer, who will inform you as to the proper amount of tempering metal, which he can supply you, to bring it up to standard.

Thin Matrices Clogging Wide Channels.— A. N., Rutherford, New Jersey, raises a point as to the possibility of the lower-case "i" clogging in the "u" channel of a Linotype magazine. His letter is quoted below: "While reading contents of 'Machine Composition Department,' as usual, I came across a paragraph entitled 'Applies His Knowledge,' in which I observe an error, which I believe should have been corrected by the proofreader, even if it is so stated in original manuscript. An error in The Inland Printer is as seldom seen as the chances are rare in finding a needle in a haystack. The contributor states that 'the periods and commas and i and u run in the same channel and kept continually clogging.' It is an impossibility for the lower-case i to clog in the u channel! On one hand, if the former letter is correct, the latter should be n instead of u; on the other hand, if the latter is correct, the former should be l. In this phase of the subject, as I have stated, we all will agree it to be probable; but, as printed in your columns, i. e., i and u, it is an impossible occurrence. Am I amiss in saying what I believe to be the truth in this case, or am I stating as a fact that which I know nothing about?" *Answer.*— It is quite likely that the inquirer mentioned made an error in stating that the lower-case i clogged in the u channel, as it is most likely he meant the l carried into the u channel, one channel beyond its proper destination. Clog, it probably did. At first glance, as our correspondent says, this seems impossible — a thin matrix should slide freely in a

wide channel — but not so. When thin matrices enter a wide channel they do not rest one upon another, but double up in the channel, and thus bind and clog it. It is therefore essential when preparing special characters to run in the magazine, instead of in the pi box, to see that the ears correspond in thickness to the width of the channel selected for them to run in.

Linotype Difficulties.— A. B. C., Washington, D. C., asks for remedies for the following difficulties: (1) The right-hand liner being pushed about one-fourth of an inch out of the mold when the slug is being ejected. This occurred for a number of days each time I made a change of machine. It would continue until three or four slugs were cast, then stop during the entire run, and until a change of body occurred. I ran the machine without casting a slug, and the liner remained in the mold. I cleaned and polished the mold thoroughly, but the difficulty continued. Ejector blade fits snugly in slide. (2) I notice that the mold disk, apparently after clearing the locking pins, and before coming to normal position, makes a sound similar to that caused by a dry driving-clutch shaft. On leaving the pins at the casting point, it does so very smoothly, but not at the ejection point. Have not been able to locate the cause of this. (3) What is the remedy for back knife trimming capital letters, as per sample slug, even though there is a shade of a hang-over on slug. Nine-point old-style matrices cast entire face on slug, but not six point and eight point. (4) Is a weakened knife-spring the cause of being obliged to apply micrometer each time I change body? I will have fifteen ems eight point, with slug true, and will change to twenty or twenty-five ems (same body) and the left-hand side of the slug (reading it as per printer's style) will be thicker. If I make, for instance, an eight-point slug .112, the knife gouges on right side. I have to make the slug .114 to prevent this, and so with all my slugs. Both knives were sharpened together at factory, and have been in use but a short time. I send sample. (5) What causes the pump-stop to slip back under the plunger-lever after being cleared by first justification? I have known this to occur with sixteen spacebands in a twenty-three-em line, and the line not sent to the mold until after the bell rang. (6) How can it be known when the adjustment of the mold disk guide is correct? I can not find this adjustment in your book. A machinist from another office came in the other day and raised the nut under the guide. I am anxious to know how to tell when and how to make this adjustment. (7) I called this machinist's attention to matrices being bent in distributor. He examined bar point and rails — 5½-point thin space fits snugly, and apparently impossible for two matrices to go up. Such matrices as s and t are being bent occasionally. The lift is set so that if it is altered to lift higher it will not descend sufficiently low to engage a matrix. I find that one side of the lift engages the matrix more than the other (see sample lift) and in my own opinion this is the cause of my trouble. How can I rectify this? The rails are scarcely six months in service. This afternoon I put on new upper and lower rails in the distributor box; result, matrices stuck in lifting, making it necessary to back rollers by hand. Filed just a shade off the end of the bar point; ran all afternoon without the least trouble. Is it possible that the point being too close was the cause of my trouble? (8) My assembler elevator began to go up stiffly. I took off and cleaned the slide thoroughly. In replacing and tightening the four screws, the elevator failed to go up; if I simply bring the screws to a bearing, the elevator goes up all right. How can I remedy this, so that when the screws are tightened the elevator will ascend? (9) How is it that metal will adhere to bands in one machine more than in another; same metal and almost same temperature? On one machine at the close of a run there is scarcely any adhesion to bands, on another considerable." *Answer.*—(1) Quite likely the end of the mold liner is slightly battered or roughened. It may be that the presence of metal between the cap and base of the mold prevents the screw from clamping the liner tightly between the parts. (2) There are two shoes on the mold-turning cam which are adjustable to control the stoppage of the mold disk at the casting point and at the ejecting point. The screws which hold these shoes in place can be removed and the bushings which will then be revealed can be turned to change the relation between the shoes and the side of the cam. The adjustment of the shoes should be made so that the square block on the mold-turning shaft will strike against the shoe firmly, and prevent an overthrow of the disk as it stops to go forward on the locking studs. The brake on the same shaft assists in making these movements noiseless. (3) The aligning plate of the mold is not squarely in place or is slightly warped, drawing the matrices at the left hand of the line below the proper level and, of course, the stationary knife trims the heads of the type. (4) Dirt on the knife-block wedge may cause the trouble. (5) If the spring which holds the pump-stop in its advanced position is too strong, it will force the stop beneath the plunger lever when the pressure is relieved after the first justification movement. The right-hand vise jaw must also be kept free in its bearings and the anti-friction roller beneath the jaw kept clean. (6) The adjustment of the mold-disk guide is given on page 68 of " The Mechanism of the Linotype," in the closing lines of the first paragraph. There should be a clearance of .007 of an inch between the adjusting screw and the guide when the mold is on the locking studs. (7) The seat on the matrix-lift sent shows considerable wear and would permit matrices to slip off while being elevated. A new lift will remedy matters. (8) The assembler guide rails must be replaced carefully and when in perfect alignment will not bind the assembler when the screws are tightened. (9) If spacebands are removed and cleaned twice a day and polished with No. 635 graphite, an improvement will be noticed.

### RECENT PATENTS ON TYPESETTING MACHINERY.

Type Bar Machine.— A. J. Kletzker and J. G. Goesel, St. Louis, Missouri, assignors to Duplex Typeline Company. Filed June 21, 1897. Issued January 1, 1907. No. 840,346.

Bushing for Monotype Air Pin Plates.— J. F. Chambers, Washington, D. C., assignor of one-half to U. C. Hays, Jr., Washington, D. C. Filed October 26, 1906. Issued January 22, 1907. No. 841,665.

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### A SCREW LOOSE.

There is a screw loose somewhere in our postal management in reference to second-class matter. An American, by moving to Canada and issuing his paper under the British flag, can send it to all parts of the United States and to distant lands at a half a cent a pound, while if he remain at home he must pay one cent.—*Wilmer Atkinson.*

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### MOST EASY HARD AT WORK AGAIN.

Most Easy Budd, the foreman of the Printery, is back at work after a few days illness with the grip.— *The Burlington (Kan.) Republican.*

# PROCESS ENGRAVING

BY S. H. HORGAN.

**In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.**

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.— By A. von Hübl. $3.60 postpaid.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, $3.

THE "PROCESS ENGRAVER'S MONTHLY."— The first number of this publication, which was announced in this department for January, has arrived and fulfills expectations. Mr. H. Snowden Ward is such an optimist that he sees possibilities in every new invention, so he gives in full all the inventor's claims and allows his readers to judge for themselves as to the merits. In this way he can fill many pages. With us, time and space are so valuable that new ideas must be sifted and only those judged to be worth while are printed and then in as condensed a form as possible. The new monthly will have this value, however, that it will let nothing regarding processwork escape publication, whether it is good, bad, or indifferent.

ILLUSTRATION THE POWER OF THE AGE.— An artist in New York intends to deliver an address on "Illustration" before a club, and asks where he can secure published lectures on this subject. *Answer.*— In the Astor Library, New York, or any good public library, under the title "Illustration" he will find material on the subject. Here is a paragraph by William Gamble, in the "Process Annual" that would make a beautiful peroration: "We have every faith that there is a great future for all processes associated with the making and printing of illustrations, because pictures are one of the world's greatest needs. There is no more important educational factor than pictorial illustration, which appeals to the meanest intellect and even to the most barbaric sense. Where words fail to arouse interest, pictures always succeed. A clever political cartoon may turn an election, where speeches and printed matter will be met with dull indifference. In advertisements it is the picture that 'pulls'; indeed, illustrations are now the most potent factors in advertising. In catalogues and all kinds of business literature appeal is now made to the public more by means of pictures than by wordy expression. Thus, illustration has become the power of the age, and in the photo-mechanical processes, photography goes hand in hand with the printing-press, every day achieving more and more wonderful results. Printing without illustrations is a dull, lifeless clay; like a world without sunbeams."

A NEW GLASS FOR LENSES, PRISMS AND SCREENS.— It is a remarkable fact that though it has been known since the discovery of photography that the violet ray, out of the whole bundle of rays in the spectrum, is the most actinic, or, in other words, the one that acts the most powerfully in photography, still little effort was made until the present day to utilize all of the violet rays possible. In making a reversed half-tone negative with a prism, the light reflected from the copy must pass through the thick glass prism, then through six or eight glasses in the combination which goes to make up the modern anastigmat lens and finally through the two sheets of glass of the half-tone screen. With all of this glass obstructing the passage of some of the violet, or actinic rays, is it to be wondered at that the exposure is long? The introduction of enclosed arc lamps, rich in violet rays, must have awakened glassmakers to the value for photographic purposes of a glass that would allow more of the violet rays to pass than the various kinds of glass now in use. The result is Uviol glass, which is a vast improvement through the slight obstruction it gives to the violet rays. It has been taken up by a firm of lens-makers who have made with it a series of lenses and prisms which they call "Actinolux." The lenses have not been tested sufficiently as yet to make a report as to their value in this department. That Uviol glass does allow violet rays of light to pass in greater abundance than any other glass is a fact, but whether it meets the requirements of dispersion and refraction necessary in a lens remains to be seen. One thing is assured, that the use of Uviol glass in the making of prisms and half-tone screens will be a time-saving improvement. Time saved on each exposure in these days means money.

THE PENDING COPYRIGHT BILL.— Just another instance of the value of THE INLAND PRINTER to the engravers, printers and publishers is at hand. It is the bound volume of the arguments before the committee on patents on the pending Copyright Bill, known as Senate Bill No. 6330 and

House of Representatives Bill No. 19853. Looking over the index of fifteen pages to the volume it is found that THE INLAND PRINTER is the only publication quoted, and that was as early as August of last year, when the writer aroused attention to the injustices of this bill to the printing trades. The photographers of the country are solidly organized and have spent years in fixing up a copyright bill by which they can get $5,000 from engraver, printer or publisher for the reproduction of a photograph that may not cost them 50 cents. And the printing trades would have allowed this bill to go through unchallenged but for the present writer. The American Publishers' Association has entered the following protest: It is dated New York, December 6, 1906:

*To the Senate and House Committee on Patents:*

The American Newspaper Publishers' Association earnestly protests against all proposed changes in the law affecting the copyright of photographs, and especially it protests against amendments which in effect increase the already excessive penalties for the infringement, unintentional or wilful, of photographic copyright. This association respectfully represents that injustice is done (1) by giving to the mechanical maker of a kodak snap-shot the same protection that is given to the author of a literary, artistic or musical composition; (2) by treating the imperfect reproduction or imitation in a newspaper of a copyrighted photograph as causing every copy of the offending issue to become in the eyes of the law an infringing, damage-producing copy of such photograph, subject to penalty of not less than $1 for every such copy and to other punisbment; and (3) by failing to recognize that newspaper reprints of photographs are not such reproductions as can be substituted in sales for the originals, and that instead of inflicting injury by reducing sales they often tend to advertise and to increase the sales of the original photographs.

THEODORE W. NOYES,
LOUIS M. DUVALL,
JNO. STEWART BRYAN, L.D.
*Copyright Committee of American Newspaper Publishers' Association.*

This protest of the American publishers does not go far enough. It should insist that photographs, like books, lithographs and paintings, should be made from *original* negatives made in this country to be available for the protection of American copyright.

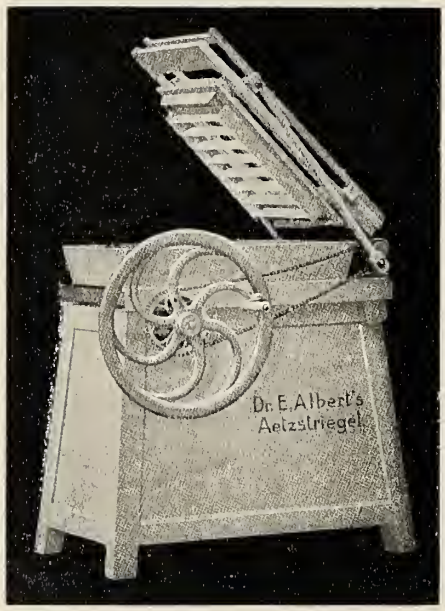
RELIEF DESIGNS BY PHOTOGRAPHY.—"Typo," Los Angeles, California, encloses a print of lettering in half-tone in which the letters appear as if they were molded in white clay relief on a gray ground, and asks: "Through your 'Process Engraving' column can you tell me how the effect of relief modeled type is obtained from ordinary black and white type impressions, or drawings, similar to enclosed specimens?" *Answer.*— There are many ways of doing this. Here is a method suggested by the specimen sent: First have your drawing made, or your type set, in a properly spaced bold-face type. Make a negative of this and then a positive on glass by the wet-plate process. Intensify this positive with copper and silver. Bleach it again with copper and wash well, so that you have white letters on clear glass. Now lay this glass positive, back down, on a light-gray piece of cardboard and you will find that the letters will throw shadows on the gray background, and by making a half-tone negative from this glass positive the effect will be that of a relief modeled design. You will understand that the thickness of the glass on which the positive is made and the angle at which the light falls on it regulate the amount of shadow. "Typo" will find in this department for November, 1905, page 238, an example of half-tone in relief made in the Philippines by Homer L. Knight from another method first suggested in this department, and the description of which is in THE INLAND PRINTER of October, 1902, page 67.

TO REPRODUCE WAGON-WHEELS IN HALF-TONE.— Homer H. Crone, Cincinnati, Ohio, asks: "Can you tell me how to make a buggy negative? I have trouble with the spokes in not getting them sharp. I am also troubled with a sand-like appearance in my negatives. Please answer these questions." *Answer.*— Those who have experience in reproducing in half-tone the spokes of buggy-wheels, or any carriage drawn in outline, will appreciate what a poser to answer is contained in the query, "How to make buggy negatives?" It is about as difficult a question to answer as this department has tackled. I wish some reader would set me right if I do not answer it correctly. The trouble in making a half-tone negative of a wagon-wheel is that the lines of the spokes combine with the lines of the screen so as to give a zigzag effect to some spokes while other spokes are rendered in almost straight lines. I had a negative retoucher in my employ once who could with a fine needle scratch in fine lines and outline the spokes on the negative, and with a compass scratch in the outline of the tire. But when this man died I never could find another to do it satisfactorily. The only other way I know of is to leave the spokes to the engraver to fix up. He will cut a white line through each spoke and by trimming the outlines bring each spoke to the same color. If the wagons were drawn in line for line reproduction there would be no trouble with the spokes, but they baffle us when it comes to reproducing them in half-tone. About the sandy appearance of the negative: That can be cured by purifying the bath in one of the usual ways, and seeing to it that the plateholder, camera interior and darkroom are free from dust particles that might be attracted to the moist film.

MR. GAMBLE'S IMPRESSIONS OF THE J. MANZ ENGRAVING COMPANY.— Mr. William Gamble does not tire telling of the wonderful things he saw in this country, neither can one tire listening to him. Here is part of his account of a visit to the Manz Engraving Company told in *Process Work:* "I struck the Manz building accidentally — an immense block looming up by the canal side, right alongside the bridge which runs over to West Jackson boulevard. I was cordially received by Mr. Alfred Bersbach, on whose broad shoulders rest the control and direction of the business. He is a big, kindly, genial man, full of push and go, and with his heart thoroughly in his work. His desk is right in among his office staff, not shut in by glass partitions, or enclosed between four walls, as a principal's office is too often in England. He is a believer evidently in being 'right there,' seeing all that is going on, accessible to every one, and our conversation was constantly interrupted through his people coming to consult him, or customers ringing him up on the 'phone. The Manz advertising designs which some of our readers may remember to have seen in THE INLAND PRINTER have always been splendidly effective and at the same time highly artistic. The firm makes a strong feature of commercial designing, and I was shown up-stairs to a big designing room where a crowd of artists — male and female — were at work on the most varied subjects. Some were drawing fashions from dressmakers' models, others were working up all kinds of commercial objects, pieces of machinery, etc., which were strewn about in such a quantity as to make the place look like a department store. I then stepped into the studio, or gallery as they call it, for commercial photography. It is a big floor spacious enough to photograph anything, and having a capacious goods elevator to bring up anything, even a motor car. Here again there was a bewildering variety of commercial objects which had been or were going to be photographed. The half-tone studio, and the etching and finishing rooms were on typical American lines — nothing much to impress one except as to the size of the plant and the busy way in which everything seemed to be moving. There was, of course, plenty of machinery in the finishing shop, but the one thing calculated most to show the extent of the business was the number of proof

presses they have at work. In one room they have a row of eight Reliance presses. There is a growing color department doing good work, and since my return I have learned that this line is to be considerably extended. The firm have purchased a plot of ground 449 by 165 feet, out in the suburbs, and they are erecting on it a building, partly of one and partly of two stories, 325 by 165 feet, where the entire plant of the Manz Company will be accommodated, only an office being kept in town, and communication maintained by automobiles. They already have one or two running, and have put on one or two more. Perhaps Mr. Bersbach has something 'up his sleeve.' They have had a laboratory annexed to their plant for some time, where it is stated an expert chemist has been on the trail of a discovery that may revolutionize the present engraving process. 'The Americans,' said Mr. Bersbach, 'were ten years ahead of the Europeans, and now they have apparently reached where we were long since, it is in order for us to set them a new pace.' The Manz Company also do photogravure, or Heliogravure as they call it — in fact there is not much in the photoengraving business that they don't do. My thoughts as I left were, how on earth they made such a big concern pay out of photoengraving, even with the collateral arts thrown in."

ETCHING BY MACHINERY.— The latest among the many etching machines in the market is the invention of Dr. E. Albert, and for this machine many wonderful claims are made. Instead of rocking the etching tub, as is commonly done, by Doctor Albert's method the tub is stationary, while the etching solution is rocked back and forward over the plate, which lies on the bottom of the tub. The movement of the etching solution is brought about by a series of slats which are brought down into the etching fluid close to the plate and moved rapidly back and forth. For zinc etching the doctor supplies a fine powder which is not affected by the acid but which, in combination with the movement of the slats, churns the acid into a suds which it is claimed etches a zinc half-tone completely in sixty to ninety seconds. With copper the fine powder is not used; still the etching of copper is completed in three to four minutes. One of the extraordinary claims made for the method is that the froth, which looks like thick soapsuds and which is formed on the etching fluid, prevents acid fumes from escaping. Other claims are that there is no undercut, and that the character of the etching is governed by the speed at which the machine is worked.




DOCTOR ALBERT'S ETCHING MACHINE.

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IT is better to write a moderately good advertisement that is wholly your own than to parody the very best one you have ever seen, which it is known you have borrowed.— *Printers' Ink.*

## TENTH ANNUAL DINNER OF THE ASSOCIATION OF EMPLOYING BOOKBINDERS OF NEW YORK.

One hundred and sixty guests attended the tenth annual dinner of the Association of Employing Bookbinders in the Hotel Savoy, the evening of Saturday, February 2. After every one had arrived and all new members were made to feel at home by Mr. Horace L. Rutter and his associates of the dinner committee, the gentlemen repaired to the banquet room. An orchestra led the guests in the singing of popular songs during the intermissions between courses. Mr. Alfred C. Wessman, president of the association, presided as toastmaster. Justice Frederick E. Crane, of the Supreme Court, Brooklyn; Charles M. Chadwick, of the committee on the increase of water supply; John W. Knight, the publisher; Almet R. Latson, the well-known attorney, and others spoke.

Among those present were Messrs. Robert Rutter and J. T. Tapley, of the trio known as the "Old Guard" of the trade. Mr. Edwin Ives, the other member of the "Old Guard," was detained at home by illness. Mr. Rutter has spent fifty-eight years in the business and Mr. Tapley sixty-six years.

Each guest received a handsome souvenir in the shape of a richly decorated covered "stein" and a unique booklet called "The First Bookbinder," which had been printed by private subscription. It was the consensus of opinion among those who were present that this dinner was the most perfectly appointed affair of the sort to date. Following is a list of the guests:

J. Abbott, F. Alfred, E. D. Appleton, C. A. Auer, R. E. Baylis, W. W. Bavier, W. I. Beaver, George Becker, J. Bockmeyer, P. Bosch, D. S. Brassil, J. R. Brauch, C. Braunsworth, S. E. Briggs, E. Brill, C. F. Broughton, F. M. Buckles, T. R. Burns, A. L. Burt, H. Burt, E. Caldwell, C. Campbell, J. M. Carter, Jr., C. M. Chadwick, E. J. Clode, C. G. Collier, J. H. Cook, C. Cooper, J. W. Corrigan, F. E. Crane, W. Croke, R. J. Crombie, V. W. Cupples, E. B. Daly, F. H. Doelle, W. A. Eagleson, J. A. Eckert, E. Eierman, P. Elder, L. Erbe, R. F. Fenno, J. C. Fitzgerald, F. Fleming, M. W. Flynn, J. H. Floto, A. M. Fraser, E. Fraser, B. W. Gale, E. M. Gamble, J. A. L. Gardner, J. Gazlay, W. S. Giles, W. Goode, F. E. Grady, F. E. Grady, Jr., M. L. Griswold, A. Grosset, W. H. Haddon, W. B. Hadley, A. H. Harrbleicher, J. T. Headley, J. A. Hill, H. A. Hinkle, I. V. Hunt, A. Irwin, E. S. Ives, H. Jackson, W. J. Kaup, C. Kendig, A. J. Kenedy, L. Knapp, H. W. Knight, W. J. Lamothe, A. R. Latson, E P. Lawson, J. J. Lauben, J. E. McCracken, G. McKee, G. McKibbin, J. McKibbin, J. MacDonald, B. MacKenzie, A. J. Maeder, T. F. Magner, J. F. Mason, C. A. Mershon, N. Metcalf, A. L. Miller, F. L. Montegue, G. A. Morrison, H. S. Mott, P. Nathan, R. G. Newbegin, J. T. Nicholson, J. W. O'Bannon, J. H. Offord, A. J. O'Keefe, F. W. Osgood, L. H. Orr, A. M. Palmedo, H. Parker, C. H. Parsons, C. Paulis, J. J. Post, J. Redfield, F. L. Reuss, T. F. Reycraft, G. B. Ritchie, R. R. Rode, G. Rosenquest, P. G. Rouland, A. Rowland, J. C. Russell, T. B. Russell, H. L. Rutter, R. Rutter, P. Ruxton, E. St. John, L. Satenstein, H. P. Schmidt, T. B. Sheehan, A. L. Sheppard, J. W. Sheppard, C. M. Smith, R. W. Smith, Jr., F. N. Snyder, C. Soule, G. Sproull, T. Sproull, C. A. Stillings, R. L. Stillson, F. W. Stone, G. R. Swart, J. F. Tapley, W. Thomson, C. O. Throckmorton, E. R. Ticknor, C. D. Trussell, A. C. Van Rees, C. A. Van Rees, H. L. Walcutt, J. M. Walcutt, C. I. Walker, J. W. Walker, L. L. Walton, J. Watson, C. F. Weimar, A. C. Wessman, H. J. Williams, P. H. Wolf, H. Wolff, E. C. Wood and F. Zwicker.

# Job Composition

BY F. J. TREZISE.

**Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.**

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents. New second edition.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents. New second edition.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents. New second edition.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.— New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS.— Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

ALPHABETS, OLD AND NEW.— By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. $1.35.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.

DECORATIVE DESIGNS.— By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— twenty-five selections. Price, 50 cents.

TITLE PAGES.— By Theodore Low De Vinne. Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, $2.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents. New second edition.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

THE PRINCIPLES OF DESIGN.— By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, $3.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.— By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. $1, postpaid.

CORRECT COMPOSITION.— By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. $1.

## LETTER-HEADS.

Of all the various classes of work which the compositor is called upon to do, none offers a greater field for a display of his originality and ability than does the letter-head. Likewise there is nothing in the printing line on which he is more likely to go astray. The letter-head in many cases opens up to the printer the field of designing for two or three colors, and frequently forms a bright spot in the routine of one-color work. This, however, is also the cause of many of the errors made by printers. In their enthusiasm over panel arrangements and color schemes they are prone to forget the utility features of commercial stationery and overdo the matter of ornamentation and color.

Passing fads or vogues are commendable in the printing business, as in all other things, only as long as they contain merit and are based on what is thoroughly good. When propriety is lost sight of in the endeavor to create or maintain a certain new "style" the reasonable limit has been passed.

A comparatively recent fad is responsible for the appearance of many specimens similar to that shown in Fig. 1, the prominence of the line announcing the business of the man or firm completely overshadowing the name. This arrangement gives undue prominence to the business, even in ordinary commercial stationery, while in letter-heads of a more personal or professional nature, such as the case in point, it is extremely displeasing. In a case where a firm is manufacturing or selling a certain brand of goods and the name of that brand stands for something distinctive in its line, it may be permissible to give more prominence on a letter-head to the brand than to the firm from which the letter comes. There are numerous real-estate agents in every town, and therefore the line "Real Estate, Loans and Insurance" standing out boldly on a letter-head means nothing in particular, while the name of the man sending the letter is the chief point of interest to the recipient. The keeping in mind of the often-asked question of "who, what and where?" — in the order named — will prevent the compositor from going far astray from the proper display of his copy as far as commercial stationery is concerned.

Then, too, the question of appropriateness is entirely overlooked in this specimen. The size of the type used is not at all in keeping with the dignity and refinement that should be reflected in the stationery of a man in this class of business. The shaded letter is decorative and more appropriate for a program cover or something of that sort than it is for commercial stationery. Fig. 2 shows a specimen that is in direct contrast to the preceding one.

LAND AND
IMMIGRATION AGENT

TELEPHONE 98

211 GRANT STREET
CENTRAL NATIONAL BANK

**JOHN C. McGEE**

**Real Estate, Loans and Insurance**

DICTATED

CARTHAGE MO.,

FIG. 1.— An inappropriate selection of type for a letter-head of this kind. The line announcing the business is also much too prominent.

REFERENCES:
THE CITIZENS NATIONAL BANK
THE MILLIKIN NATIONAL BANK
NATIONAL BANK OF DECATUR

SECURED NOTES AND MORTGAGES FOR SALE TO INVESTORS
LOANS & INTEREST COLLECTED FOR PATRONS
ALL CLASSES OF LOANS NEGOTIATED
LONG DISTANCE PHONE 333

GEO. W. EHRHART
A GENERAL LOAN BUSINESS TRANSACTED
MORTGAGE LOANS
137 NORTH WATER ST.
DECATUR, ILL.

FIG. 2.— This letter-head is much more appropriate than that shown in Fig. 1.

OFFICERS:

G. W. DYSON, President.
A. RHODES, Vice-President.
FRED WILLIAMS, Treasurer.
S. SANSBURN, Sec. and Mgr.

THE FARMERS'
BLACKSMITH & SUPPLY COMPANY.

DIRECTORS:

G. W. DYSON.
A. RHODES.
FRED WILLIAMS.
S SANSBURN.
STEEN NELSON.

Cooperstown, N. D., ..... 190....

FIG. 3.— The ribbon-like decoration in the center panel is unsuitable for a letter-head for such a business as this.

In this case a large amount of reading matter is taken care of in a neat and attractive manner, the lines are given their proper relative prominence, and the whole is neat and pleasing.

The question of appropriate decoration on the letter-head is one often receiving less attention than is its due. Where decorative effects are used at all, they should be in keeping with the subject. It is far better to err — if such a thing is possible — on the side of plainness and simplicity than to use a single ornament or bit of decoration that in any way clashes with the typography or title. Take Fig. 3 as an example. While we take no issue with the panel effect or the light type here used, and while we do not advocate that because a letter-head refers to the hardware business it must be set in type that will give it the force and weight of iron, still the ribbon-like ornament which consumes more than half of the space in the center panel is entirely out of harmony with the subject

ESTABLISHED 1893 INCORPORATED 1903

JOHNSON & WOOD HARDWARE COMPANY
STOVES, TINWARE, CROCKERY
TIN SHOP IN CONNECTION

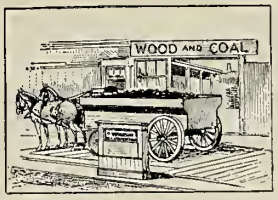
FIG. 4.— Type-face and arrangement are thoroughly in keeping with the subject.

A. M. Williamsbury, President — Incorporated 1903 — M. L. Williamsbury, Secretary

The Williamsbury Music Company
Office, Salesrooms and Repository Number Forty-Three West Montauk Boulevard
Musical Goods
of Every Kind

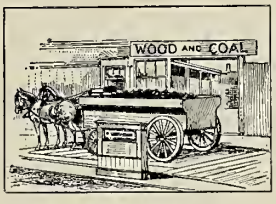
Long Distance Telephone in the Office — Cleveland — '06

FIG. 5.— An instance in which decoration is appropriate and effective.




Armstrong & Company
Dealers in
COAL AND KINDLING
We deliver a large load of the finest kindling for two dollars
12 MAIN STREET
MADISON

FIG. 6.— These two groups are arranged without regard for their relations toward each other.




WE DELIVER A LARGE LOAD OF THE FINEST KINDLING FOR TWO DOLLARS

Armstrong & Company
Dealers in
COAL AND KINDLING

12 MAIN STREET

Madison,

FIG. 7.— A rearrangement of Fig. 6 which "pulls the whole job together."

of blacksmithing. Compare this with Fig. 4, a letter-head of the most simple character, and note how much more appropriate is the latter for the question under treatment.

Fig. 5 shows a letter-head on which the correct feeling for decorative effect is apparent. The small ornaments are thoroughly in keeping with the subject, and the type, which would hardly be the correct thing in connection with the real estate or hardware business, is appropriate.

The letter-head shown in Fig. 6 does not hold together — in fact it looks not unlike two jobs printed on one sheet of paper. Then, too, the two groups of matter — the cut and the type — do not harmonize in shape, the cut being rectangular while the type matter forms a triangle. In this case the compositor carefully arranged the inverted

PRESCRIPTIONS CAREFULLY COMPOUNDED

R. N. CHELF & CO.
PHARMACISTS.

TOILET ARTICLES AND DRUGGISTS' SUPPLIES.

TELEPHONE NUMBER EIGHT

BROOKSVILLE, FLA._____190

FIG. 8.— The panel arrangement should only be undertaken when there is sufficient reading matter to warrant such a course.

TAXES

Due first Monday in January; become delinquent March 1st.

PENALTY

One per cent. per month after March 31st. If one-half of all taxes, except delinquent tax be paid before April 1st, no penalty on second half until October 1st.

OFFICE OF
COUNTY TREASURER
CLINTON COUNTY, IOWA

CHAS. A. ARLEN, Treasurer

FRANK W. BUXTON, Deputy
LAURA L. LANGE, Assistant

No Money Orders, Checks or Drafts will be accepted unless made to Chas. A. Arlen, County Treasurer

TAX SALE
First Monday in December.

LETTER FEE
30 to 50 cents each; see Section 1396, Code of 1897.

PERSONAL CHECKS
Will not be accepted in payment of taxes.

ALWAYS
Give full description of property on which you wish to pay tax.

Clinton, Iowa,_____190___

FIG. 9.— The amount of reading matter in this specimen lends itself readily to the panel arrangement.

FEATURING
TILLSON
AND TILLSON
In the Comedy Sketch
**The Tenderloins**

ARCHIE MADDOX & TILLSON BEN A.
PRESENTS THE
**MESSENGER BOY**
A Three-Act Comedy Drama.

High Class
Vaudeville
Between
Acts.

Enroute_____

Fig. 10.— Letter-head specimen showing poor distribution of space around panels.

FEATURING
TILLSON
AND TILLSON
In the Comedy Sketch
**The Tenderloins**

ARCHIE MADDOX & TILLSON BEN A.
PRESENTS THE
**MESSENGER BOY**
A Three-Act Comedy Drama

High Class
Vaudeville
Between
Acts

Enroute_____

Fig. 11.— Resetting of Fig. 10, showing a more equal spacing around panels.

*Republican County Committee, Cheboygan County, Michigan*

HOMER H. QUAY, Chairman — FRANK E. BRACKETT, Treasurer — JOEL L. BARRETT, Secretary

TOWNSHIPS
Beaugrand—Wm. G. Tonn
Benton—Wm. Skowten
Burt—H. G. Vorce
Ellis—M. E. Roaney
Forest—Neil Smith
Grant—Kenneth McLeod
Hebron—Samuel Baker
Inverness—Wesley Brooks
Koehler—Geo. Miller
Mackinaw—S. J. Smith
Mentor—E. M. Dill
Munro—Roy Munro
Nunda—Geo. H. Depew
Tuscarora—Wm. J. Vermilya
Waverly—Silas M. McTiver
Wilmot—A. W. Eck
Walker—Herbert Hutchinson

CITY OF CHEBOYGAN
First ward—E. A. Smith
Second ward—John B. McArthur
Third ward—James P. Lewis
Fourth ward—E. A. Bouchard
Fifth ward—Wm. F. DePuy

*Address all correspondence to the Secretary*

*Cheboygan, Michigan,*

Fig. 12.— An excellent arrangement of a large amount of type matter.

pyramid, but in doing so he neglected to take into consideration the fact that it was not to stand alone but was to be related to something else. Any rearrangement of this specimen that would tend to draw the different parts together would be an improvement. This has been done in Fig. 7, with very little change of type, the main lines being left the same as in Fig. 6. Other and more pleasing arrangements could be made by a greater change of lines, but this serves to illustrate the necessity of considering the job as a whole. In arranging one certain panel, pyramid or other group of matter, we are liable to consider it in itself instead of in its relation to the other parts of the job.

Panel arrangements on letter-heads should only be undertaken when the reading matter to be dealt with is sufficient to warrant such a course. In Fig. 8 is shown a specimen which would have been infinitely more attractive in the most simple treatment possible. Dividing a job into panels and then being under the necessity of an apparent effort to fill them is to be guarded against. Where there is considerable reading matter, as shown in Fig. 9, the use of panels is pleasing and appropriate.

In Fig. 10 we have a letter-head showing a careless distribution of space around the panels. The shape of the reading matter in the center panel would in itself suggest that this panel be made deeper. This would prevent the upper and lower lines crowding the rules, as they now do. Even the narrowing of the panel in order to equalize the space around the three inner panels would be a great improvement. Fig. 11 shows a resetting with the center panel made deeper. This has the effect of partly overcoming the crowded appearance and at the same time affording uniform distribution of space.

An excellent arrangement of a large amount of type matter without resorting to the panels is shown in Fig. 10. This forms a very handsome letter-head, being compact and still easily grasped.

It is permissible and appropriate for the printer to make his own letter-head more ornate and elaborate in color and design than he would that of the ordinary commercial stationery. The nature of his business will warrant a more liberal use of decorative effects than will the grocery, hardware or similar lines of business. Then, too, his stationery is very likely to be taken as a criterion of

his ability to turn out attractive work, and he must make the most of it.

A FEW SUGGESTIONS.

The printer should not overlook the fact that there are other things besides the arrangement of the type which contribute to produce a good letter-head. An extremely plain typographical design supported by good presswork, good stock and good ink will give a far better appearance than an ornate arrangement of type accompanied by poor presswork and a poor selection of stock and ink. Poor presswork is not so noticeable on a plain job as it is on the elaborately paneled one.

Many letter-heads show the date line set in type of a size out of all proportion to the balance of the job. Ten-point capitals or twelve-point lower-case of the series of type used will give a line that is plenty large enough.

Use one or two type-faces — one series is preferable — and as a usual thing avoid word-ornaments.

A dotted or plain rule from ten to twelve picas in length is sufficient for the date line.

Where rules are used, either for divisions or panels, see that they harmonize in tone with the type-face used.

Avoid script type for date lines. It does not look well in connection with the typewriter faces now so universally used.

Remember that the bulk of the printed page must be cold in color. A slight touch of a warm color, such as red or orange, is sufficient to brighten up the job.

The use of a shade and a tint of a color on a stock of the same hue, as, for instance, light blue and dark blue on blue-tinted stock, forms a beautiful effect for two printings. The tint, in order to be in perfect harmony, must be formed by a mixture of the darker color with white.

Gold is not a color and does not affect any color combination.

Consider whether or not the series selected for a job is appropriate. Don't set a letter-head for an iron foundry in a series of text.

Avoid red and blue as a color combination. With the red use green and with the blue use orange. A still better effect is secured by the use of a shade of one of these colors with a tint of the other, as, for instance, a dark blue with a light orange.

Appropriateness in the color of ink used must also be considered. Purple, for example, lends itself far more effectively to religious subjects and the like than it does to business stationery. This, of course, is a mere matter of usage. But long use of certain color schemes for certain purposes has made their use almost a law, which can not be violated without a feeling of inappropriateness.

Far better the white space than decorative effects which do not harmonize with the type-face and the subject. Delicate hair-line ornaments are out of place on a letter-head for a blacksmith, as are also the crude, cheap book ornaments on a letter-head for a professional man.

The simplest things are the best — and likewise the hardest to do. Many printers don't believe this.

"A man's stationery is his business photograph." If this be true there are many men whose business photographs do not in the least flatter them.

Consider each group or panel in its relation to the whole job. The man who draws a figure does not complete the head and then put on the body. He sketches in the whole figure at once, thereby keeping all the parts in proportion.

Study the principles upon which various jobs are founded and avoid the enfeebling influence of unintelligent copying.

# PRESSROOM

**Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1 postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

HEAVY CARDBOARD JOB.— F. G., Cincinnati, writes: "In an argument about a job on six-ply board run on a two-revolution press, A contends that cylinder should be raised to accommodate the increase in thickness of stock. B holds that cylinder should not be raised, but that packing should be reduced. Which appears right to you?" *Answer.*— Reduce the packing and do not change adjustment of cylinder, which should roll on bed-bearers.

COPPERPLATE AND STEEL DIE PRESSES.— A. G. P., Ottawa, Ontario: "Can you give me the addresses of manufacturers or selling agents of the best copperplate presses and steel die presses?" *Answer.*— C. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia; Modern Machine Company, 214 Spruce street, St. Louis, and B. Roth Tool Company, 2122 Chouteau avenue, St. Louis. The A. R. King Manufacturing Company, Kingston, New York, manufacture a copperplate press.

TYPE WASH.— R. L. S., Carrollton, Georgia: "I am greatly troubled about a proper type wash. We use wood furniture and of course lye can not be used, so we have been using gasoline. It is impossible to clean perfectly with that, so will appreciate any information that will help us to keep our type clean as when first bought. And what will take out dried ink that collects in type from the use of gasoline?" *Answer.*— The Solvene Manufacturing Company, Clinton, Iowa, manufacture a material called Solvene, which is said to remove ink from type satisfactorily.

IMPROPER MAKE-READY.— E. D., Rushville, Illinois: "I enclose a sheet of a catalogue and would like to know the cause of the light streak on same? We turned the rollers end for end and then tried overlays, but with no result."

*Answer.*— The appearance of the cut indicates that something has slipped in the make-ready. There seems to be a lack of pressure, which causes the light streak. Part of the tympan has possibly slipped back, or a piece of thin paper marks off the darker part more strongly than the lighter. The trouble can not be in the rollers or the surface of the cut, but from beneath the draw-sheet and the tympan. See that the patches in the tympan are fastened securely.

Printing on Foil.— D. J. A., Pensacola, Florida: "I have not succeeded in getting good results from printing on fancy pieces of tin or lead-foil to cover cigars in box. It is an open form with name of cigar run in bronze-blue ink. The foil sticks to form and if grippers are set tight enough to pull sheet off, every one is torn. How can I get a good print without damaging the foil?" *Answer.*— If you have a rubber stamp made of form, mount the same as an electro, having it type-high, and print from it, the impression need not be very heavy. Run enough color to bring out the type properly. Another method is to print directly from type on a very hard tympan. This is slower than printing from rubber, as foil adheres strongly to type on account of the strong pressure necessary to print.

Poor Rollers.— W. C., Effingham, Illinois: "I am sending you a post-card which you will notice has a muddy appearance, the high lights being 'smuggy.' What causes this? We are using a two-dollar black ink on the job. Could it be in the ink? We use —— rollers, but they are cut and worn badly; in fact are in very poor condition. Could this be the cause? If our half-tones were made on a coarser screen, would that clear the high lights? Are the cuts etched deep enough?" *Answer.*— Your trouble is no doubt caused by the poor condition of your rollers; we would advise you to procure new ones at once. The ink should be all right if clean and not mixed with particles of the skin that forms on the surface. The form will run cleaner if cut is brushed out occasionally with benzine or wood alcohol. Make a sheet overlay as indicated on the card, which we are returning, using tissue-paper, and place this several sheets down in tympan. Use a tympan of hard book paper with a hard manila draw over it. Do not have cut built up so it will be above type-high. Lock bearers in chase so that rollers will turn and not slide on tracks.

Embossing with Wooden Dies.— E. R. C., Raleigh, North Carolina: "I desire to learn to do embossing by the use of wooden dies and I write to know if you have a book that will be helpful. Please give me the address of a firm selling the necessary tools for this work. What kind of wood is best suited for the work and where can it be obtained?" *Answer.*— While embossing can be done by the use of wooden dies, the practice is now obsolete. For those who desire to make these dies, however, the engraving tools can be obtained from the New York Engravers' Supply Company, Mr. H. D. Farquhar, proprietor, 103 Chambers street, New York. Boxwood is the most adaptable wood for this purpose, being short in grain. This wood can be obtained from the same company at a price of from 2 to 5 cents per square inch, according to quality. A much simpler and better way for you to do is to have a drawing made, or an impression in black ink taken on white paper, of the type or design to be embossed, and send it to an engraving house and have an embossing plate made, which would cost you only a few cents. This embossing plate should be mounted on metal. The procedure is fully described in the book, "A Practical Guide to Embossing," price 75 cents, for sale by the Inland Printer Company.

Screen Marks Showing in Solid.— J. C., Bridgeport, Connecticut: "I am sending you two sample sheets of an eight-page form of magazine work. We do not seem to be able to get the solid cuts to look black, as we think they should. They seem to have a greasy appearance when first printed, and you can see by the sample that they look gray. We are using a soft half-tone ink, 75-cent quality, and it has given satisfaction on other work of a similar character. We have given these cuts a three-cut-out overlay in making ready, and as they are all type-high in the form, we can not understand why they should not show up strong and black. The faces of the cuts look dull and do not have that shiny appearance which most solid half-tones have. This work is printed on a two-roller press with rollers on top of vibrators. We thought that the trouble might lie considerably in the finish of the cuts or screen, as I noticed in an article on this subject in The Inland Printer a few months ago that it was impossible to get some cuts to look right when, through some fault of the screen or engraving, they did not have the surface to obtain results." *Answer.*— In the two half-tone cuts as shown on pages 5 and 9, screen marks are visible in the background; so they could not print a solid black. You might have carried a shade more color, which would have helped the appearance somewhat. If a cut or an impression from it is examined with a reading glass, small white dots will be seen all through the solid part. These can be removed by burnishing, but at the expense sometimes of the color balance of the illustration.

Filling in of Vignetted Cuts.— A Canadian pressman writes: "I wish to submit two catalogue inserts for criticism of your Pressroom Department. They were printed on a 7 by 11 Gordon press with 50-cent half-tone black. I experienced a great deal of trouble running one form; had to wash out vignetted edge of cut quite often. The same ink was used on the other form with square cut and gave little or no trouble. Why should the vignetted cut fill in so often? Would like to know what weights of paper should be used to make cut overlays for half-tones like those in inserts. Kindly quote price on type-high gauge and overlay knife." *Answer.*— The inserts are good specimens of Gordon presswork, cuts and type showing clean and sharp, impression about as it should be; both cuts would, however, have been improved if the solid and gray tones were given about one sheet of French folio. Less color might then be carried. The filling in of vignetted cut, as indicated, may have been caused by rollers striking the edge of cut, it being wider than the type form. If bearers were locked up with the form, this would not occur, as rollers would be revolving as they pass over that part of cut. Another cause that would give about the same result is cut being above type-high. Some pressmen prefer to have small vignetted half-tones a little under type-high for platen presses, as they run cleaner. See last month's Pressroom Department for weights and grades of paper for half-tone overlays. A number of type-high gauges are on the market, the prices varying. The F. Wesel Company has several kinds. An overlay knife may be procured from this company; see list of books and utilities at head of this department.

Badly Selected Colors and Plates.— J. T., Philadelphia, writes: "I am sending you a sheet printed in four colors. The yellow, red and blue are zincs and the black a half-tone. The trouble is plain to be seen; the black would not lay on the other colors, which I think is the fault of the blue. I made the blue tint out of trichromatic blue and white ink. I rubbed the sheets with powdered magnesia, which helped some, but I think there must be a better

remedy than that. Kindly give me your views in the matter." *Answer.*— The blue ink should not have been mixed with white, as this weakens its color and changes its value in relation to the yellow and red. Had you used a very slight amount of yellow or red to modify the blue, it would have been less harmful to the color effect; or, you might have run the blue plate with less color, but having it pure and unaltered. The color scheme you are following can not give you anything but indifferent results, as you have no automatic selection of tones and will not be able to give proper color values with arbitrarily selected flat tints. Note especially the colors in the large tree; you have a yellow-green with a splash of red here and there, but little or no gradation of tone or color. In another place pure yellow appears, unmodified by either red or blue. As regards the black ink, it should be of short body — not "tacky"— and of good covering qualities, and run with as little color as possible. The impression should be just sufficient to fix the color firmly on the preceding ones.

Buckling of Sheet.—"M," Decatur, Illinois: "Enclosed you will find a label run two-on on a Pony Miehle. Can you tell me how to get rid of the buckle in the corner on the border? I have not been able to overcome this trouble on blank forms such as sample." *Answer.*— In open forms like label submitted, the difficulty may be overcome by keeping paper pressed close to cylinder to exclude the air from beneath the sheet. Also see that when grippers close on sheet, edge of sheet is not buckled up from tympan, due to guide tongues being too high. Tongues should be placed far enough from grippers to prevent this, and only high enough so that tail end of sheet when delivering to fly is not touched. To insure that sheet is pressed close to cylinder you might hang a piece of heavy wrapping paper or manila board between sheet bands and cylinder. It may be attached to top of sheet bands or rod; then adjust bands close so that sheet is pressed fairly snug against tympan. If this is done properly, it will remedy the trouble, providing the tongues have been properly adjusted as described above.

High Guide Tongues.— A Wisconsin subscriber writes: "I would like to ask you a question regarding the buckling of a sheet on an electro form. I am sending you the sheet with the gripper edge marked. I have had considerable experience on all kinds of work and presses, but was unable to overcome this trouble. The electros were mounted on wood bases and were above type-high. I know this because I had several sheets of tympan less than the height of cylinder bearers. I am satisfied that cylinder was running properly on bed bearers and that sheet bands and grippers were right. I placed a card inside the sheet bands and stretched a tape under the cylinder, also shrunk on the draw-sheet, but to no purpose. Sheets would wrinkle at tail end, and I could do nothing to prevent it. Can it be that the stock did not lay smooth on feed-board near grippers? I ran the same job from another set of plates a year ago and had no trouble." *Answer.*— See answer to "M" under this head. On a form of this kind, where each page is surrounded by rules and there being but a few lines of type inside the border to press sheet to tympan, and but little space between the pages, the buckling of a sheet at any point at gripper edge would cause the wrinkle to work out at tail end of sheet, just about opposite the place where buckling occurred, causing indentation of draw-sheet and damage to electros. On this particular sheet the wrinkles worked out at two places, these being just opposite where guides were placed, indicating that the buckling originated at the guides. It may have been that the tongues were higher than necessary when grippers closed on sheet, and on the heavy stock used the wrinkle produced would not work out in blank spaces between pages. A cut or electro being but slightly below or above type-high would produce a wrinkle which usually works out at the tail end of sheet just opposite where it started. This occurs especially on thin stock. Another form of buckling is caused by stock that is wrinkled at the edges, due to expansion from absorption of moisture. Stock laying in crates in damp places will develop troublesome wrinkles, which are hard to overcome and tax a pressman's ingenuity to the utmost to prevent or even to minimize. As no set rule can be given for correcting troubles where the exact cause is not known, one may develop the faculty of diagnosing troubles of any sort by careful reasoning from effect to cause. If the cause is located, or even approximately so, a remedy may be applied. To do otherwise would be merely experimenting in the dark.

Working Up of Column Rules.— F. H. G., Mt. Vernon, Iowa, writes: "I am mailing you under separate cover a printed sheet showing the column rules almost perforating the paper. Will you please advise me wherein the cause lies? We have used the rules for two years and they never gave trouble until lately. Last October we put in a new two-revolution press, and purchased a pair of chases to fit the press. Since then we have had an increasing amount of trouble each month. About eight thousand impressions had been run before the one I mail you. After six thousand one hundred had been run, the form was unlocked and strips of manila inserted alongside the rule. Part of this rule is pica rule in column strips and part of it 2-point rule pieces, with leads alongside. The impression of the press seems to be about even, and the bed of the press and the cylinder test up seemingly true. The impression also seems to be about even. Any light you can throw on this difficulty will be appreciated." *Answer.*— The causes for column rules working up are various. In your case it may be either a "sprung" or weak chase, or improperly mounted electros, each having the tendency to make a form "spring." When printing from such a form "work-ups" are almost a certainty. The causes operate somewhat in this manner: When a form is locked up and it "springs," part, and sometimes all, of the type and cuts are lifted off the bed of press slightly; or it may be that the chase is lifted with part of the form only. When the cylinder bears on the form in taking impression, such parts as the cylinder touches are forced down to the bed of the press and of course will spring up again when the impression is completed. If the form is locked tightly, or even moderately so, light-face rule, leaders and other parts, which offer little or no resistance to the pressure of the cylinder, are not pressed down as hard as solid parts, which present much more surface to the cylinder, and the light-face rule and leaders thus work up and show through and finally perforate or cut through the sheet. Leads, quads and furniture will also work up in the same way. In order to prevent or minimize the trouble, the form must not spring from the bed of the press; the cuts must be level, and not "rock" when taking impression; and the chases should be rigid. If the pages are locked tighter from the foot with only enough side pressure to insure against "pull-outs" from the drag of the rollers while running, the column rules will remain down during a long run. A light-face column rule will sometimes work up where a heavier faced one will not, as it has not the surface area to keep it in place that the latter has. Try your chase on bed of press and see by pressing on opposite corners, if it is "sprung"; also see that each cut is level before the form is made up.

### TYPECASTING MACHINES FOR PRINTERS.

Ever since the first announcement was made that machines for casting sorts in the printing-office were to be the next important development in the printing industry, the trade has been interestedly watching the developments of the idea, rightly calculating that — once undertaken — its conclusion would reveal a practical machine for the purpose. Several devices have been proposed from time to time which were calculated to make the printer his own typefounder, and the promoters have succeeded in whetting the appetites of the printers of the world for a machine which will do all that has been claimed for them.

The printer has had visions of cases full to overflowing of new, bright type, quads and spaces in abundance, and sorts just when and in the exact quantities he needed them. He has seen himself dumping the cases full of old fonts of worn-out and run-down-at-the-heel type into the metal-pot and watching a neat little machine transforming it into shining, up-to-date, dividend-paying type. He has longed for the day when he would be able to estimate on every job of printing offered him, whether it were a volume set entirely in a text letter, or a technical work including characters which none but the largest printing-offices could afford to carry. He fancied himself converting that font of law italic (which he only needed once a year) into gothic (which he never could get enough of), and being relieved of the necessity of distributing live matter in order to finish the job in hand. Indeed, he dreamed he wouldn't have to distribute much type at all if he had a machine which would cast new type as fast as he needed it. He knew, of course, that the form which had a heavy run on rough stock was about done for, but type costs much money, and he must distribute it, though it would ruin the whole font by mixing it with the less worn type. Now, if he had one of those typecasters they were telling about, he could dump the whole job into the metal-pot. He would save twenty-five per cent of the cost of composition right there — no distribution. His compositors, too, could keep right on setting type without stopping to distribute — he'd simply sort up the cases as they were depleted.

And then, the *sorts* he'd have. He'd never again be guilty of picking a form, dead or alive, for sorts. Simply chuck a matrix in his sort-casting machine and pump out a handful while you wait. The printer has had these visions and more besides.

He has seen himself a printer in all languages. If he wanted a font of German, a case of Greek, or a hundred pounds of Russian type he wouldn't need to import it or stock and carry it for years. He'd simply buy a couple of dollars' worth of matrices and cast what he wanted, and after use, melt it over into the type most needed next. Instead of having hundreds of special characters, accented letters, etc., stored away in cigar boxes in unknown quantities and places, he saw himself consigning these nuisances to one receptacle — the metal-pot — to be again brought into being whenever needed. Oh! he was a visionary, this entranced printer — so it has seemed until recently.

Howbeit, there is a possibility of his dreams becoming a reality in the not distant future, if the plans of an enthusiastic coterie of experienced Chicago printers do not fail. They propose and are about ready to market a typecasting machine which will actually do all these things, and as proof of the faith that is in them are showing the machine doing the work. It has been viewed by representative printers and pronounced the biggest little thing in the printing industry to-day, and one enthusiastic publisher insists it will revolutionize the type industry of the world.

The machine as it stands to-day is a marvelously simple affair, and the claim that any printer of ordinary intelligence can run one or more of them seems justified. It occupies but four square feet of floor space, and is run by a quarter horse-power motor, though it is shown as capable of being belt-driven or run by hand. It makes scarcely any noise, and, as was said by one spectator, reminds one of a sewing machine in its ease of operation. But the most marvelous thing of all is the matrices it employs — nothing but the ordinary and familiar Linotype matrix, procurable by any one anywhere at 3 cents each — any face, any character, any body within their range!

When the full significance of this statement dawns on the printers of this country it is predicted that the manufacturers will be swamped with orders for the new wonder. The machine can be stopped, the matrix changed from, say lower-case "i" to capital "W," and be started again casting the new letter in less than one minute. The change from one body to another involves only a change in one part — the mold blade — a maximum of four minutes. The speed at which it places smooth and perfect type on the receiving stick is wonderfully fast — one hundred letters a minute seemed to be about half the possible speed.

The symmetry of the new sorts caster was remarked by all. The cams, motor and all working parts are enclosed within a hollow pedestal base, the metal-pot and mold structure only being visible and the ends of the several levers which give motion to the machine. It is evident this machine marks a new epoch in the printing art, and is a valuable addition to the machinery of the printing-office. Users of Linotypes can exactly match their Linotype faces, and make corrections or insert hand-set tables, etc., in Linotype matter with a uniformity of face heretofore not obtainable. As an auxiliary of the Linotype, the new typecaster has a field of peculiar interest, while both the large and small printer will welcome it as a means of removing his limitations.

One of the most promising features of this machine, and one which is peculiar to it alone, is its ability to produce logotypes at the will of the printer, and in this connection opens up a new vista, the possibilities of which will develop as time passes. In the composition of box headings for tables, leaders, quads, totals in tabular matter, etc., it will be especially valuable to the printer, any word or combination of characters being possible by simply grouping together the corresponding matrices.

The inventor of this new typecaster is John S. Thompson, a well-known expert in typesetting machinery, and at present editor of the Machine Composition Department of THE INLAND PRINTER. He has for years made an especial study of machinery of this class, and is the author of technical works on the subject. He is also an authority on patent matters pertaining to this industry, and assures us that nothing in the nature of prior patents stands in the way of the new device. A company has been incorporated under the laws of Illinois with $100,000 capital, and the manufacture of these machines will be begun at once on a large scale. The Thompson Type Machine Company is located at 130 Sherman street, Chicago, where their machine is on exhibition.

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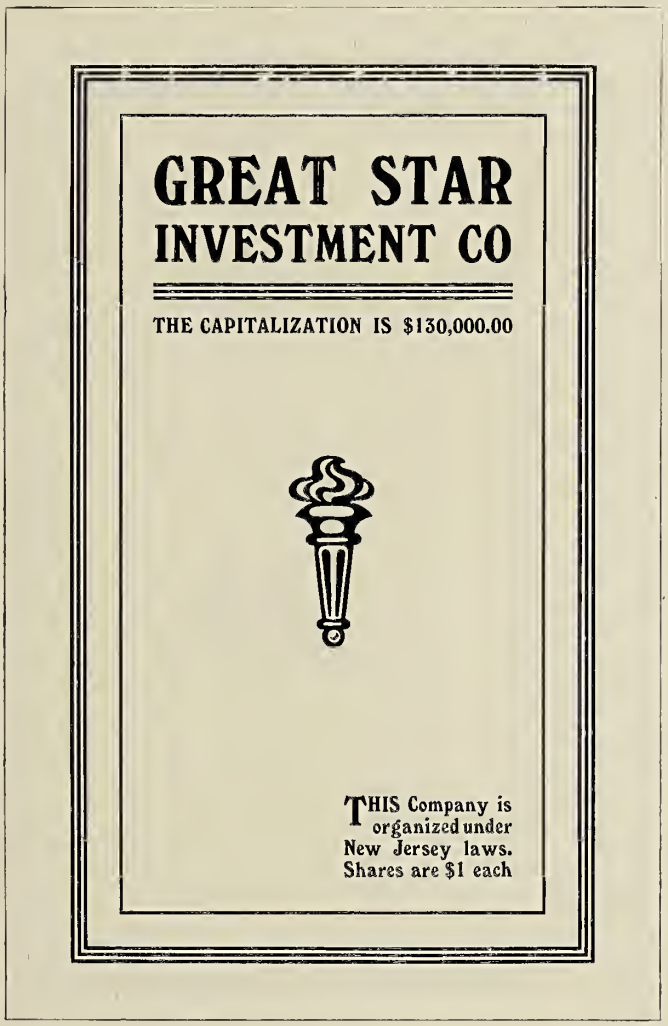
UNITED STATES CONSUL E. N. GUNSAULUS reports from Rimouski, Quebec, that a $3,000,000 pulp and paper mill is to be established at La Tuque, Quebec, by the Berlin Mills Company, of Berlin, New Hampshire.— *Consular Reports.*

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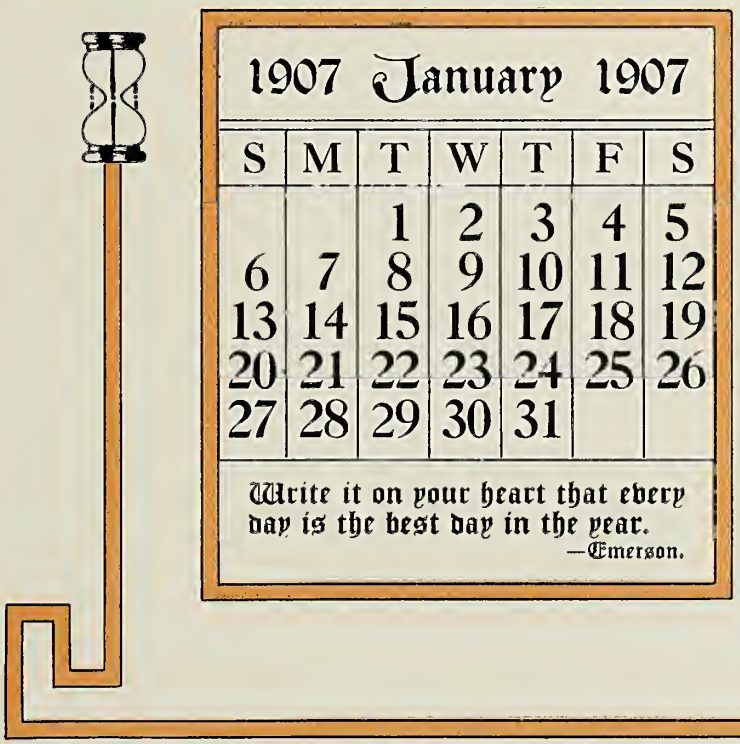
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on Wednesday morning, September the seventeenth

nineteen hundred and seven

at eight o'clock

at the Church of Saint John

Marshall, Kans.

# The Litho Roman Series

Made in 12 Sizes, 6- to 72-Point

## Northern Metal Company

Wholesale Dealers in

**COPPER AND TIN**

Northwest Corner of Brannon and Richardson Avenues
Lincoln-Cartering Trust Building

**DETROIT**

Foundry at
123-129 Hunnigan Avenue
CARRAL, MICH.

JOHN BARTON
Superintendent of Works

Originator of the Litho Roman Series

## Inland Type Foundry

INVENTOR AND MAKER OF

**Standard Line Type**

SAINT LOUIS CHICAGO NEW YORK

No._____

## The Howard Book Agency

Philadelphia

Pay to the Order of _____ $_____

_____ Dollars

THE HOWARD BOOK AGENCY

To the **Philadelphia Trust Co.**
PHILADELPHIA, PA.

PRESIDENT

# SPECIMENS

**Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.**

**Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.**

NEAT and tasty typography is that which comes from John J. Eckhardt, Rochester, New York. The presswork and use of color are also carefully considered and consistent.

W. H. BARNETT, Caldwell, Idaho.— The folder submitted is an excellent specimen as far as typography is concerned. A trifle more care in the presswork would have improved it.

THE PEERLESS PRINTSHOP, Wyoming, Iowa.— Both of the letter-heads are very attractive and show an excellent use of type and color for the purposes for which they are intended.

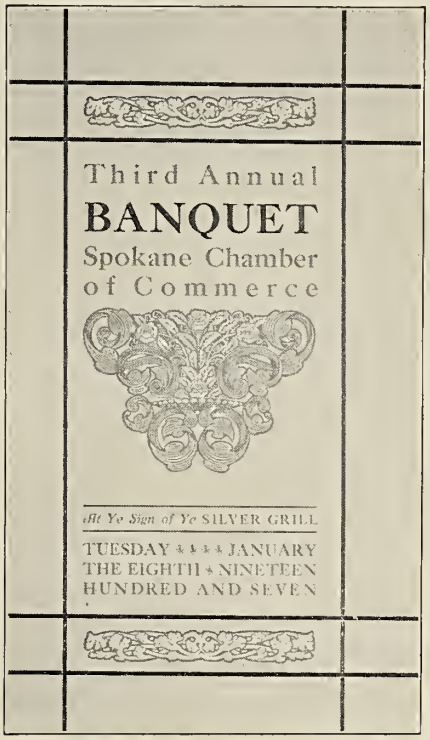
FROM Hampton Auld, Newark, New Jersey, has been received an elaborate calendar on which are used twenty-six different colors. They are carefully printed and give a pleasing result.

HARRY H. ANDERSON, a fifteen-year-old apprentice with the Anderson Press, Brooklyn, New York, has sent some excellent commercial specimens. They indicate unusual ability for an apprentice of his age.

W. K. TRECHSEL, Birmingham, Alabama, has recently sent a package of high-class letterpress embossing and jobwork, done in the office of the Alabama Paper and Printing Company, of which he is secretary. Both the embossing and typography are excellent.

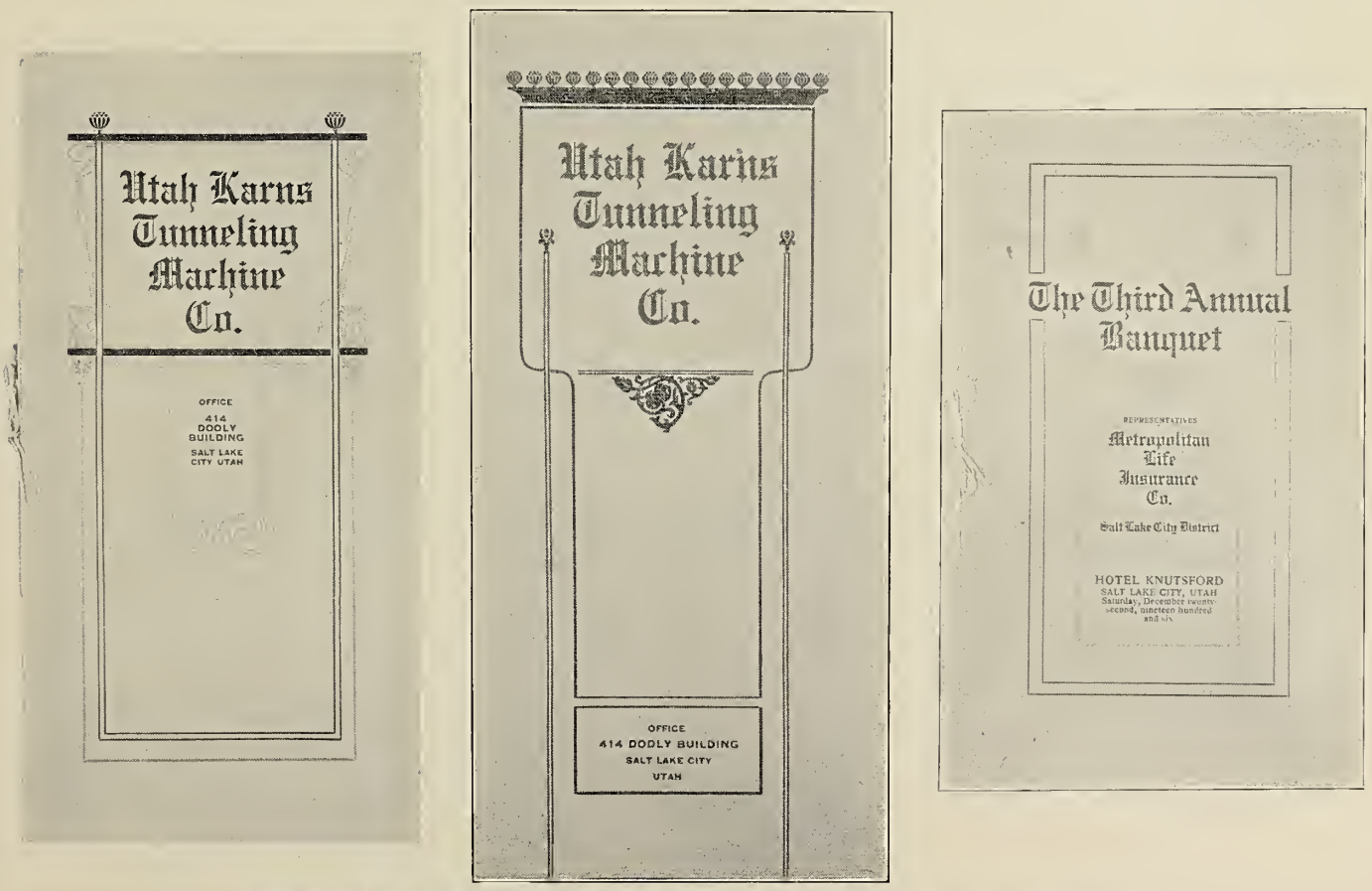
A. P. GOODMANSEN, with the F. W. Gardiner Company, Salt Lake City, Utah, does some effective things with rules and decorative borders. Among his recent specimens are found several booklets, the covers of which are exceptionally interesting. Three of them are reproduced herewith and give an excellent idea of his style.

EDWARD W. STUTES, of Spokane, has sent another characteristic specimen. It is a program and menu of the Third Annual Banquet of the Spokane Chamber of Commerce, and consists of eight pages, 5¼ by 9¼ inches in size, and printed in red, yellow and blue on light-gray stock. A reproduction of the first page is shown herewith.




The first page of an attractive program and menu by Stutes of Spokane.

THE 1907 greeting of the Indiana Reformatory is a neat and attractive




Effective rule and border treatments of booklet covers, by A. P. Goodmansen, Salt Lake City, Utah.

THE SPARTA ADVERTISER

Published Every Thursday by the Herald-Advertiser Company

ROBERT A. MERRILL, EDITOR

Modern Print Shop in Connection



SPARTA, WIS.,

Herald-Advertiser Co

PRINTERS : PUBLISHERS : STATIONERS



ROBERT A. MERRILL, Mgr

SPARTA, WISCONSIN

Letter-head and card from the Herald-Advertiser Company, Sparta, Wisconsin.

piece of printing. It consists of twenty-eight pages and cover, printed in colors. It was arranged by W. E. Edgin, the chaplain, and printed in the printing trade school of the reformatory.

*The Ida County Pioneer*, Ida Grove, Iowa.— The specimens submitted are very creditable and neat in appearance. A slight tendency is shown toward an excess of underscoring. Where this is done at all — and it should be seldom — care should be taken to use a rule which harmonizes in tone with the type-face.

A. W. Gardner, with the Dorsey Printing Company, Dallas, Texas, has sent a package of excellent letter-head specimens. A feature of his work is the pleasing manner in which the specimens are arranged in panels. The reproduction shown herewith illustrates this. The original was in three colors.

The Herald-Advertiser Company, Sparta, Wisconsin, do excellent printing. The type is well arranged and the presswork and use of color are of the very best. Two of their recent specimens — a letter-head and a card — are reproduced, the rules and ornaments on both being in green, balance in black. They are the work of James W. Spradling.

J. A. Tilton, Mount Vernon, Ohio.— The cover on which the olive green is used gives a much more pleasing appearance than does the one in the stronger green. The type-design is very creditable.

We have received from Moore's Printshop, Wyoming, Illinois, two booklets which are deserving of especial mention. Both of them — one being seventy pages and cover — were printed two pages at a time on a Gordon press. The color is even throughout and the half-tones are well printed.




SELLING AGENTS FOR THE
IMPROVED VICTOR MANGANESE
STEEL SCREW DOOR BANK SAFES

MORE THAN ONE HUNDRED COMPLETE BANK OUTFITS SOLD IN ONE YEAR

FIXTURE DEPARTMENT

The Dorsey Printing Company

FOUNDED IN 1884

BRANCH:
906 FRANKLIN AVENUE
HOUSTON

BANK AND OFFICE
FIXTURES

DESKS, CHAIRS, TABLES, FILING DEVICES, METAL FURNITURE FOR BANKS, MERCHANTS AND COUNTY OFFICIALS
ESTIMATES AND PLANS FURNISHED WITHOUT CHARGE

DICTATED BY

[ Dallas, Texas 1906 ]

Pleasing arrangement of panels by A. W. Gardner, with The Dorsey Printing Company, Dallas, Texas.

*Teaching Material for All Instruments a Specialty*

Piano Music : Violin Music
Violin and Piano Music
Band and Orchestra Music

J. HARVEY JOHNSON
DEALER IN
*Music and Musical Merchandise*

High Grade Violins, Bows
Strings, Trimmings, Etc.
Band Instruments

*213 East Main Street*
*STREATOR, ILLINOIS.*

**Streator Poultry Association**

*L. WIETLISPACH, - President*
*E. SASS, - - Vice-President*
*E. R. SCHURMAN, - Secretary*
*F. A. SHUNK, - - Treasurer*

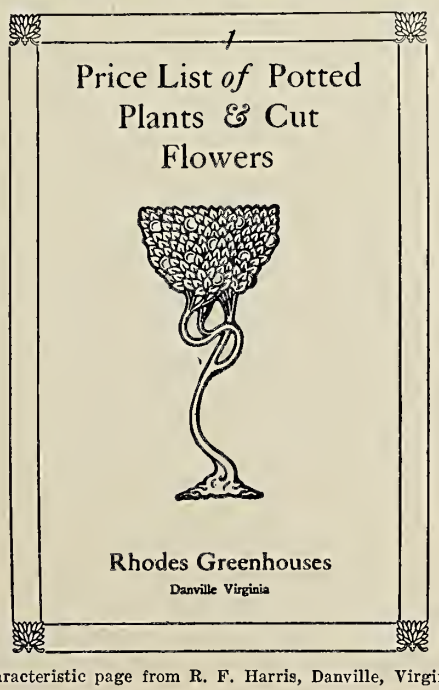
Office: 115 N. Sterling Street

Streator, Illinois,_____190____

Two excellent letter-heads from the press of L. Wietlispach, Streator, Illinois.
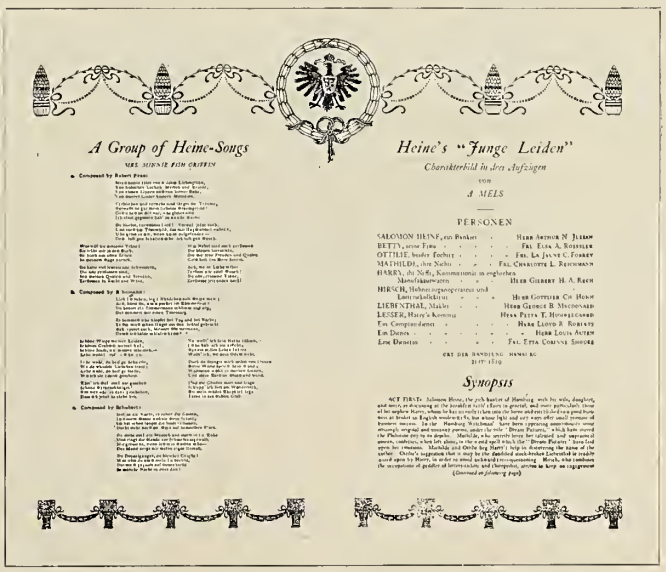
THE printed things executed by L. Wietlispach, Streator, Illinois, are of the very best. The typography, presswork, ink and stock are all made to work together for a common good, and the result is printing of a superior quality. Two of his recent letter-heads are reproduced herewith.

R. F. HARRIS, of Danville, Virginia, has recently sent some exceptionally good specimens of commercial work. It is well designed and carefully printed. A characteristic page is shown herewith.




Characteristic page from R. F. Harris, Danville, Virginia.

THE printing which comes from the office of Kimball & Rogers, Evanston, Illinois, has an individuality and character of its own. A careful attention to appropriateness is noticeable in all of the specimens. The one herewith reproduced, a program for a dramatic evening given by the Department of German of the Northwestern University, shows a treatment and decoration entirely in keeping with the subject. Each page in the original was 6 by 10½ inches, with the decorative borders in a green tint, balance in black.




Two pages of an appropriate program by Kimball & Rogers, Evanston, Illinois.

JOHN P. JONES, Tampa, Florida.— Your specimens need no criticism. They are representative examples of neat and attractive commercial printing.

D. C. SILVE, New Orleans, Louisiana.— Each package of your specimens shows a great improvement over the preceding one. The folder entitled "We are attracting attention" is an excellent piece of work.

THE commercial printing of the Burgettstown Publishing Company, Burgettstown, Pennsylvania, is neat and modest in design and excellently printed in pleasing colors.

THE GAGE PRINTING COMPANY, Battle Creek, Michigan, has recently sent some specimens of high-class printing. Among these is a booklet entitled "Winter at the Battle Creek Sanitarium." The title on the cover is



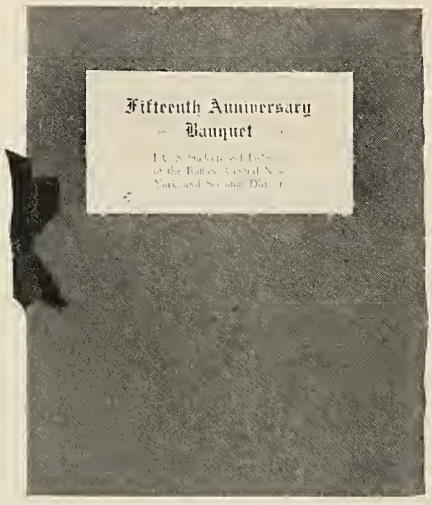

Attractive cover in brown and gold, from the Gage Printing Company, Battle Creek, Michigan.

embossed in dark brown on light brown stock and the body of the booklet is printed in black and a blue tint on india-tint stock. The cover of the Mobile booklet reproduced herewith is printed in brown and gold on white stock, the banana being embossed.

THE INSTITUTE PRESS, Jersey City, New Jersey.— Your work as a whole is very good, both in type-design and presswork. On the letter-head in black and orange, however, the decoration is a trifle too prominent, overshadowing the reading matter.

MIKE C. CONNOR, Sharon, Pa.— The use of slightly heavier rules under the name on the card and a trifle less space between the three lines following would be an improvement. This is offered more as a suggestion than as a criticism, however, as the card is an excellent piece of work.

FROM Albert Ward Dippy, "designer of printed things," with the International Correspondence Schools, Scranton, Pennsylvania, we have received a package of high-class commercial work. Among the most attractive is a




An attractive menu cover from Albert Ward Dippy, Scranton, Pennsylvania.

menu, the cover of which is reproduced herewith. The original is 5 by 6¼ inches in size, the reading matter being printed in light and dark brown on white-coated stock and tipped on a brown cover.

THE souvenir of the Illinois Manual Training School Farm, Glenwood, Illinois, has just reached this department. It is an attractive booklet of sixteen pages and cover on white deckle-edge stock, and contains a choice selection of quotations in prose and verse. It is the work of the 1906 class in printing.

J. Q. HEBDEN, a compositor with J. M. Wigley, Lancaster, England, has sent a package of very attractive work, consisting chiefly of Christmas cards, etc., on which he did the designing, composition, presswork, including half-tone work in colors and black, embossing, and the making of all embossing dies. The work reflects great credit on Mr. Hebden.

THE proclamation of the Governor of Virginia on the one hundredth anniversary of the birth of Gen. Robert E. Lee has been handsomely printed by The Dietz Printing Company, Richmond, Virginia, and a copy has recently reached this department. It is printed in blue and gray on deckle-edge Strathmore stock, a half-tone being printed on a stamped panel on the first page.

BOREMAN-RYMER COMPANY, Pana, Illinois.— Your specimens are very creditable indeed. On the letter-head for C. C. Schwartz, however, you have used type-faces which do not harmonize well. The free, flowing lines of the text-letter do not associate pleasingly with the stiff, angular lines of gothics and kindred faces. Where the gothics are used in very small sizes for names of directors, etc., in connection with the text this discord is not noticeable, but where the larger sizes are used it immediately becomes apparent.

ADDITIONAL specimens received during the month are as follows: Ronald Couch, Anthony, Kansas, very neat commercial specimens; Axel F. Ericson, Chicago, blotter, attractive in design, but colors — red and blue — do not harmonize; R. H. Wilcox, North Sydney, Cape Breton, well designed and carefully printed blotter; McGrath & Woodley, Boston, Massachusetts, neat blotter; Charles H. Duboc, Columbus, Ohio, attractive letter-head; John W. Little & Co., Pawtucket, Rhode Island, blotter; Powell's Printery, St. Petersburg, Florida, specimens of neat commercial work; Marion Printing Company, Marion, Alabama, specimens of good typography and careful presswork.

## MARK'S UNSWEETENED 'PRENTICE DAYS.

We got but little variety in the way of food at that kitchen table, and there wasn't enough of it anyway. So we apprentices [on the Hannibal *Courier*, owned by Mr. S.] used to keep alive by arts of our own — that is to say, we crept into the cellar nearly every night, by a private entrance which we had discovered, and we robbed the cellar of potatoes and onions and such things, and carried them down-town to the printing-office, where we slept on pallets on the floor, and cooked them at the stove and had very good times.

As I have indicated, Mr. S.'s economies were of a pretty close and rigid kind. By and by, when we apprentices were promoted from the basement to the ground floor and allowed to sit at the family table, along with the one journeyman, Harry H., the economies continued. Mrs. S. was a bride. She had attained to that distinction very recently, after waiting a good part of a lifetime for it, and she was the right woman in the right place, according to the economics of the place, for she did not trust the sugar-bowl to us, but sweetened our coffee herself. That is, she went through the motions. She didn't really sweeten it. She seemed to put one heaping teaspoonful of brown sugar into each cup, but, according to Steve, that was a deceit. He said she dipped the spoon in the coffee first to make the sugar stick, and then scooped the sugar out of the bowl with the spoon upside down, so that the effect to the eye was a heaped-up spoon, whereas the sugar on it was nothing but a layer. This all seems perfectly true to me, and yet that thing would be so difficult to perform that I suppose it really didn't happen, but was one of Steve's lies.—*From Mark Twain's Autobiography in The North American Review of January 18.*

## AN ANGEL PRESSMAN.

"A
pressman's
life
Ain't all peaches and cream,
Nor the job one continual song,
But the man worth while
Is the man who can smile
When he finds he's backed up
A
form
wrong."

—*The American Pressman.*

# TRADE NOTES

THE American Colortype Company announce that they are now located in their new offices in the Majestic building, Chicago.

MR. WILLIAM D. DESMOND has joined the sales department of the Barnhart Type Foundry Company. His field of activity lies in Connecticut, western Massachusetts and Vermont.

THE American Falcon Printing Press Company, manufacturers of the Falcon Automatic Printing Press and the Waite Die and Plate Press, announce the removal of their offices on February 1 to the New York Life Building, 316 Broadway, New York.

ARTHUR TOMALIN, news editor of the Newark *Evening News*, has been appointed general advertising manager of the Central Railroad of New Jersey and editor of its monthly magazine, *The Suburbanite*, with offices at 143 Liberty street, New York.

MR. E. F. WAGNER, for many years editor of the Department of Lithography in THE INLAND PRINTER, has embarked in the business of graphic art designer for the trade at 70 Fifth avenue, New York city. In addition to his specialty of sketching for lithographers and process firms in color and black, he is equipped for the origination of games or novelties for advertising purposes.

MR. IVAN A. BORISSOFF, who has had a long experience with the house of William Mock & Co., manufacturers, jobbers and dealers in type, machinery, and material, St. Petersburg, Russia, is a recent addition to the sales department of the Barnhart Type Foundry Company, New York. There are undoubtedly many things in European practice that should prove suggestive to the American printer, and Mr. Borissoff is certainly in a position to make these suggestions interesting.

THE Cross Paper Feeder Company, 185 Summer street, Boston, have issued two unique pamphlets descriptive of their feeders. One gives the results and tabular statements of performance of the feeders from the first machine in February 15, 1903, to January 1, 1907. The other pamphlet, entitled "Reasons," shows the comparative merits of the Continuous and Pile Feeder systems. Printers who want to know about the "Results" and "Reasons" of feeding machines will do well to write for these booklets.

CHARLES ENEU JOHNSON & COMPANY, Philadelphia, New York, St. Louis, Chicago, Cleveland and San Francisco, manufacturers of printing and lithographic inks, varnishes and dry colors, have issued a new and comprehensive catalogue of their products, showing an infinite variety of shades and tints; a book which can not fail to be of the greatest interest to the printer. This book may be obtained on application by any one writing under their firm letter-head to the head office, 509-521 South Tenth street, Philadelphia.

ON January 1, that part of the business of the firm of Charles D. Brown & Co., Boston, Massachusetts, which pertains to the dealing in box boards, paper, pulp, paper mill supplies, and certain specialties, was assumed by a corporation known as Charles D. Brown & Co., Incorporated, with Charles D. Brown, president, and Charles A. Brown, treasurer. The corporation will carry out all the unfilled contracts of the firm. Y. Marcy Edwards, Albion M. Boothby, and John Alden Lee have become associated with the members of the firm in the corporation. The management and general conduct of the business will be on the same lines as heretofore.

MR. HENRY L. BULLEN, 209 Dyckman street, New York city, announces that he is in the market for Typographia, and is prepared to pay cash with order if prices are right, for books and pamphlets relating to ancient and modern printing; American and early European imprints; files or copies of early American newspapers and journals; prints, autographs and bookmarks of eminent American printers and typefounders; typefounders' specimen books and catalogues (American and European) of dates prior to 1890; files and copies of typefounders' trade papers; books relating to decorative printing, paleography, and illuminated borders and initials.

THE National Compositype Company of Baltimore has been a victim of death's love for a shining mark. Last fall Mr. F. H. Brown, the principal promoter and manager of the company, passed away, and scarcely had the consequent reorganization been effectively completed when the president, Mr. E. H. Thomson, died suddenly. Mr. C. E. Roleau, well-known to the trade, was selected to succeed Mr. Brown, and Mr. George W. Walther, a Baltimore merchant, succeeds Mr. Thomson. That gentleman was a banker, and the vacancy on the directorate will be filled by Mr. Douglas H. Gordon, who is a leading spirit of a group of Baltimore capitalists. In some quarters Mr. Gordon's advent is thought to presage an expansion of the company's activities.

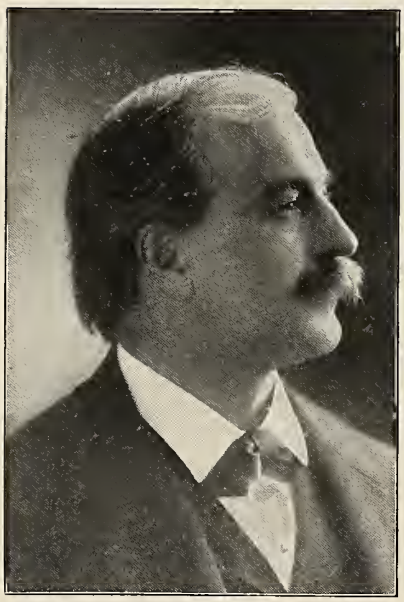
RAI SAHIB M. GULAB SINGH & SONS, printers for the Government of India, and general printers, 309 Bowbazar street, Calcutta, India, whose offices are equipped with the latest English and American machines, announce that they have been given a contract from the Government of India for printing the standard forms required for several departments, such as postal, telegraph, military, etc., and for this work they are going to erect a large printing plant in Calcutta. They desire manufacturers of printing machines and printing materials to send them catalogues with the lowest price lists. They desire especially quick, fast-running printing, ruling and binding machines, and economical and labor-saving material for turning out large numbers of forms and books. The goods will be invoiced direct, or through the company's London agents. On receipt of catalogues and price-lists prompt reply will be made by the company.

THE Technical Publicity Association devoted its meeting of December 20, at the Aldine Association rooms, 111 Fifth avenue, New York, to the subject of "The Value of Circulars and Printed Matter." Mr. Frank Vreeland, art editor of the *American Printer*, spoke of the commercial value of beauty in typography, and Walter Gilliss, president of the Gilliss Press, New York, made some remarks about limited editions. The companies represented at the dinner by members of the association — which is confined to those connected with the advertising departments of machinery manufacturing industries — were as follows: Ingersoll-Rand Company; F. R. Almond Manufacturing Company; Pope Manufacturing Company; H. W. Johns-Manville Company; Yale & Towne Manufacturing Company; John A. Roebling's Sons Company; American Locomotive Company; General Electric Company; Patterson, Gottfried & Hunter; New York Edison Company; M. H. Treadwell Company; Crocker-Wheeler Company; A. S.

Cameron Steam Pump Works, and Ledgerwood Manufacturing Company. The meeting developed into an "experience meeting," and many of the members told of their methods and results with printed matter and circular letters. As usual at the monthly meetings, several new members were elected.

### CORNELL HONORS W. H. FRENCH.

The executive committee of the Cornell Alumni Association of Chicago has nominated Mr. W. H. French, secretary of the Barnhart Brothers & Spindler Company, for alumni trustee of Cornell University, to be elected next June. The announcement of the executive committee says:



W. H. FRENCH.

"To those who know him it will be unnecessary to say anything in his behalf for this position, but to those who have not had the good fortune to meet him, a short explanation will be of interest.

"Such men as Andrew D. White, Goldwin Smith and James Russell Lowell, who were on the lecture bureau of Cornell University shortly after it opened, attracted many young men to Ithaca. Among these was W. H. French, who, during his college course distinguished himself as student and athlete. He won honors in Latin, edited the *Cornell Era*, played at first base on the ball team for three years and rowed in the famous 'Stripped Pig.'

"After leaving Ithaca he spent one year traveling in Europe, two years on a ranch in the far West, twelve years with the Associated Press, during which period he was assistant general manager for two years in New York city. To-day Mr. French is not only secretary and director of Barnhart Brothers & Spindler, which firm has grown during his secretaryship for more than twenty years to be one of the largest printers' supply houses in the country, but he is also officer or director in more than fourteen other companies chiefly in the same line of business in New York, Chicago and other large cities in this country and abroad.

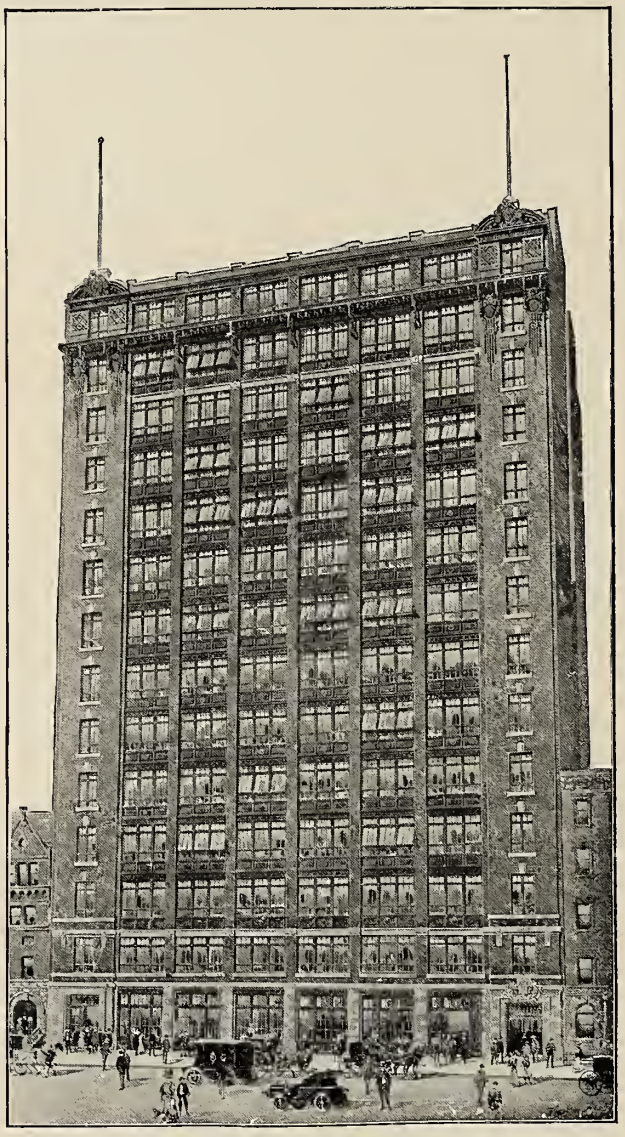
"In Cornell affairs he has always been actively engaged. He was one of the organizers of the Chicago association and three times its president, he has been his class president for ten years, and they want to make the position a life one. He has been back to Ithaca many times, and during his presidency the class of '73 had one of the largest reunions any class ever held.

"His broad experience, his connection with Cornell affairs and his business position which takes him East and enables him to go to Ithaca often, will make him a valued man as trustee, but beyond this he is a true-blue Cornellian with plenty of ability and energy, and enough Cornell spirit to enthuse every one with whom he comes in contact. We believe that Cornell alumni the world over will be glad to elect such a man trustee."

## BUSINESS NOTICES

**This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.**

THE Color Plate Company of New York will shortly move into their new quarters in the fourteen-story Scribner building, 311-319 West Forty-third street, just west



THE NEW SCRIBNER BUILDING, NEW YORK CITY.

of Eighth avenue. A special roof house has been prepared for this company for daylight photography and colorwork, in which the results of the latest improvements in the scientific development of the art have been incorporated. Redfield Brothers, whose fine printing is justly celebrated, have taken two floors. Seven of the floors will be occupied by the Scribners for their own manufacturing purposes, but the headquarters of the publishing business will remain in Fifth avenue as heretofore.

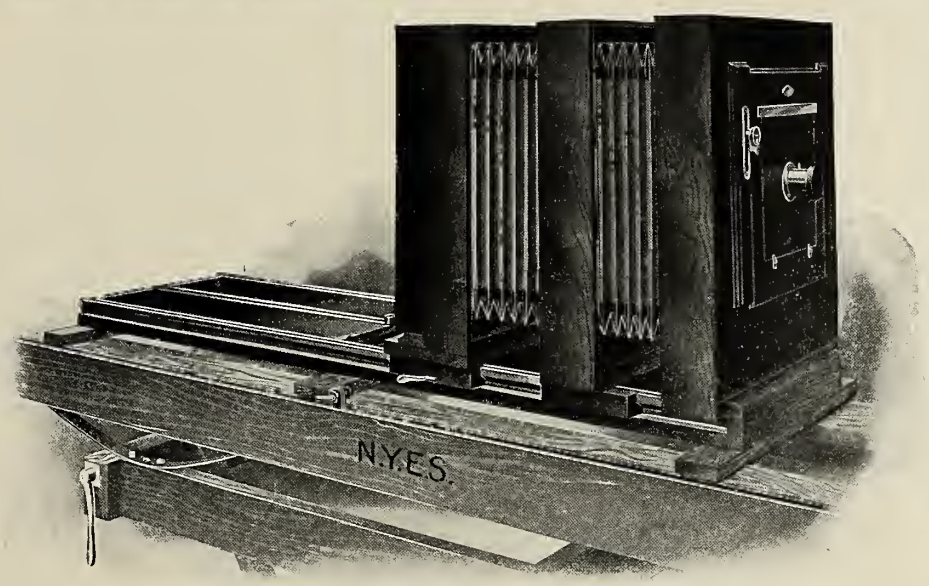
The building is built of steel and brick and is of the best construction. The architect is Mr. Ernest Flagg, who is now engaged on the new Singer building in New York and the Naval Academy building at Annapolis.

A TYPE-HIGH depressible plunger for saving the destruction of rollers on light forms on platen presses is a device which will appeal to the common sense of printers. A full descriptive illustrated circular of this roller-saver and work-improver can be had by addressing The Roller Protector Company, 120 West Broad street, Statesville, North Carolina.

THE Paul Shniedewend Company, Chicago, have a well-earned reputation for the thoroughness of their manufactures and specialties. Their "Reliance" press for printers' and engravers' use has an international reputation. The company make a number of specialties for printers and engravers, and have just completed a circular and price-list of their complete line. Printers and engravers writing under their firm letter-head will be supplied with copies on request.

### NYES IMPROVED COPYING CAMERA.

The New York Engravers' Supply Company, H. D. Farquhar, manager, 103 Chambers street, New York, has placed on the market a new camera built for the special




needs of the photoengraving trade, an illustration of which is shown herewith. The framework is solid mahogany finished with a special wax preparation as a preservative. The principal feature embodied in its construction is the locking device for holding the back frame perfectly rigid. With the old-style camera there is a disposition to tilt forward when the plateholder is attached, thereby throwing out of focus. In place of the old-style A runways they have substituted an iron track which supports the frames running on iron wheels. The regular lever is attached for fine focusing. A cone with lens board is also furnished, which may be used pointing inside or out of the camera. Send for catalogue and prices.

### THE VALUE OF PATENT STEEL FURNITURE.

"Save time, for that is the stuff that life is made of," is one of the wisest aphorisms of Poor Richard. It was never more true than to-day when profits must be calculated closely, and when the taste of the public is much more nice than in the past. Nothing conduces more to rapid and good work than good furniture, and in the patent steel furniture introduced by the Morgans & Wilcox Manufacturing Company, Middletown, New York, the progressive printer has an aid that is difficult to overestimate in convenience and accuracy. Light, strong, durable and accurate, it saves time, it saves money and insures better work.

### DEMONSTRATION OF DR. ALBERT'S NEW LEAD PROCESS OF ELECTROTYPING.

Mr. Charles Reverdys, an expert on matters pertaining to electrotyping and the personal assistant of Dr. E. Albert, of Munich, is in New York city for the purpose of demonstrating Doctor Albert's new lead-molding process. He is located at the factory of the F. Wesel Manufacturing Company, Brooklyn, who have purchased from Doctor Albert the exclusive rights to sell the process and machinery in America.

This method of procuring electrotypes from type or cuts is very interesting to the student of printing and its allied branches, as well as to the electrotyper. It differs from the ordinary process in that the impression is taken in a sheet of soft lead instead of the customary wax or ozokerite, and its great advantages are cheapness, speed, and the fact that the electros are *absolutely the same as the originals*, even to the most delicate dots of the half-tone, as well as hand-tooled cuts. Magazine publishers using this latter class of engraving on large editions have been compelled to duplicate their originals at great expense, as the wax mold can not be separated from the cut without being roughed up and altered by the under-cut work of the engraver. In direct contrast to this, the Albert lead mold does not crowd into the under-cut work so as to interfere with separating the mold from the original, and the impression in the lead is therefore a true reverse of the printing surface of the original. Any number of exact duplicates may be made so absolutely faithful in all details that the print from the electro shows no variation to the expert eye. From three to eight shells can be made from each mold. The natural result of electrotyping in wax is to obtain a slightly heavier face than the original.

The lead mold behaves in an entirely different manner than wax or ozokerite. It of course requires more pressure per square inch. The lead does not spread or squash into every crevice as does the wax, but sinks easily over the face of the letters and is easily depressed wherever there is an open space in the form. The mold does not require cutting down or building up, but can be immersed in the bath immediately upon being taken from the press. Lead being a good conductor, a shell can be deposited in one-third the time required by a polished wax mold.

The lead molds cause no injury to type or etchings and there is no waste or deterioration of material, as after the shells are made they are utilized for backing metal. Cases do not need warming. Molds do not have to be cut down, built up, polished, or coated. Shells lie flatter on the pans

and require very little straightening or finishing after being backed up. A great deal of routing is dispensed with, as in the operation of molding the lead is forced sufficiently into all open spaces.

By this description it will be seen that the Albert process is the coming method for almost all kinds of electrotypes. It cuts down the time required very close to the stereotyping process. In fact, in Germany, where the process is more widely used, it is no uncommon thing for customers to wait while their electros are being made.

See the Wesel advertisement elsewhere in this issue.

## NEW HOME OF THE GOLDING MANUFACTURING COMPANY.

Following the trend of modern manufacturing, the Golding Manufacturing Company has established itself in its new home at Franklin, Massachusetts. In a little circular thanking their customers for their consideration during the delays incident to moving the manufacturing plant and the general offices to the new home, the company state that in the laborious effort involved in the tearing down, loading, unloading and setting up of fifty odd carloads of machinery for the equipment of their new factory and iron foundry, they have had a big job; but at last the work is completed and with their improved and increased facilities they can soon catch up with the overdue orders, and it will not be long until the resumption of normal conditions; that a larger stock than ever before will be carried and thus they will be able to supply promptly the increasing demand for the Golding standard machinery and tools. The company announce that they will have many new things to offer during the present and subsequent years that will contribute generally toward the cost of producing superior work, thereby giving better returns to the employing printer for money invested while at the same time rendering easier the work of the journeyman.




NEW HOME OF THE GOLDING MANUFACTURING COMPANY AT FRANKLIN, MASSACHUSETTS.

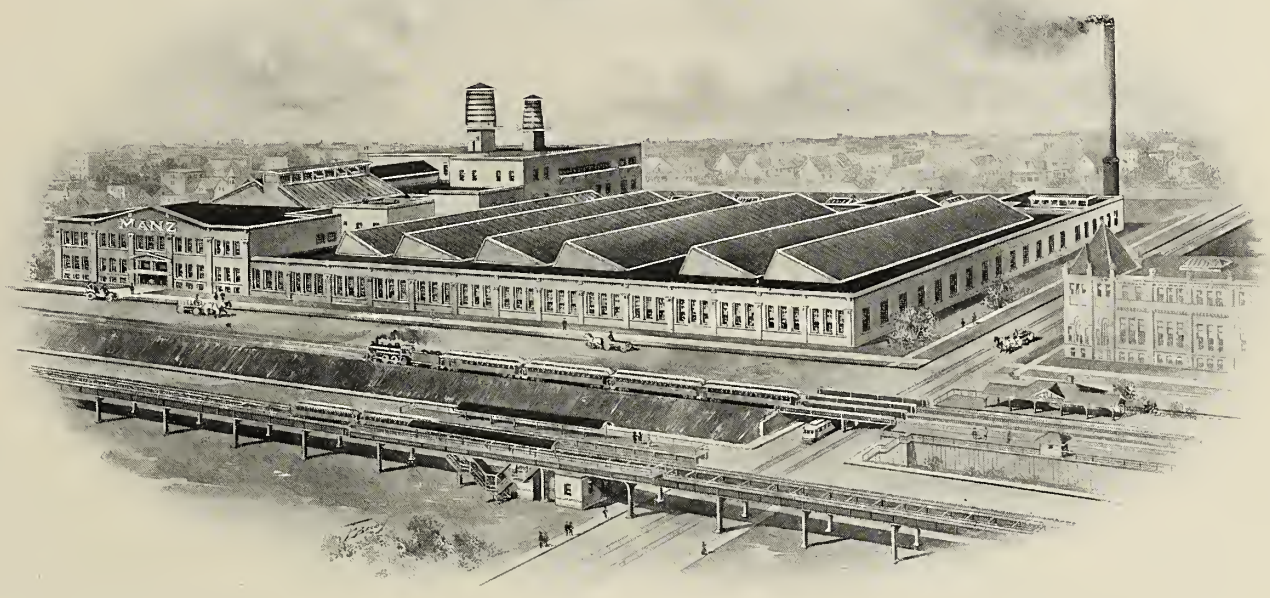
## THE CARLAW FAST ROTARY COUNTER CHECK-BOOK PRINTING MACHINE.

David Carlaw & Sons, 11 Finnieston street, Glasgow, Scotland, are advertising for sale in America the patent rights or license of a fast rotary counter check-book printing machine, the points of merit in which are thus described by the *Stationery World:*

"Unmistakable popularity was enjoyed by the exhibits at the stand occupied by Messrs. David Carlaw & Sons, of Glasgow, who displayed a considerable variety of accessories in connection with the envelope trade. Among their machines was a rotary printing, perforating and numbering machine of a very ingenious character, by which a revolution is likely to be effected in the production of shop-counter check-books and bill-heads. Under the system at present in vogue about half a dozen separate operations are necessary in the production of a check-book — printing, numbering, perforating, cutting, collating and folding. By the Carlaw arrangement the whole of these movements are performed in one operation. All that the girls in attendance have to do is to pick up sets of fifty or one hundred sheets, which have been collected by the machine, and bind them in covers by means of a wire-stitching appliance. It is calculated that the new system will displace from twelve to fifteen girls in the folding of slips alone. In general design, the Carlaw machine is of the rotary type, and prints the bill-heads, horizontal lines, and vertical money columns, and, at the bottom of this portion of the sheet, a consecutive number from one to fifty or one to one hundred. Another slip of

the same size intended for the duplicate, with the corresponding number on the back, forms the continuation, while attached to this there is a short slip known as the "tag," also with the corresponding number for binding. Under the old system there is always the danger of the sheets being a number short, or a number too many, or, in some cases, of slips going astray. With the new method it is impossible for sheets to become displaced, or the numbering to be imperfect.

"The new machine turns out check-books at a speed of about five hundred per hour, or from twenty-five thousand to thirty thousand single bill-heads. Sizes can be varied so that short or long books as desired may be printed. Curved stereo plates are cast in a special mold and speedily fixed to the cylinder of the machine, and from these the slips are printed. Only 10 by 4 feet of floor space is required for each machine, while about one-quarter horse-power is more than sufficient to drive it. The machine runs with much smoothness, and while it is a costly piece of mechanism, it is clear that the great amount of work which it performs will soon compensate for the expenditure."




NEW HOME OF THE J. MANZ ENGRAVING COMPANY, CHICAGO.

## NEW HOME OF THE MANZ ENGRAVING COMPANY.

It was not so very many years ago that any building was considered good enough for a printing-office, and within the last few years only has much thought been given to plans for the better arrangement of printing-offices and engraving plants. These two separate and distinct businesses have come together of recent years by natural affinity. In getting out a piece of work, the value of having a definite plan, and a preliminary recognition of all that has to be done before the work is commenced or the stock ordered, shows itself in the ideal piece of engraving and printing which has a unity that was almost unattainable under the old system of having drawings, engravings and printing done by several concerns. The scientific spirit has come into business and the progressive engravers and printers are showing their appreciation of the new régime by selecting sites with good air, light and room and railroad facilities and then building plants comprehensive enough to meet every requirement demanded by modern industrialism of the graphic arts. The most notable achievement in this direction has just been perfected by the Manz Engraving Company of Chicago, whose large plant in the old location was the subject of wonder to Mr. Gamble during his recent visit to this country. An illustration of the new home of the company is here shown. Under this capacious roof the following departments are grouped in that logical sequence which shows a mastery of the problem of manufacturing acquired from painstaking comparisons and research among the men of lifelong experience. Thus: An art department with a complete and effective force of artists, designers and retouchers. A colortype department perfectly equipped for reproduction of colorwork in tri-color and quadri-color. A photogravure department with two steam presses and several hand presses. A composing-room complete with all the latest type and material. A pressroom in which are installed sixteen Miehle presses and sixteen Universal and Colt's Armory presses. A bindery thoroughly fitted up for doing pamphlet and catalogue work. An engraving department operated by men of skill and experience, and capable of producing cuts by every known process — halftone, zinc, wood, or wax. An electrotype department with every known device for the rapid and successful production of plates.

The building is constructed entirely of steel and brick and is 165 feet wide and 312 feet long. The company have, as stated, equipped to do everything from the writing of the catalogues or booklets to the delivery of the completed product. Conducted on a plane of the highest efficiency for high-grade work, the best possible results are obtainable at a minimum of cost. A studio located in the down-town section and operated in connection with the sales office and in charge of the company's art director

and chief assistants will be at the service of the patrons of the concern for consultation and advice.

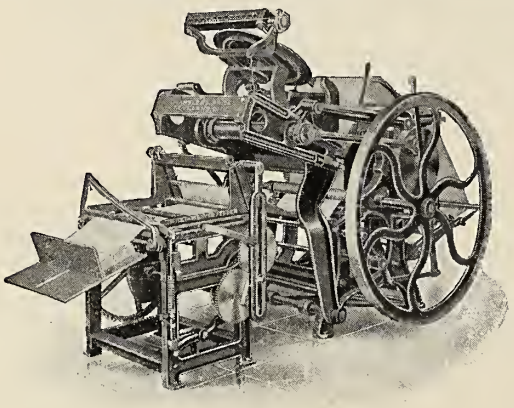
It is interesting to note that the sales of this concern will reach a total of nearly $1,000,000 this year. The management is in the hands of Alfred Bersbach and Frederick D. Montgomery.




Cover-design of *Pure White*, the exemplifier of the Champion Coated Paper Company, Hamilton, Ohio.

## A WEB FEEDER FOR PLATEN PRESSES.

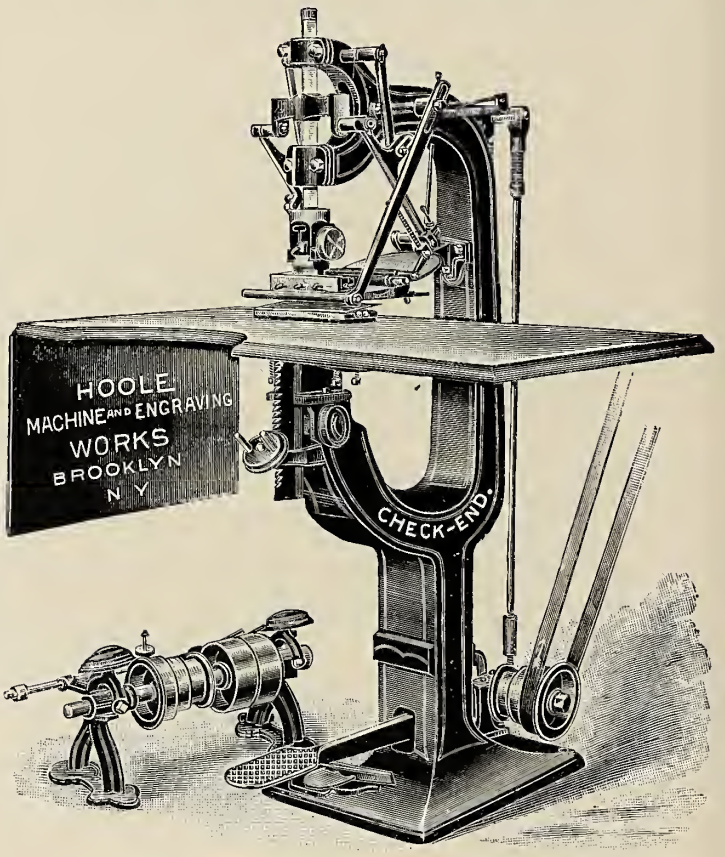
Paper manufacturers are recognizing the requirements of printers to a greater degree every month, and it is possible for the printer now to obtain stock in great variety in rolls whereby he can adopt one of the most attractive features of rotary presses — *an absolutely automatic and reliable paper feed adapted to platen presses.* The Williams Automatic Web Feeding Attachment for platen printing presses means a continuous performance. With it there are none of those little moments that aggregate a heavy cut in profits. With it the printer can afford to pay and keep a few highly skilled operatives, and break away from the irresponsible skylarking "kids" that requires the closest discipline to wring a profit from. Address The Williams Web Company, 1221-23 Land Title building, Philadelphia, for descriptive circulars.



THE WILLIAMS WEB FEEDER.

## A QUICK METHOD OF PRINTING CHECK-END NAMES.

The Hoole Machine & Engraving Works of Brooklyn, New York, have recently made several improvements in their Check-End Name Printing Machine. This machine is remarkably efficient. It will print end names and signature lines equally as well as they can be done on the printing press and at a greatly reduced cost. It can be operated by a girl, and she will easily set up and run off a job of five hundred end names in half an hour or less, while it takes an hour and a half to set up, make-ready and run off the same job on the printing-press. In other words, a job which costs at least 75 cents to produce on the press can be done on the "Hoole" Check-End Machine for less than 10 cents, which is a saving of at least 65 cents on the job. This seems almost impossible yet it is being done daily in some of the largest establishments in the country. A bound check-book can be printed on this machine and this feature should appeal to printers, as they find it necessary to tear a book apart and then rebind it after printing on the press.




HOOLE CHECK-END NAME PRINTING MACHINE.

The machine can be operated by foot or steam-power or an individual electric motor.

## KRAG AUTOMATIC INK DISTRIBUTOR.

The Krag Automatic Ink Distributor, manufactured by the Krag-Marcus Company, 15 North Clinton street, Chicago, is a metallic oscillator made especially for Gordon presses. It enables one to do perfect half-tone and color work on a Gordon press, and is the only distributor that has self-adjusting bearings, which prevents the tearing of ink-rollers. It prevents streaking, eliminates double-rolling, makes higher speed possible on account of better distribution and saves twenty-five per cent of all

ink bills. The distributor can be removed or replaced in a minute. It is fully guaranteed for one year and pays for itself in a very short time.

### THE TYPESETTING MACHINE COMPANY.

The above company was organized last August for the purpose of repairing, rebuilding and dealing in second-hand Linotypes, and is now in full swing, having equipped a commodious machine shop in very excellent quarters on the ground floor of 1241-1243 State street, Chicago, a fire-proof building, where parties sending their machines to be overhauled can be reasonably assured of their safety. Mr. Thomas Knapp, the president and manager, is the right man in the right place, all his life a printer and well known in every part of the United States. The last few years a salesman representing the Mergenthaler Linotype Company (Western Agency), from which position he resigned upon the formation of this company.

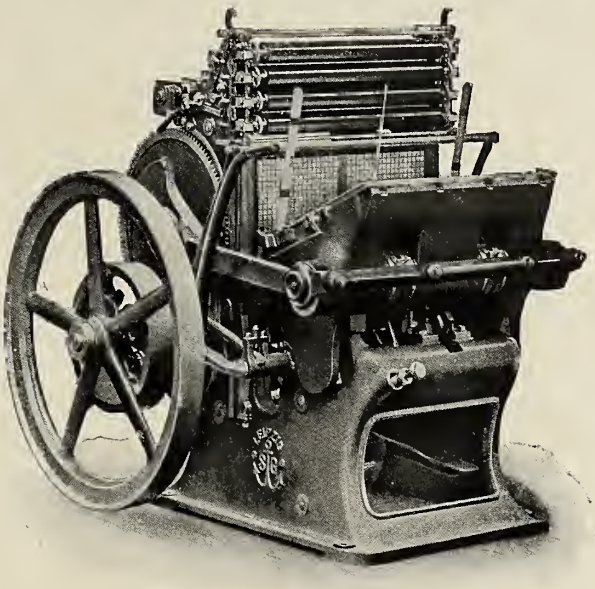


THOMAS KNAPP.

Mr. Knapp's advice and knowledge should be useful to printers, he being thoroughly posted on the machine typesetting question from "both sides of the fence."

### THE PHOENIX PLATEN PRINTING-PRESS.

The platen press is the steady income-bringer for the printer. Its range of usefulness, except in the hands of the unusually careful and ingenious, has been confined to the usual run of jobwork, leaving out of consideration fine half-tone work and cutting and scoring, embossing and other heavy printing which the printer is called upon to do from time to time. There are heavy presses which will do either half-tone work or embossing, but they will not do both for long. The embossing and heavy work puts them out of commission for doing fine half-tone work. The printer wants something that will meet all his requirements in this way and that will not fail him. J. G. Schelter & Giesecke, Leipsic, Germany, the manufacturers of the "Phoenix" machine, have mastered all these requirements. They explain the construction of the Phoenix clearly and simply in a booklet, so that every printer can know just what he is getting. The catalogue and specimens may be obtained from the American agents, the Mansfield Machine Company, 81 Center street, New York. Sent on request to all printers writing under their firm letter-head.



THE "PHOENIX"

### PRACTICAL GERMAN METHODS FOR SECURING SKILLED MECHANICS.

Consul J. I. Brittain writes from Kehl that the government of Alsace-Lorraine is perfecting plans for a large technical trades building in Strasburg. One room will have an exhibition of machinery and tools pertaining to the machine and building trades, with all machinery arranged in working order. Another room will be similarly arranged with woodworking machinery, and another with the machinery for the tinsmith trade, etc. An engine and boiler room will be constructed for the engineer and fireman courses. One room will be for the investigation and testing of building materials, machinery and tools, and will contain a collection of contrivances which are used for the protection of workmen in factories, etc. The machinery equipment will be used exclusively for giving instruction.

A large lecture hall will be constructed and a number of rooms will be set aside where the examinations of the apprentices and masters of the various trades can take place. Examinations for apprentices and for masters are now conducted periodically. The apprentice must present a sketch of his life in his own handwriting, a composition, a certificate from his employer authenticated by the mayor of his town, and certificates from schools he attended. The examination fee is $1.43. Last fall 609 apprentices took the examination, 577 of whom passed successfully. Since October, 1901, when these examinations were established, 6,043 apprentices have successfully passed.—*Consular Reports.*

MAKE a place for filing catalogues and price lists. A little thought and a little time for this provision will keep the printer up to date.

# WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy;" we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, handtooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Controlling interest in thoroughly modern incorporated printery and stationery store; one or more practical men could buy cheap; might sell entire stock if wanted. C 202.

A FINE CHANCE — A competent printer, capable of taking entire management, can invest from $500 to $3,500 in an established and paying business; none who does not feel competent to handle the plant, make estimates and have a general oversight of all departments need apply, as an interest will not be sold to an incompetent man. C 161.

A GOOD OPPORTUNITY for a live newspaper man; the controlling interest in a good paying and live country newspaper can be bought; the present owner is not a newspaper man and wishes to dispose of his interest; communicate with C. H. FREEMAN, Hector, Minn.

FOR SALE — A job plant in Grand Rapids, Michigan; Universal and Gordon presses, paper-cutter, good assortment of type; price $800; original cost $1,300; excellent opportunity for printer; good location; owner not printer. Write W. H. ANDREWS, Benton Harbor, Michigan.

FOR SALE — Established weekly newspaper in oil boom town; opening for practical printer or newspaper man. Address LOCK BOX 118, Bridgeport, Ill.

FOR SALE — Half interest in best paying job printing plant of its size in southern Michigan; 2 cylinders, 3 jobbers, cutter, stitcher, perforator, motors, large assortment of up-to-date type, cabinets, etc.; doing $10,000 worth of business yearly, large percentage profit; price — $3,500 cash; a big snap for practical man who means business. C 162.

FOR SALE — Half interest in photoengraving business in large Eastern city; established 10 years, employs 12 hands; plenty of work the year round; owner has other business; might consider proposition from competent man to run plant on profit-sharing basis. C 182.

FOR SALE — Paying weekly paper and job office in southern California; ideal climate; $4,000; terms. L. MITCHELL, Azusa, Cal.

FOR SALE — Small job office in live town; cause for selling — owner's death; good opening. R. M. KELLOGG, Bluffton, Ind.

FOR SALE — Weekly newspaper and job office in live Western town; Ideal and 2 job presses; a good thing for man with ambition; $2,000. MONROE MONITOR, Monroe (Snohomish county), Washington.

START A NEWSPAPER in some town; good money in it for a hustler; cost $5 weekly. G. TUNISON, 15 Vandewater st., New York.

### Publishing.

INVEST IN PUBLISHING BUSINESSES because printers' profits + publishers' profits = fortune. Circular? EMERSON P. HARRIS, 253 Broadway, New York.

## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Linotype machine, Model 3, excellent condition, $3,000 cash; immediate possession. SUPERIOR MFG. CO., 1208 Cherry st., Kansas City, Mo.

FOR SALE — One Kidder press rewinder, 36 by 48, in good condition, suitable for printing wrapping paper. Address BECKER BROS., 49-51 Terminal Way, Pittsburg, Pa.

FOR SALE — Seybold jobber, 19 by 25, to 25 by 38, 16 and 32-page forms with slitter, both point and marginal feeds; will make bargain, having gone out of catalogue business; machine is absolutely as good as new. THE EDWARDS-HINE CO., 5-7 Pearl st., Grand Rapids, Mich.

FOR SALE — 7-quarto double-feed Babcock Dispatch with Dexter folder attached, rebuilt, guaranteed; speed 3,000 per hour; must be sold to save moving; can be seen running; will deliver and set up; price and terms to suit. CRESCENT TYPE FOUNDERY, 346 Dearborn st., Chicago.

FOR SALE — 8 by 12 job press, foot or power, with throw-off, 3 chases, roller mold, hand roller and wrenches, for $98 cash. L. F. GRAMMES & SONS, Allentown, Pa.

WE PAY CASH for second-hand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126).

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 8; Linotype operators, 16; Machinist-operators, 6; Monotype operators, 2; superintendents and foremen, 7; bookbinders, 12; ad.-men, 2; compositors, 2; pressmen, 8; proofreaders, 3; sales manager, 1. Registration free, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

### Bookbinders.

RULER AND BINDER for small plant in Old Mexico; one man to do a first-class job of ruling and binding; must be sober, steady and married; good pay and future for man willing to give me a square deal. JAMES A. COHOON, Jr., Apartado Postal 82, Parral, Chih., Mexico.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

*Using Emery Wheels Arranged for Wet or Dry Grinding.*

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

## HELP WANTED.

### Compositors.

WANTED — All-around union job-printer, experienced in composition, lock-up and make-ready on job presses; give age, experience and references; $15. A. J. LAUX, Lockport, N. Y.

### Editors and Reporters.

REPORTER WANTED — Young man of ability for position on large, live country weekly; practical printer preferred; send references, state experience, wages wanted, etc., in first letter. C 195.

### Engravers.

WANT TO CORRESPOND with an A-No. 1 photoengraver, capable of superintending a new, small modern plant. C 186.

WANTED — Photoengravers in all branches; good steady positions in open shops. Apply to Secretary, EMPLOYING PHOTOENGRAVERS' ASSOCIATION, 116 Michigan st., Milwaukee, Wis.

### Foremen, Managers and Superintendents.

FOREMAN for pressroom in large Southern city; must know how to operate Harris press. C 72.

WANTED — An experienced, up-to-date, non-union bindery foreman. Address, with references, C 173.

WANTED — Foreman for composing-room; must thoroughly understand all kinds of book and job work, catalogues, etc.; best office in city of 75,000 population in the Middle South. C 177.

### Pressmen.

WANTED — Cylinder pressman for half-tone and general work; non-union; steady position to competent man. THORNTON-LEVEY CO., Indianapolis, Ind.

WANTED — First-class color printer with experience on two-color or multi-color press; state if now employed, by whom, what experience, age, if married, and wages expected. Address SINCLAIR & VALENTINE, 1-5 Marion st., New York city.

### Miscellaneous.

ADVERTISING STUDENTS, merchants or clerks can thoroughly master the science of advertising in every detail at little or no cost by our positively unique and new plan; to any one interested in publicity, particularly to beginners, it is invaluable; full particulars on request. AD. WRITERS' ASSOCIATION, 418 Mint Arcade, Philadelphia.

QUICK — Two job and ad. men, also Linotype operator, who play cornet, slide, or baritone; $21 to A-1 men. CAXTON PRINTERS, Caldwell, Idaho.

WANTED — The Maqua Company, recently incorporated with a capital stock of $150,000, to do a general printing and binding business in the city of Schenectady, N. Y., will have positions open about April 1, for first-class compositors, Monotype caster and keyboard operators, cylinder and platen pressmen and pressfeeders, stock cutters, rulers, bookbinders and bindery helpers, proofreaders and copyholders, also foremen of composing-room, pressroom and bindery; finest equipped plant in country; plenty of light and air; first-class wages paid to competent craftsmen; apply for application blank to Manager, THE MAQUA COMPANY, Schenectady, N. Y.

## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Superintendents and foremen, 19; job printers, 8; ad-men, 5; make-ups, 2; all-around men, 4; pressmen, 13; stereotyper, 1; bookbinders, 3; editors and reporters, 3; photo-engraver, 1; artists and cartoonists, 3; machinist-operators, 7; Linotype operators, 9; Linotype machinists, 6; Monotype operator, 1; proofreaders, 3; compositors, 3; advertising and business managers, 8. THE INLAND PRINTER COMPANY, Chicago.

### Bookbinders.

BOOKBINDER, forwarder and finisher, first-class, open for position after March 1; young man; best of references. C 167.

### Compositors.

PRINTER (German), capable of taking charge of small office, desires position; can estimate all kinds of work, etc.; good references. C 176.

WANTED — By first-class all-around compositor; 13 years' experience, age 29, married, union; capable of taking charge; situation must be permanent; state requirements and salary. WM. E. MULHAUPT, Logansport, Ind.

### Editors and Reporters.

EDITOR — First-class writer and business hustler wants position as editor or manager on up-to-date paper in West. C 159.

### Engravers.

AN A-1 HALF-TONE FINISHER desires to locate with a first-class house in the West or Canada. C 187.

FIRST-CLASS PHOTO-RETOUCHER of 12 years' experience with some of the best photoengraving houses desires to make a change; satisfactory reasons given; up-to-date on quick, neat and effective work; strictly temperate. C 190.

SITUATION WANTED — By a first-class half-tone etcher with practical knowledge of other branches; capable of taking charge. C 181.

WANTED — Position May 1 by an expert half-tone operator; 14 years' experience. WALTER L. JOBE, 575 W. Utica st., Buffalo, N. Y.

### Foremen, Managers and Superintendents.

BINDERY SUPERINTENDENT, accustomed to handling large force, is desirous of taking charge; gilt-edge references. For particulars address C 200.

FOREMAN AND SUPERINTENDENT — First-class man wants foremanship or superintendency in up-to-date Western shop. C 160.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. C 110.

SUPERINTENDENT OR FOREMAN — Practical printer desires position in clean, up-to-date plant, where hard work and attention to business will count for permanent location; some capital; prefer Middle West; state salary. C 10.

SUPERINTENDENT — Thoroughly qualified; also experienced salesman; practical printer; employed; will change; go anywhere. C 64.

SUPERINTENDENT OR FOREMAN — Expert, all-around bookbinder, 18 years' experience, 7 years as foreman and superintendent; strictly temperate. C 163.

WANTED — Foremanship of plant in West, by A-1 man; preferably a place where wife, a competent all-around printing-house woman, can have position in office or outside; best of references; kindly state wages and hours in first letter. C 171.

### Operators and Machinists.

LINOTYPE OPERATOR (German) desires a change; experienced, steady, union; competent to take charge. C 175.

LINOTYPE OPERATOR (lady) wishes position vicinity New York; clean proofs; good speed; union. C 193.

LINOTYPE OPERATOR — 3,500 ems an hour; desires position in office where he could work on machine most of the time to acquire speed; good job compositor; strictly temperate and reliable; union. C 192.

MACHINIST-OPERATOR — Five years with double and single machines; fast operator; can take charge newspaper plant; steady position; union. C 61.

MACHINIST-OPERATOR, young man of steady habits, desires position in country office; speed — 3,500 an hour. FRED BROWN, 6525 Vernon ave., Chicago, Ill.

MONOTYPE MACHINIST-OPERATOR, 4 years' experience, desires change. C 170.

SITUATION as machinist, either book or newspaper work; 7 years' experience; sober, union, married, good references. C 189.

### Pressmen.

PRESSMAN, experienced in all branches of presswork, wants to make a change; capable of taking charge; Southwest preferred. C 194 care of New York office INLAND PRINTER.

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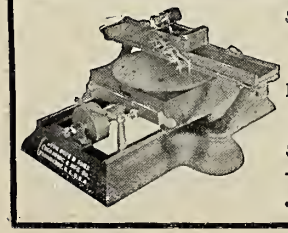
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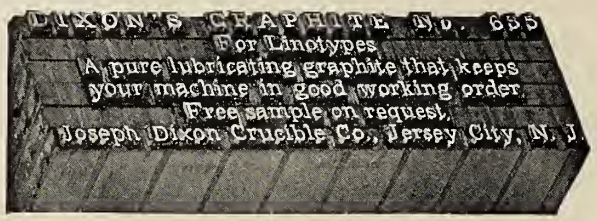
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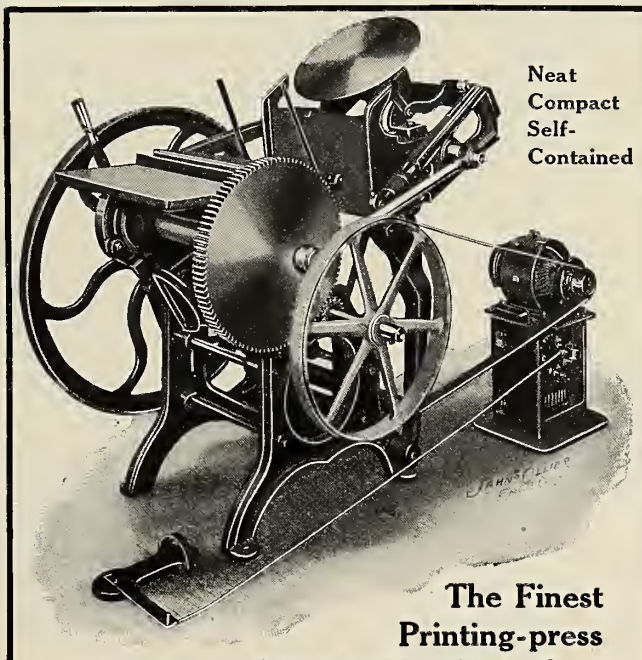
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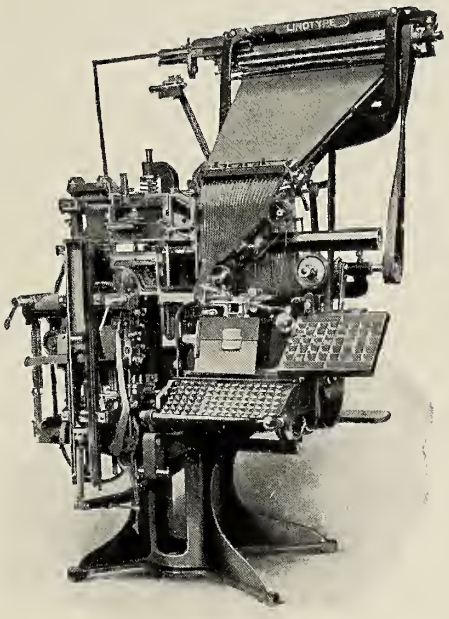
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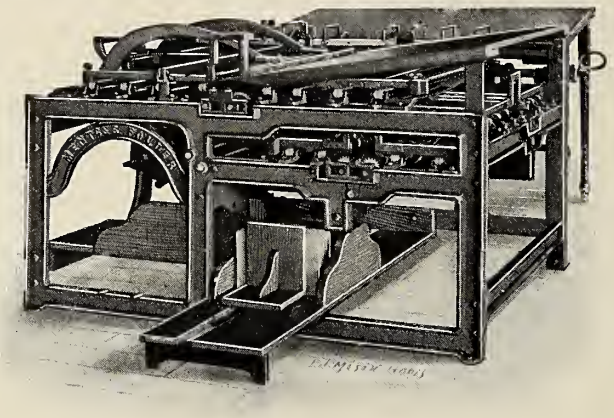
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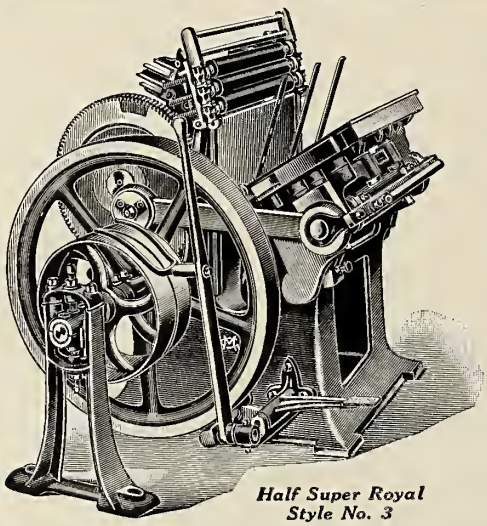
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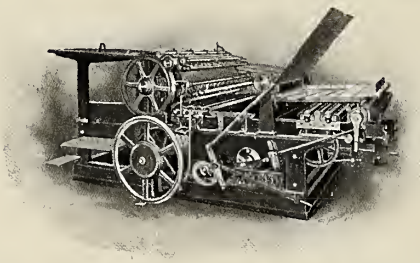
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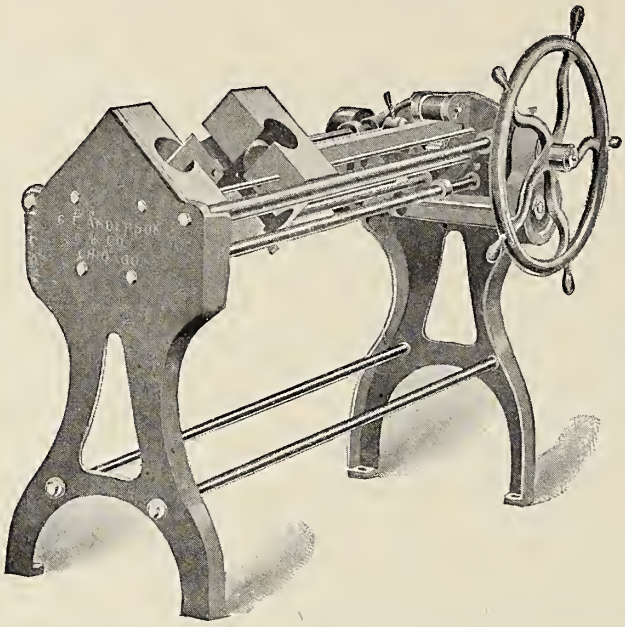
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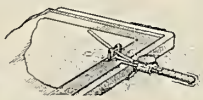
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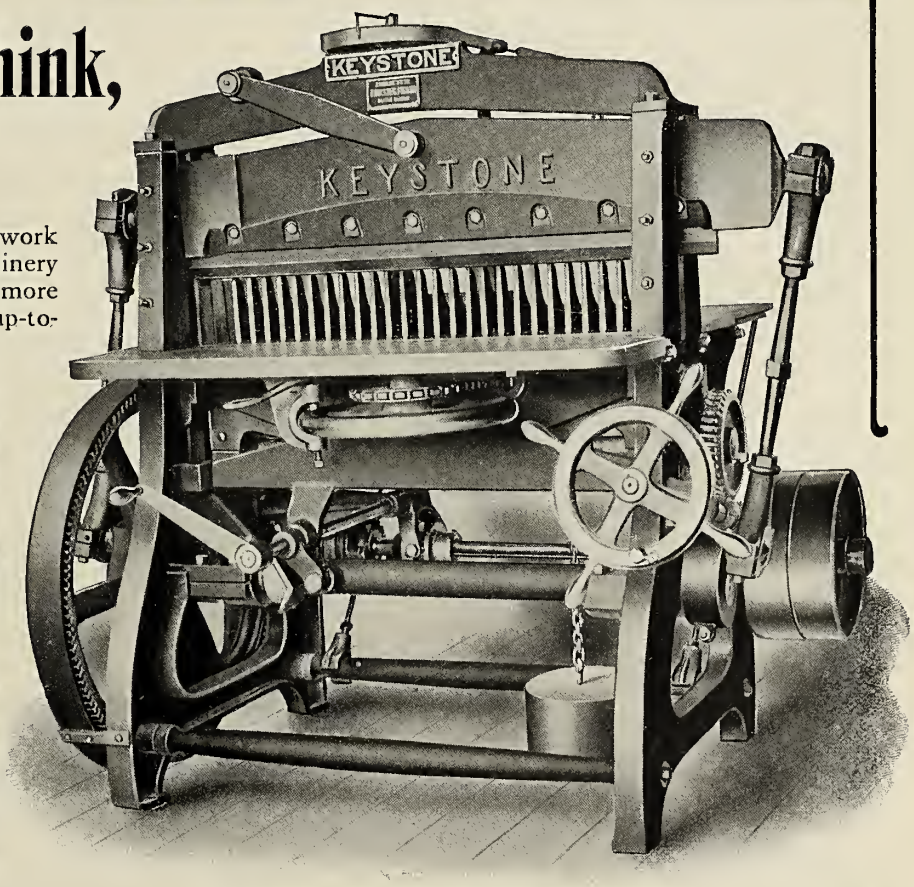
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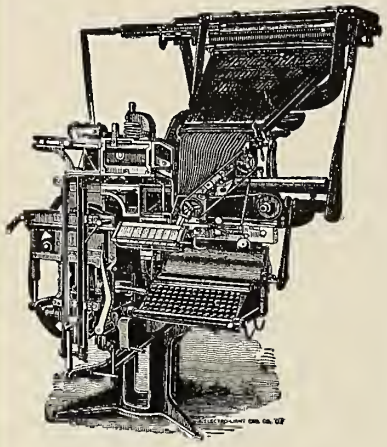
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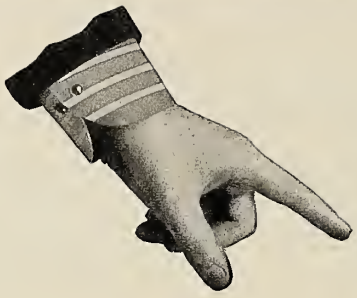
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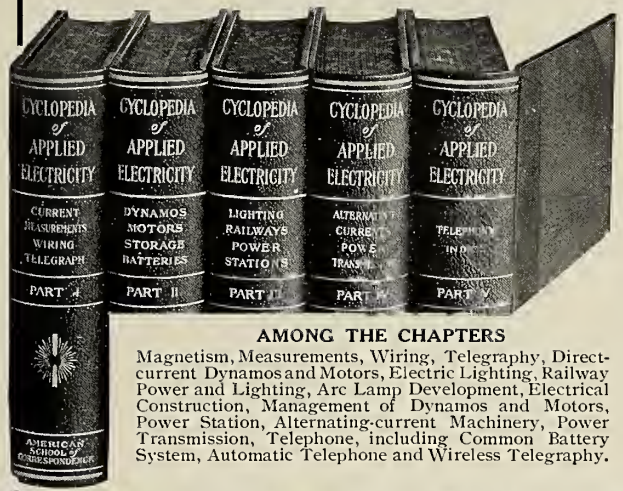
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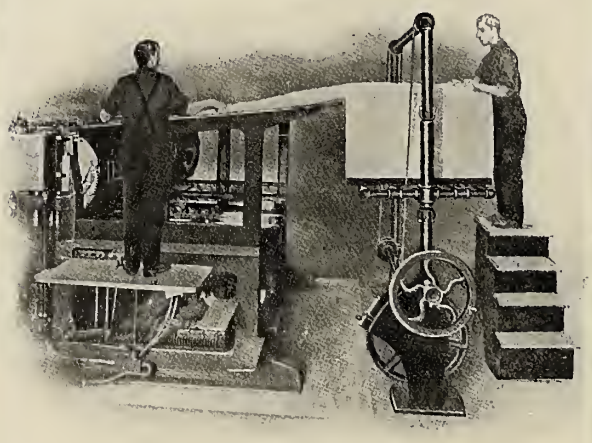
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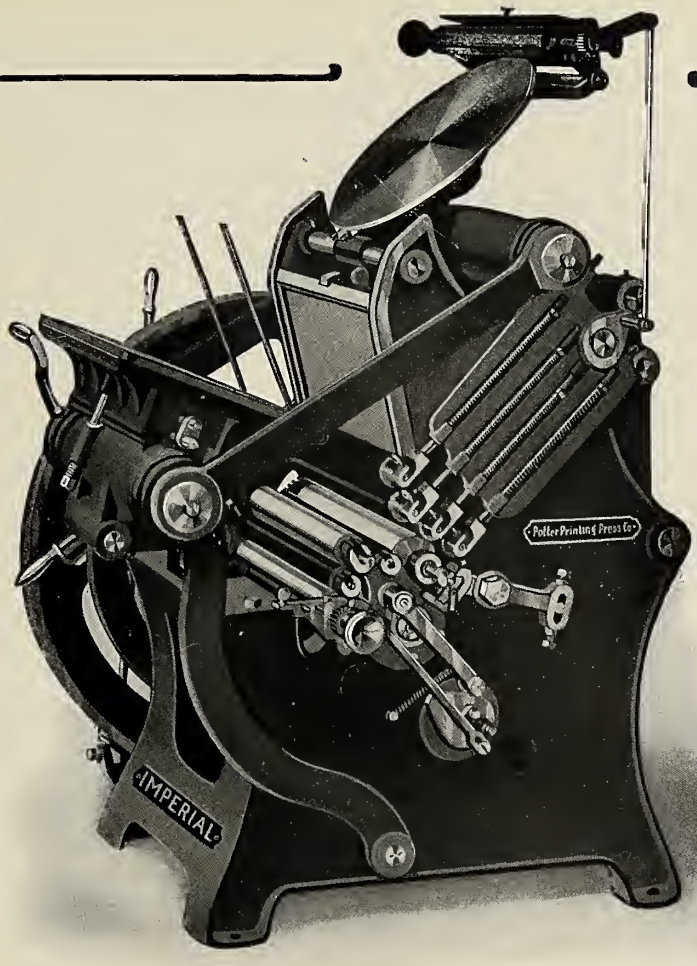
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Adapted for highest grade of work.

Contains features found in no other job press.

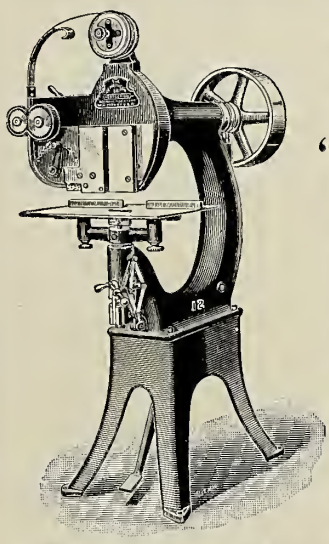
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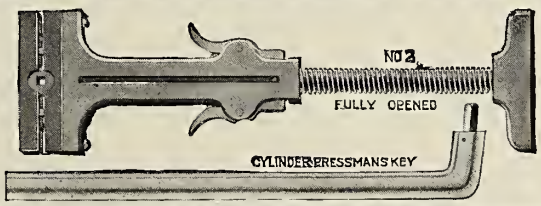


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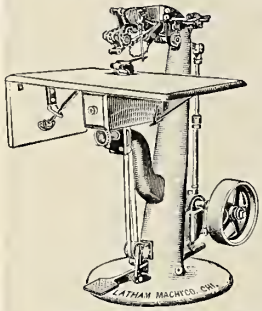
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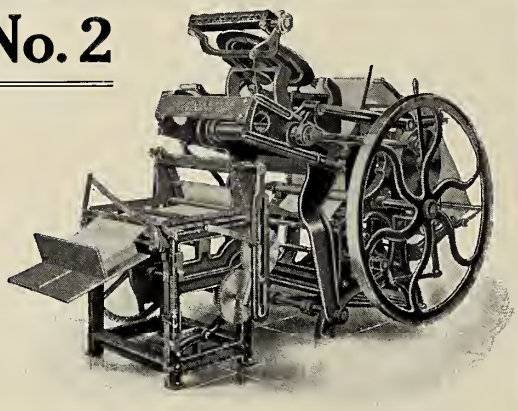
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3¾ x 8⅛ inches.

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By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

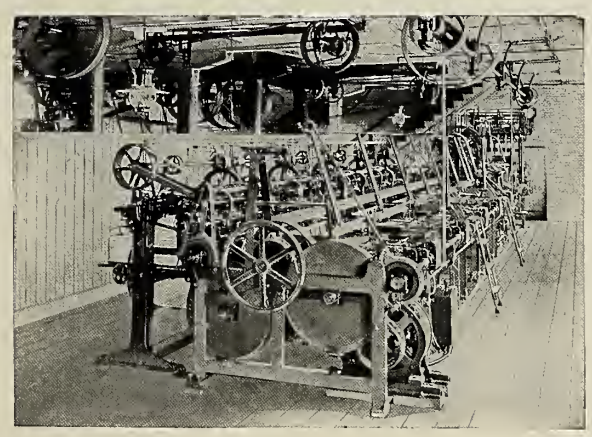
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Buy one already started?
If so, you should have

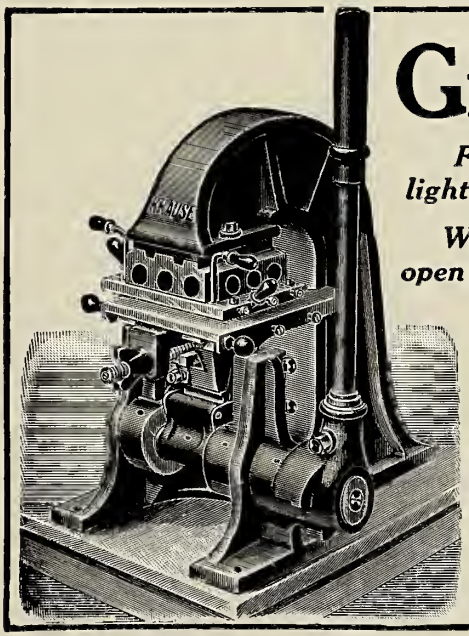
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# Gilding Press "Krause"

*For light work*

*With open frame*

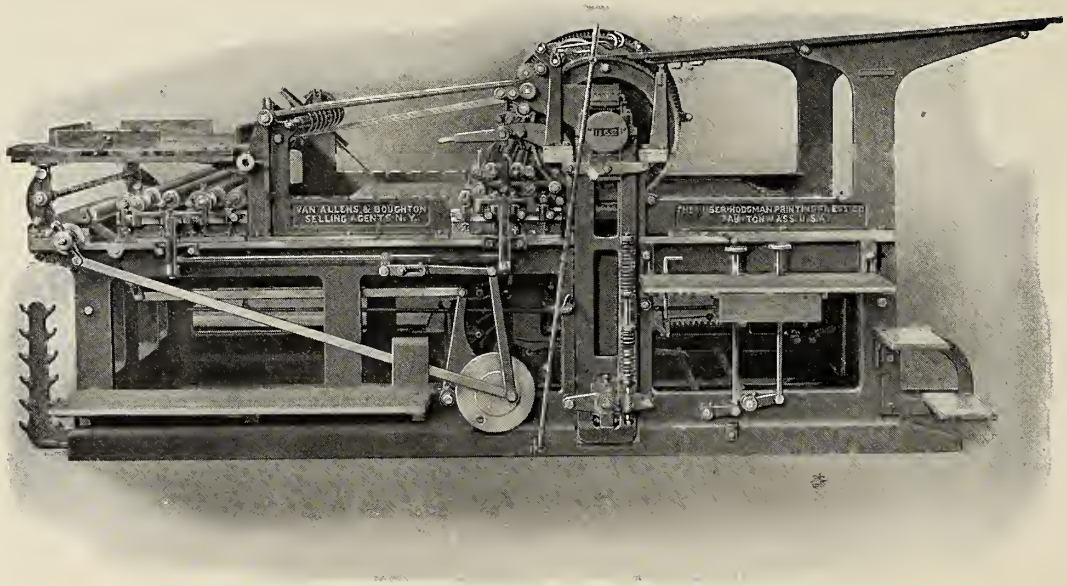
| Code Word | No. | Blocking Surface | Bed | Space between center of Blocking Plate and Frame |
|---|---|---|---|---|
| Bepeinzing | B P I | 8⅝ x 7⅛ in. | 10¼ x 10¼ in. | 8¼ in. |

¶ As this press is ***open on three sides*** and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents for U. S. A.
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## Block-Bearing PRINTING PRESS




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Every printer who has purchased the new Huber-Hodgman is an endorser. This machine is so well built it requires very few repairs. The new movement requires less power to operate than any other press, and has greater speed. A little time in examination will show you these points, and you can judge for yourself. Our customers are among the largest and most successful printers, who want the best made. Will not this fact induce you to see this new machine and let us show you its merits before you place your order?

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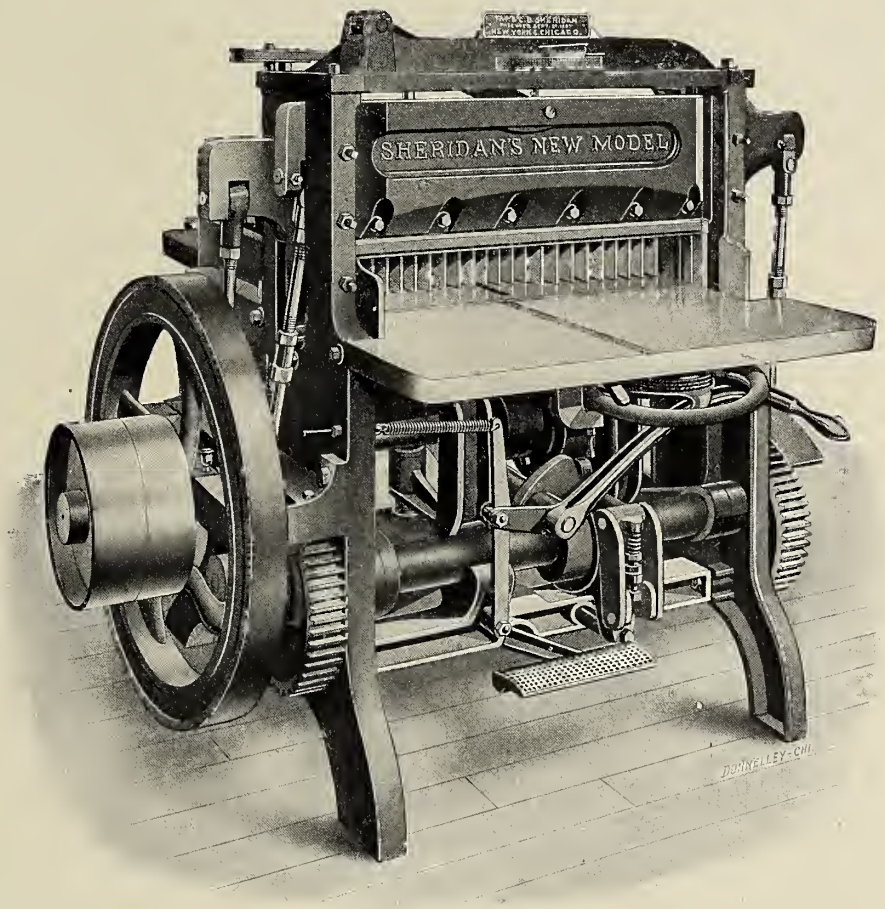
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# What Does It Mean

that during 1906, 26 Continuous Feeders were put in New York city, 24 in Baltimore, 23 in Philadelphia, 12 in Boston, 12 in Chicago, and in the other cities in proportion, and that Continuous Feeders were successfully introduced in thirty-two cities where they were not in use in 1905? Simply this, that the Cross Continuous Paper Feeder is the acknowledged standard automatic feeder of the world, and *the only automatic feeder which feeds any weight or quality of paper—one-sheet-at-a-time-all-the-time, and runs while you load.*

# Cross Paper Feeder Co.

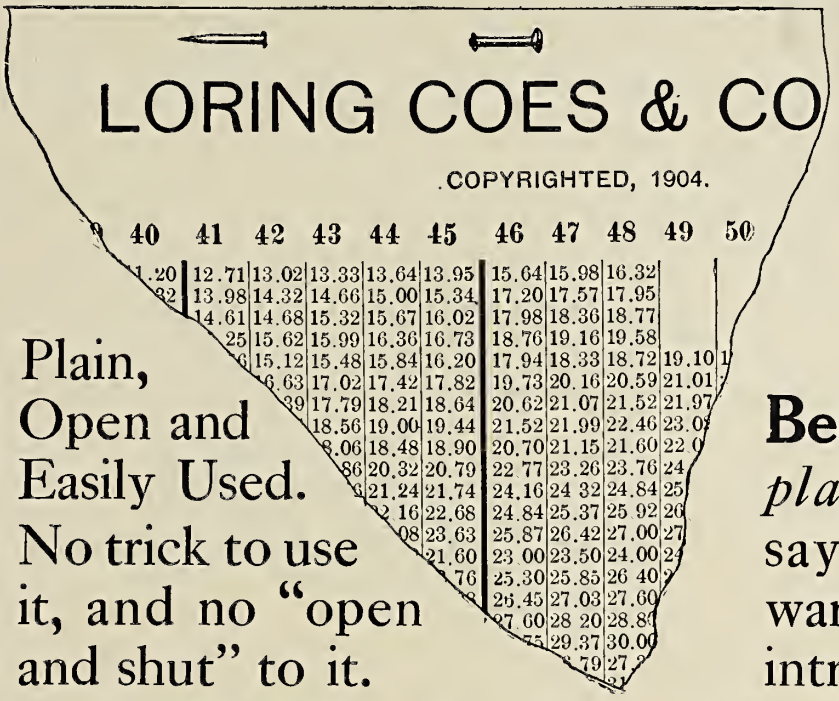
BOSTON, MASS., U. S. A.

NEW YORK CHICAGO LONDON PARIS

**24 Continuous Feeders Shipped in January, 1907**

ESTABLISHED 1830

# Coes' Price-list is different, too.





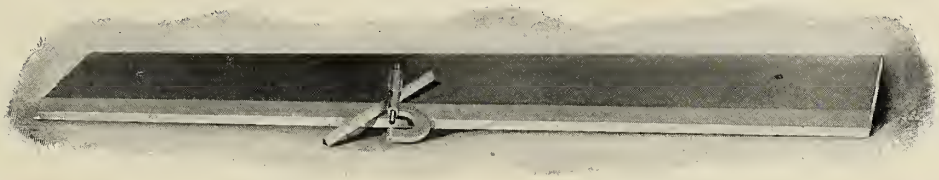

LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

**Because** it is *plain*, the Trust says it is not warranted and an intrusion.

## That MAY be, but it can't be juggled with.

# Coes' Knives



Are *Honest, Reliable* and *Sound.*

### COES' RECORDS

First to use Micrometer in Knife work (1890).

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First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

**COES**
**Is Always Best?**

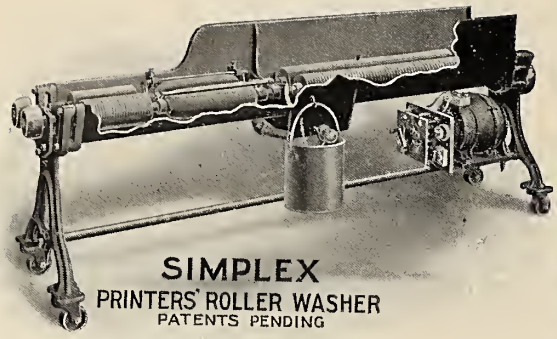
**Our warrant and reputation are behind every inch of edge.**

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

# Loring Coes & Co. INC.

## Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street




# The Simplex Printers' Roller Washer

IT'S A WONDER!

cleans and dries any roller irrespective of size, diameter and ink used. Entire operation, thorough cleaning and drying, in **20 seconds** or less. Positively will not damage rollers in any way. Two standard sizes. No complicated or inaccessible parts. No adjustment for different size rollers.

**SIMPLE**
**DURABLE**
**ECONOMICAL**

For full particulars, write to-day to **E. G. ACKERMANN** 290 BROADWAY NEW YORK

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*The Finishing Touch to Platen Presses is the*



# Eckman Vibrating Distributor

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

Write NOW. Made and sold by

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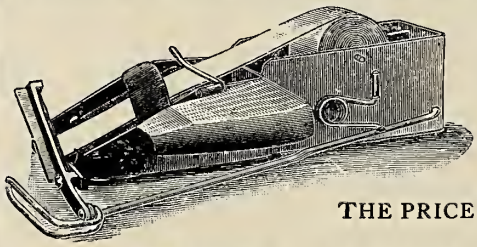
Any machinist can attach it in a few minutes.
Afterward you can remove or replace it in an instant.

**We move, rebuild and repair all Folding and Feeding Machinery.**

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# Dick Matchless Mailer



AND YOU WILL HAVE **THE BEST**

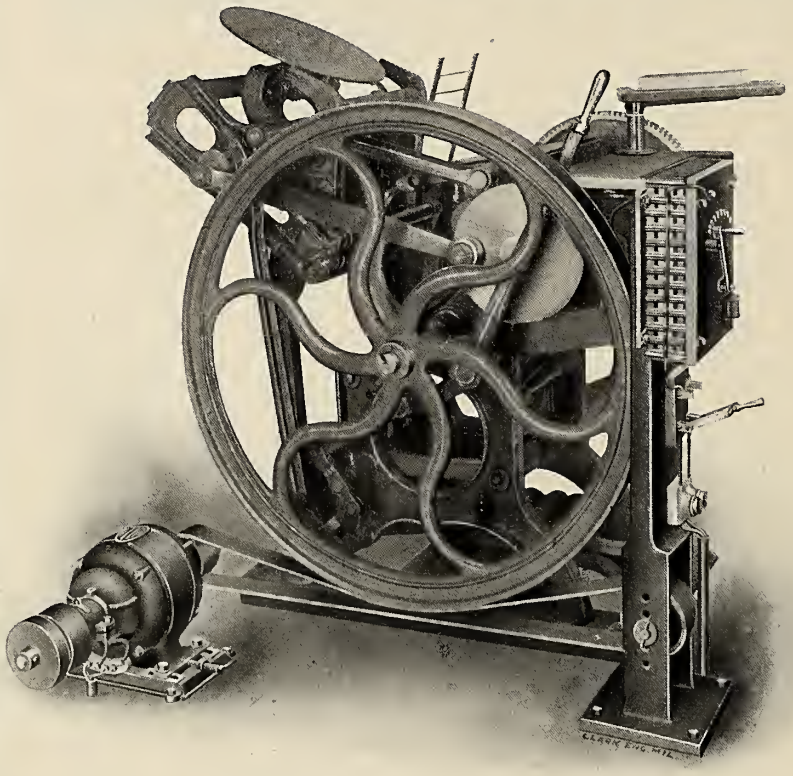
THE PRICE IS RIGHT.

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**F. J. VALENTINE, 178 Vermont St., Buffalo, N. Y.**

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WATSON MOTOR DRIVING JOB PRESS

Are Successfully Driving

PRINTERS' ENGRAVERS' *and* BOOKBINDERS' MACHINERY

in every State in the Union.

They are adapted to either Belted or Direct-connected Drive.

They are steel-frame, multi-polar Motors, built to sell on Quality instead of Price.

While their price is as low as is consistent with the highest grade of workmanship and material, they effect a saving through economy in operation and maintenance rather than first cost.

They are Economical because they are designed and built for the work by engineers who "know how."

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**The Mechanical Appliance Co.**

FACTORY AND GENERAL OFFICE

**MILWAUKEE, . . . . . WISCONSIN**

Color printing demands

# properly made plates

adapted to bring out the result desired. No set rule can be followed. The printers and engravers must combine their talents to reproduce the sketch or article faithfully.

## Two, Three, Four Color Plates

bring out various results. Our knowledge of how to attain any result desired in the printed work has been gained through more than twenty-five years' experience in letterpress color printing.

## Progressive Proofs

are furnished with every job, showing exact tone of each color of ink to use, and the name of the ink-maker, enabling the printer to go ahead and produce in the finished work the same result as shown on the proofs. Duplicate sets of plates of "Who Whistled?"—the insert shown in this issue—are for sale. Prices quoted on application.

**The Maas Colortype Company**
(NOT INCORPORATED)
126-132 Market Street, CHICAGO

# WARNOCK
## BLOCKS AND HOOKS



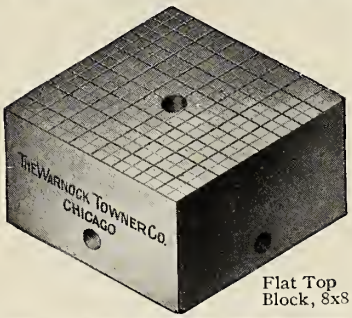

¶ The Warnock Narrow-Margin Register Hook answers every requirement of rapid and accurate adjustment of color plates.

¶ A printer is known by the quality of work he does.

¶ Add to your reputation by using the Warnock Sectional Block System.

¶ Save money, time, energy and patience by using the Warnock Block System.

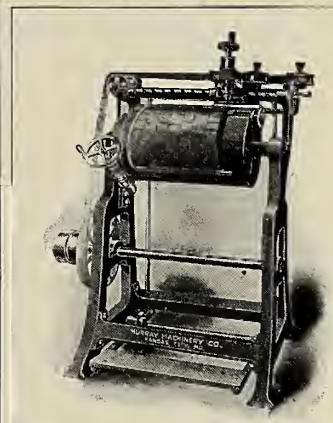
ACCURATE, RIGID AND RAPID

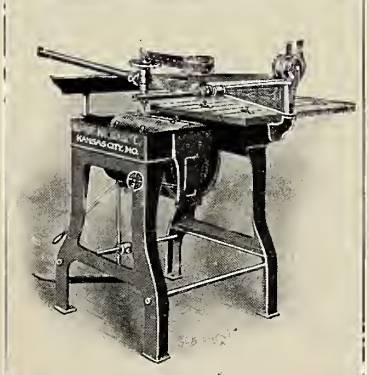



Flat Top Block, 8x8

FOR SALE BY

**The Warnock-Towner Co.**
334 DEARBORN STREET - - - - - - CHICAGO
C. F. Radtke, 320 Broadway, New York





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## *of first-grade quality*

Fifteen different styles for all purposes

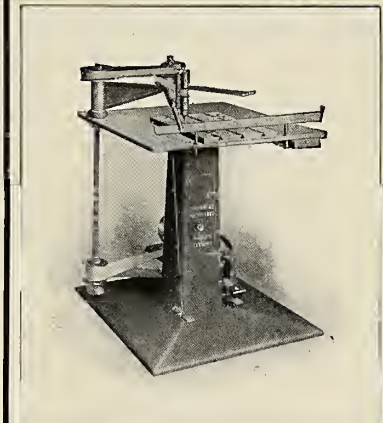
*Guaranteed to give satisfaction*

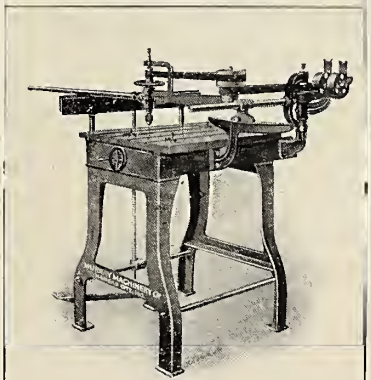
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*Practical Men and Methods*

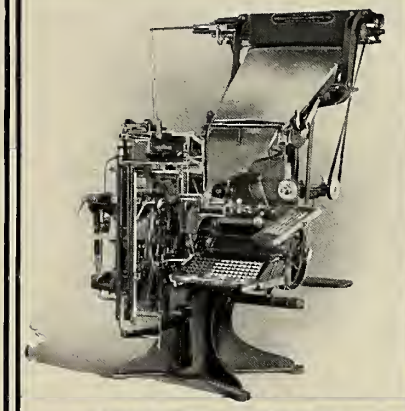
## The Buckie Printers' Roller Co.

Established 1869

*Oldest in the West*

FACTORIES

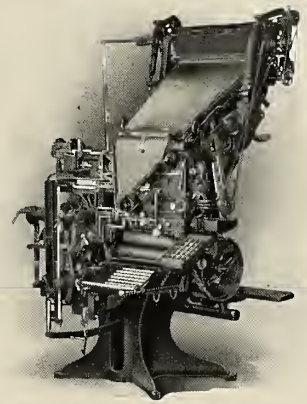
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Quick-Changе Model 5

# 100 MACHINES A MONTH

Now being shipped from our Factory.



Quick-Changе Model 4

ONE HUNDRED THOUSAND DOLLARS spent last year for additional tools and increased factory facilities, yet we are working nights, and *still behind* with orders. Last year was the largest in the history of our business. This year promises to beat that record.

## *Why?*

Because the 11,000 Linotypes in use are "making good"—saving time and money. Because our Business Organization has won the confidence of all Linotype users by treating them courteously, liberally, considerately.

Because the book and job printer now realizes the great versatility and capability of the Linotype on high-grade work, and that a One-Man Machine, embodying the composing, casting and distributing operation in one frame, is in the long run the most practicable and profitable kind of a composing machine to operate.

*In support of this our orders for Linotypes to go into strictly book and job offices showed an increase last year of over 35 per cent over 1905.*

**Time is costly.**
**Hand labor is costly.**
**Delays are costly.**

*Let us enter your order early.*

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NEVER TOO TIGHT

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***Great for Cuts and Solids.***

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## KRAG-MARCUS CO.

ERIK L. KRAG, President

15 NORTH CLINTON STREET, CHICAGO

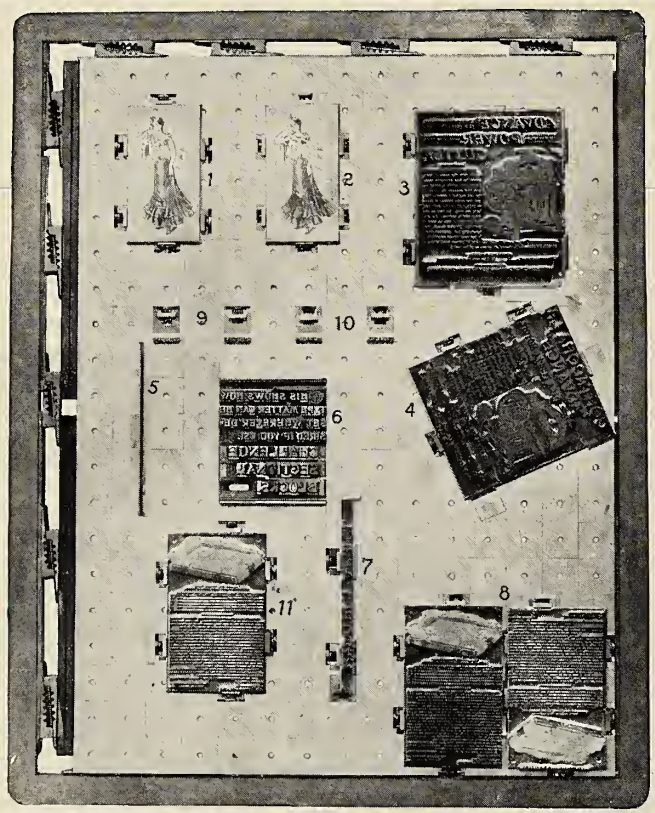


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ARTISTS·ENGRAVERS COMMERCIAL PHOTOS

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## The Whole Story

CAN'T be told in this space, so we have prepared for your enlightenment a handsome brochure entitled "Printing from Plates Perfected" (it's on the press now) which explains in detail how you save much money and time, and produce a higher quality of work by using

## The Expansion System *of* Printers' Blocks

SOLD BY DEALERS EVERYWHERE

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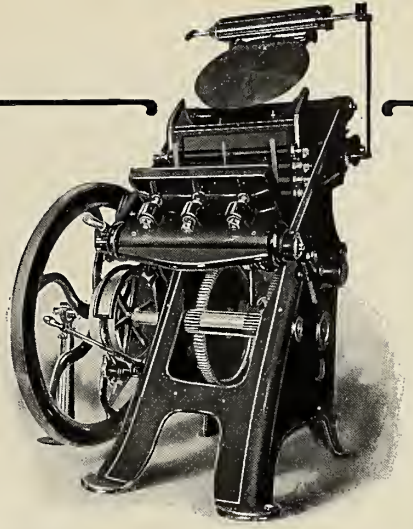
CHICAGO

Mangwin says: **Don't!** (wait for the other fellow's long delivery)

Get a **Prouty** *at once.*

Then you'll be glad (to wait)

For a long time (till you do get it)"



MANUFACTURED ONLY BY

**Boston Printing Press & Machinery Co.**

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**Presswork**

*By WM. J. KELLY*

A Manual of Practice for Printing Pressmen and Pressroom Apprentices

ITS CHAPTERS INCLUDE

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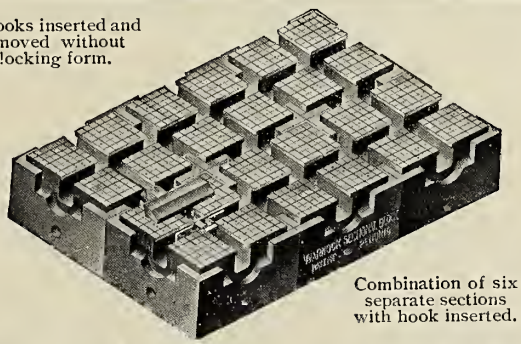
The Inland Printer Company

120-130 Sherman Street, CHICAGO, ILL.
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**WARNOCK BLOCK SYSTEM**

Hooks inserted and removed without unlocking form.



Combination of six separate sections with hook inserted.

How much will you invest in the best Block System? You turn minutes into gold by using our Sectional Block on flat-bed presses. Quality is remembered long after price is forgotten.

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BAUSCH & LOMB-ZEISS

**Protar f-8**

**Series II a**

Protar II a is recommended to photo-engravers because of its flat field, its ability to reproduce details with faultless exactness and to copy straight lines at all angles. This makes it suitable for line engravings as well as half-tones.

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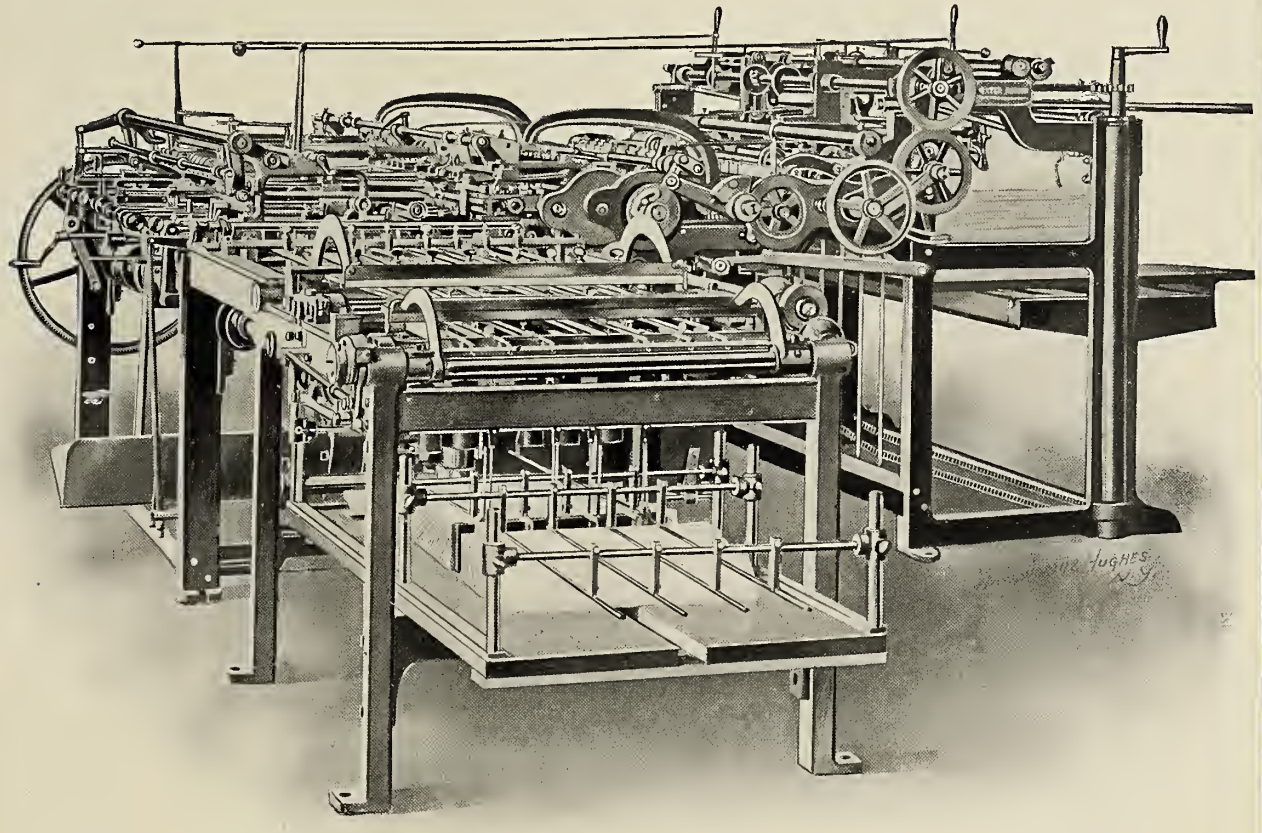
# DEXTER PARALLEL FOLDING MACHINES

ON the opposite page we illustrate one of the many types of folding machines with parallel attachments that we have been making for several years. The machine as shown will not only turn out "eight 16-page signatures" from one sheet, but will also as easily turn out eight 32's in the same way. It also has perforators for perforating the sheets on the line of the second fold, which prevents buckle or wrinkle. We simply add two sets of parallel folding rollers to the second right-angle fold of a Dexter D/16 folding machine; thus two distinct machines are combined in one. The parallel features do not interfere with the machine being used for the full range of the D/16 folder. Thus on this machine we do all the work of a parallel folding machine, and in addition "throw in" with the parallel features a D/16 machine complete.

If you want parallel folding machines, give your preference to the firm that has had years of experience in building such machinery. The guarantee that goes with Dexter machinery means something to the purchaser.

We have just published a circular descriptive of our parallel machines. Your best interest will be served by writing for one.

# Dexter Parallel Folding Machine



THE DEXTER DOUBLE-SIXTEEN FOLDER WITH PARALLEL ATTACHMENTS.

Will deliver 360 16 or 32 page signatures per minute.
In addition will do the full range of a regular Double-sixteen Machine.

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KEYSTONE TYPE
AMERICAN TYPE
PRINTERS' AND BOOKBINDERS' MACHINERY,
LABOR-SAVING SPECIALTIES,
ALL PRINTERS' NECESSITIES

Our
# Electricity
and
# Slip-sheet device
is making good

**Munroe & Southworth,** after a trial, equipped all their presses. They say the device has paid for itself many times over in a few months.

**The Franklin Co.** are entirely equipped. They must like it.

**Sleepeck-Helman Printing Co.** are entirely equipped and say they would not be without it.

**Hollister Bros.,** after trial, have ordered equipment for three more presses.

**Excelsior Printing Co.,** after trial, are equipping more presses.

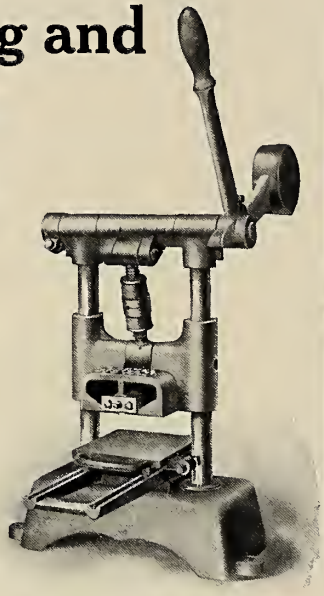
And there are others. If you do high-grade cut work it can not help but save you *big* money.

For printed-side-up delivery presses only

CHAMPLIN TYPE & MACHINERY CO.

*121 Plymouth Court, Chicago*

# Dewes Columbia Embossing and Stamping Machine



Does your Embossing at minimum cost

In a superior manner and in such extensive variety

That an ordinary plant may

Keep it constantly employed with great profit.

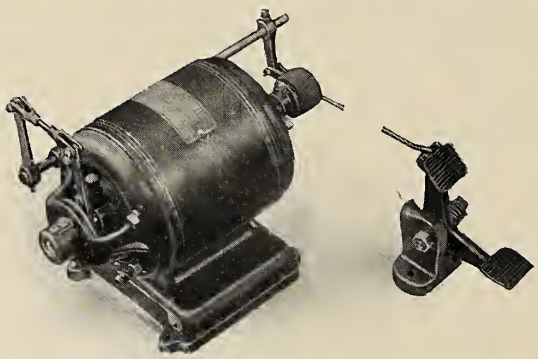
*"The Boss" of all Embossers*

If you're from Missouri and want to be shown, write

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# Guarantee Electric Co.



KIMBLE-GREGORY
## GORDON-PRESS MOTOR

Friction-drive, alternating and direct current. Variation, 100 to 3,000 impressions per hour. ***Just like cut.*** No resistance in circuit. ***Guaranteed for two years.***

We carry also a stock of 1,000 motors for all purposes; all second-hand and guaranteed for one year. Write us your needs.

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696 to 710 Jamaica Ave.
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NEW YORK
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315 DEARBORN ST.

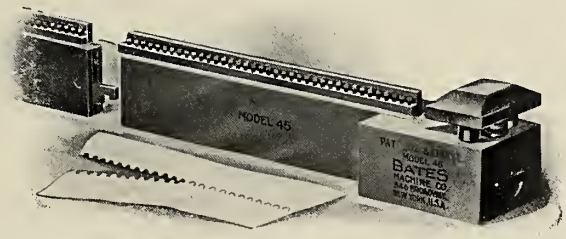
LONDON—63 Chancery Lane.

**Automatic Hand-Numbering Machine Model No. 50**




123456
FACSIMILE IMPRESSION.
WITH INDICATOR.
*Consecutive-Duplicate-Repeat*
**1 to 1,000,000**
**Automatically**

**Model No. 45—Type-High Perforating Machine**
Saves one operation. Perforates while you print.




Our Machines are carried in stock by Dealers everywhere



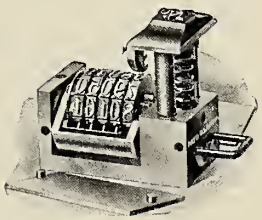
The Largest Factory in the world devoted exclusively to the manufacture of Numbering and Perforating Machines.

**Model No. 27**



**No 12345**
FACSIMILE IMPRESSION.
Made to number backward to avoid collating

*Type-high—for General Jobwork.*



**Model No. 27**
NO SCREWS
View, showing parts detached for cleansing.

# *The* Progress Wire Stitcher

is the nearest approach to stitcher satisfaction. Here are a few reasons why




It has automatic wire-guide and cut-off, which prevents kinking absolutely.

It requires no change of parts for various sizes of wire.

It has working parts made of tool steel, hardened, with adjustments to take up wear

It is strong enough to do heavier work than will ever be required of it.

It is built scientifically correctly. We guarantee it to give *satisfaction*.

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# Four trains a day

**between Chicago, Indianapolis and Cincinnati via**

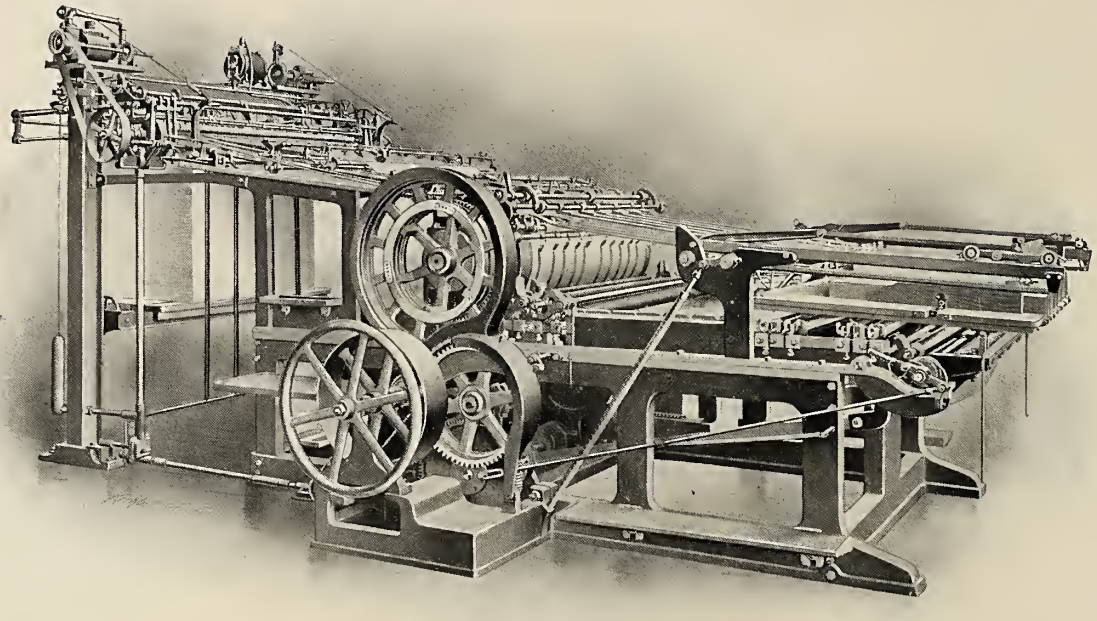
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Louisville, New Albany & Chicago Ry. Co.

**Finest Pullman Equipment,** including Compartment Cars
**Incomparable Dining-car Service**

**The "Limited,"** A NEW TRAIN, leaving Chicago at 11:20 p. m., arriving Cincinnati 7:35 a. m., and leaving Cincinnati 11:25 p. m., arriving Chicago 7:40 a. m., is an especially popular train. Carries Indianapolis lay-over sleeper.

CHAS. H. ROCKWELL, Traffic Manager
FRANK J. REED, General Passenger Agent

# Fuller Folders *and* Feeders

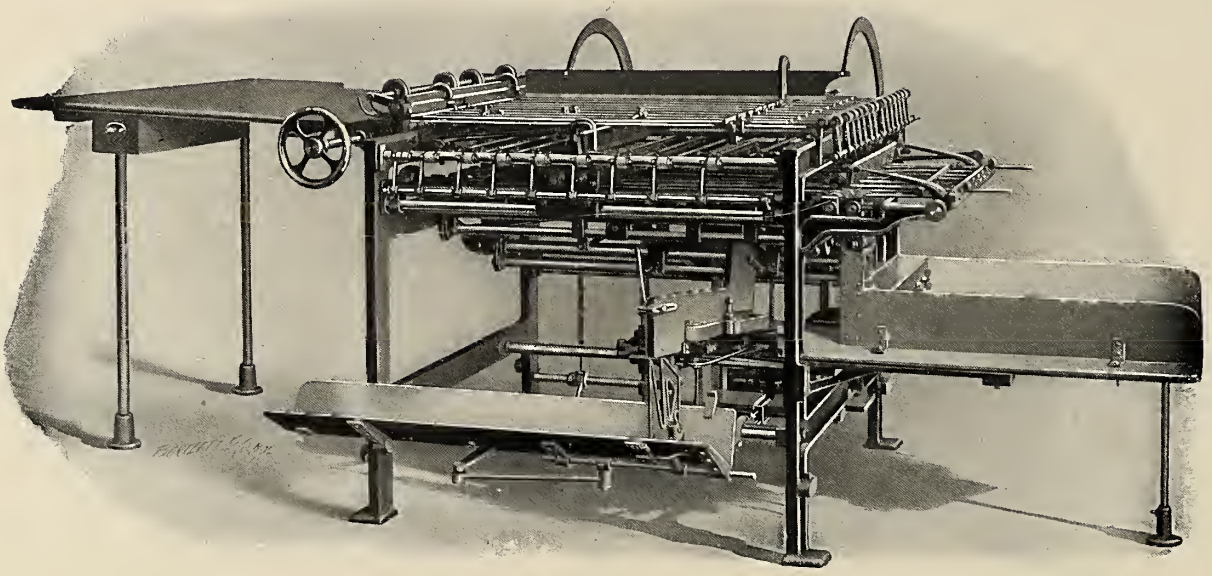


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

*THOUSANDS IN SUCCESSFUL OPERATION.*



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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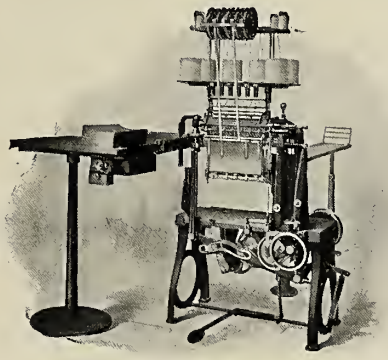
Fisher Building
CHICAGO

## E. C. FULLER COMPANY

28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

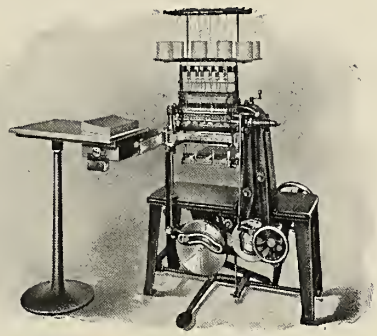
# Smyth Manufacturing Company's Specialties



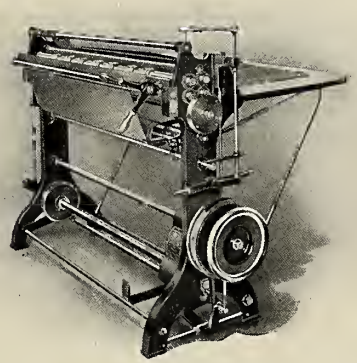
No. 3 Sewing Machine



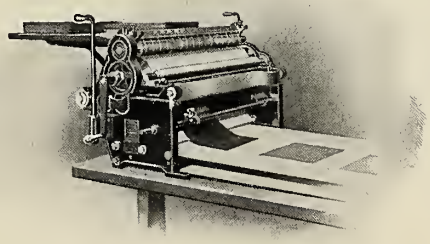
No. 4 Sewing Machine



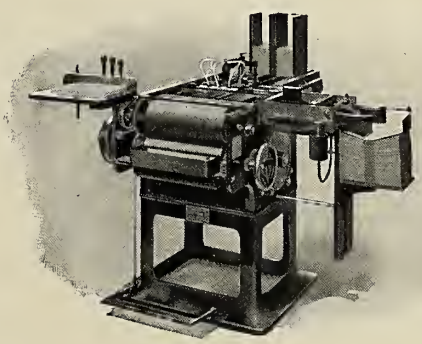
No. 7 Sewing Machine



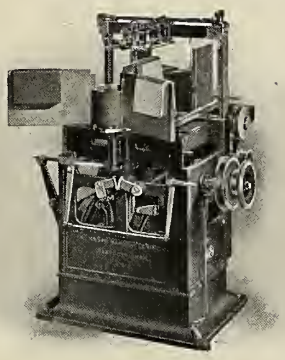
Cloth-cutting Machine



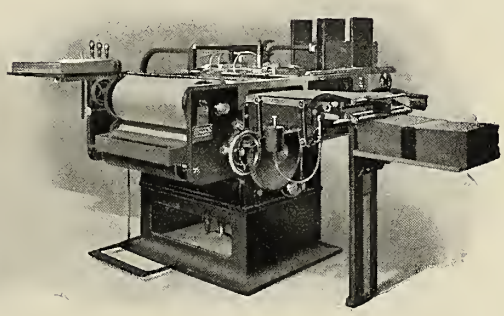
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

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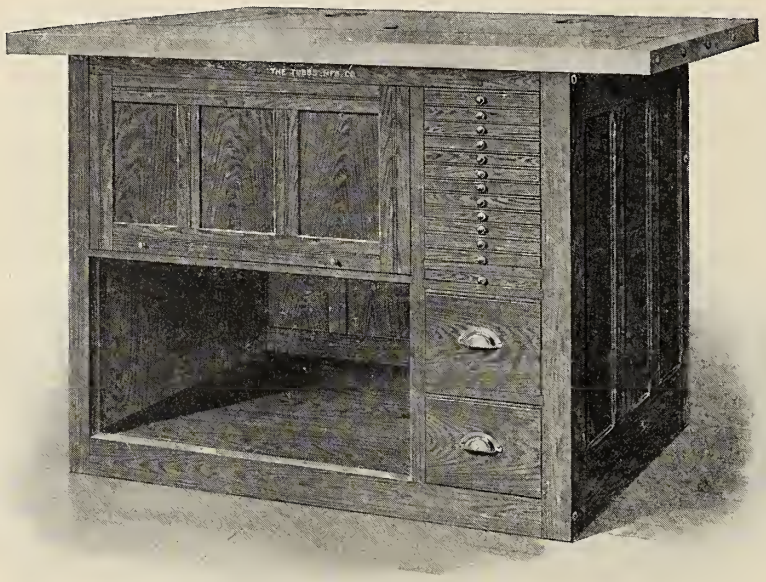
## E. C. FULLER COMPANY

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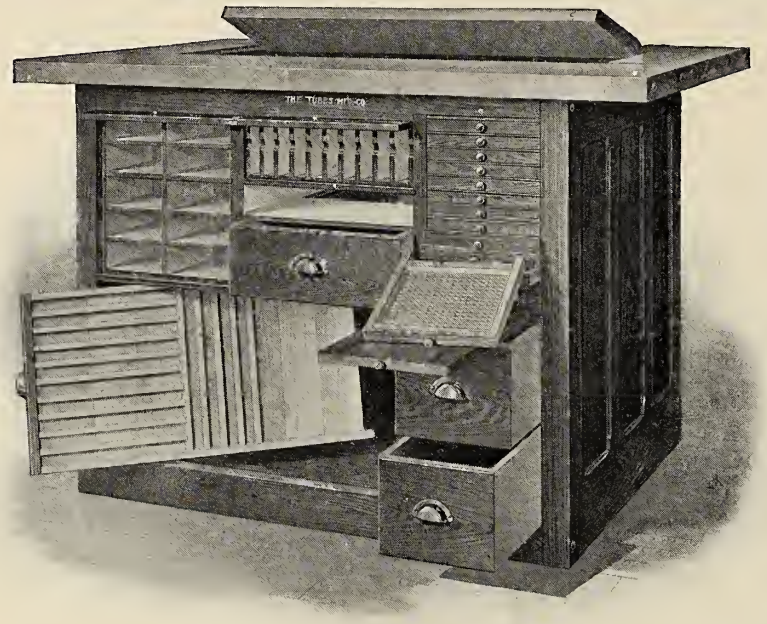
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# Tubbs Monotype Cabinet

## AND WORK-BENCH COMBINED



TUBBS MONOTYPE CABINET, No. 900 — CLOSED VIEW.



TUBBS MONOTYPE CABINET, No. 900 — SHOWING COMPARTMENTS.

A work-bench and cabinet for the storage of molds and matrices are an essential part of the equipment of each Monotype office. To clean the pump body the operator requires a vise and a suitable bench to attach it to. The molds and matrices are the vital parts of the Monotype, and upon the care with which they are kept depends not a little the quality of the work produced.

This Monotype Bench combines in one piece both of these essential parts of a Monotype equipment. It also provides convenient places for keeping the parts of the display-type attachment when these are not in use on the machine, and gives the operator a place for tools.

This combination work-bench and cabinet provides space for the storage of 10 molds, 10 matrix cases, 10 normal wedges, and the special wedges used with the display-type attachment.

The small drawers at the upper right-hand side of the cabinet are for the storage of sort matrices. These drawers are provided with 225 compartments each of the proper size to contain a matrix. The sort matrices are placed in these drawers and individual compartments in the same relative positions they occupy in the matrix-case. By having the sorts thus arranged mistakes in assembling a matrix-case are practically eliminated, since when a matrix is removed from a case it is put in the compartment of the matrix which replaced it and remains there until the case is again changed for a different job. A slide beneath these drawers gives the operator a convenient place to rest the matrix-case while making changes.

In addition to the above, three drawers are provided for the storage of tools, supplies and the parts of the display-type attachment. A large, open space at the bottom of the cabinet gives room for the storage of about a ton of metal. Doors in the top of the bench give access to space in the rear of the matrix-case and mold compartments and back of the sort drawers, which may be used for the storage of material not frequently required.

A sliding front cover closes all openings and has lock and key. One lock fastens all the matrix drawers. The top is made of white rock maple and is 2 inches in thickness, having heavy cleated ends, V-matched and bolted on. Bronzed hardware throughout, strictly high-grade.

**List Price, $80.00**

Tubbs's Monotype Cabinet has been endorsed by the Monotype Company. A number of these cabinets are now in use in many offices. Made in all sizes. The Sunset Magazine, San Francisco, has one eight feet long. No. 900 is the desirable cabinet.

# THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN

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**Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.**

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Jackson blvd., Chicago. Send for catalogue.

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WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

### BRASS-TYPE FOUNDERS.

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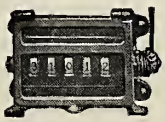
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BUCKIE PRINTERS' ROLLER Co., 396-398 S. Clark st., Cbicago.

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DRISCOLL & FLETCHER, Ellicott and N. Division sts., Buffalo, N. Y. Dealers in new and rebuilt printers' machinery.

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CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

### STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GARDINER METAL Co., manufacturers of high-grade metals, 454-456 W. Lake st., Chicago.

GREAT WESTERN SMELTING AND REFINING Co., 173-199 W. Kinzie st., Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

### TIN-FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

### TIN MOUNTING.

STORY FINISHING Co., 209 S. Clinton st., Cbicago. Calendars, show cards, maps, hangers, etc., for the trade.

### TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

### TYPEFOUNDERS.

AMERICAN TYPE FOUNDERS Co., original designs, greatest output, most complete selection. Dealer in wood type, printing macbinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

FARMER, A. D., & SON TYPE FOUNDING Co. 63-65 Beekman st., New York city.

HANSEN, H. C., TYPE FOUNDRY, (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York.

INLAND TYPE FOUNDRY, Standard Line Type and Printers' Supplies. St. Louis, New York, Cbicago and Philadelphia.

KEYSTONE TYPE FOUNDRY. Originators and makers Nickel-Alloy Universal Line Type, Brass Rules, Leads, Slugs, Paragon All-Brass Galleys.

PHILADELPHIA: (Main House), 9th & Spruce sts.
NEW YORK: William & Spruce sts.
CHICAGO: 531 Wabash av.
ATLANTA: 51 W. Mitchell st.
DETROIT: 43 Larned st., W.
SAN FRANCISCO: 304 Telegraph av., Oakland.

AGENCIES:

CHICAGO: Champlin Type & Machinery Co.
RICHMOND: Richmond Type & Electro. Fdy.
NEW HAVEN: Norman Printers' Supply Co.
DALLAS: Beddo-Wheeler Co.
LONDON, ENG.: Soldan & Co.

---

PARK TYPE FOUNDRY, Sta. A, Birchwood, Louisville, Ky. Makers of *best quality* job type; bighest prices paid for old type metal; no better job type sold for right price.

NEWTON COPPER-FACING TYPE Co., New York city.

SPENCER & HALL Co., Ashland av. and McKim st., Baltimore, Md. Specimen books on application.

### VARNISHING OR GUMMING.

STORY FINISHING Co., 209 S. Clinton st., Chicago. Labels, show cards, maps, pictures, for tbe trade.

### WOOD TYPE.

HAMILTON MFG. Co., Main office and factory, Two Rivers, Wis.; Eastern factory and warebouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY
THE PROCESS PHOTOGRAM ESTABLISHED JAN 1894

*Deals only with the Illustration side of Printing, but deals with that side thoroughly.*

**Post free, $2 per Annum.**

DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E.C.

COPPERPLATE WORK
FOR THE TRADE ONLY




STATIONERS ENGRAVING CO.
147 FIFTH AVE. CHICAGO

# THE MONOTYPE



HEN YOU HEAR IN AN OFFICE THE CLICK OF A MONOTYPE YOU MAY SAY TO YOURSELF THESE THINGS TRUTHFULLY:

Here is a man who makes his own type, and finds it cheaper to present every job in a fresh-cast face than to set it up in a battered one.

In fact, here is a modern man.

The money he used to pay to his typefounder he now pays to his machine-builder — and owns his own typefoundry.

It's a good thing to own a typefoundry, for the sake of new type at little cost.

But it is a better thing to own a typefoundry that automatically sets the type it casts.

Guess an automatic typefoundry that swallows a paper ribbon and coughs up finished jobs by the galley — set in new type and accurately justified — makes a man pretty independent!

Certainly his competitors can't jostle him much.

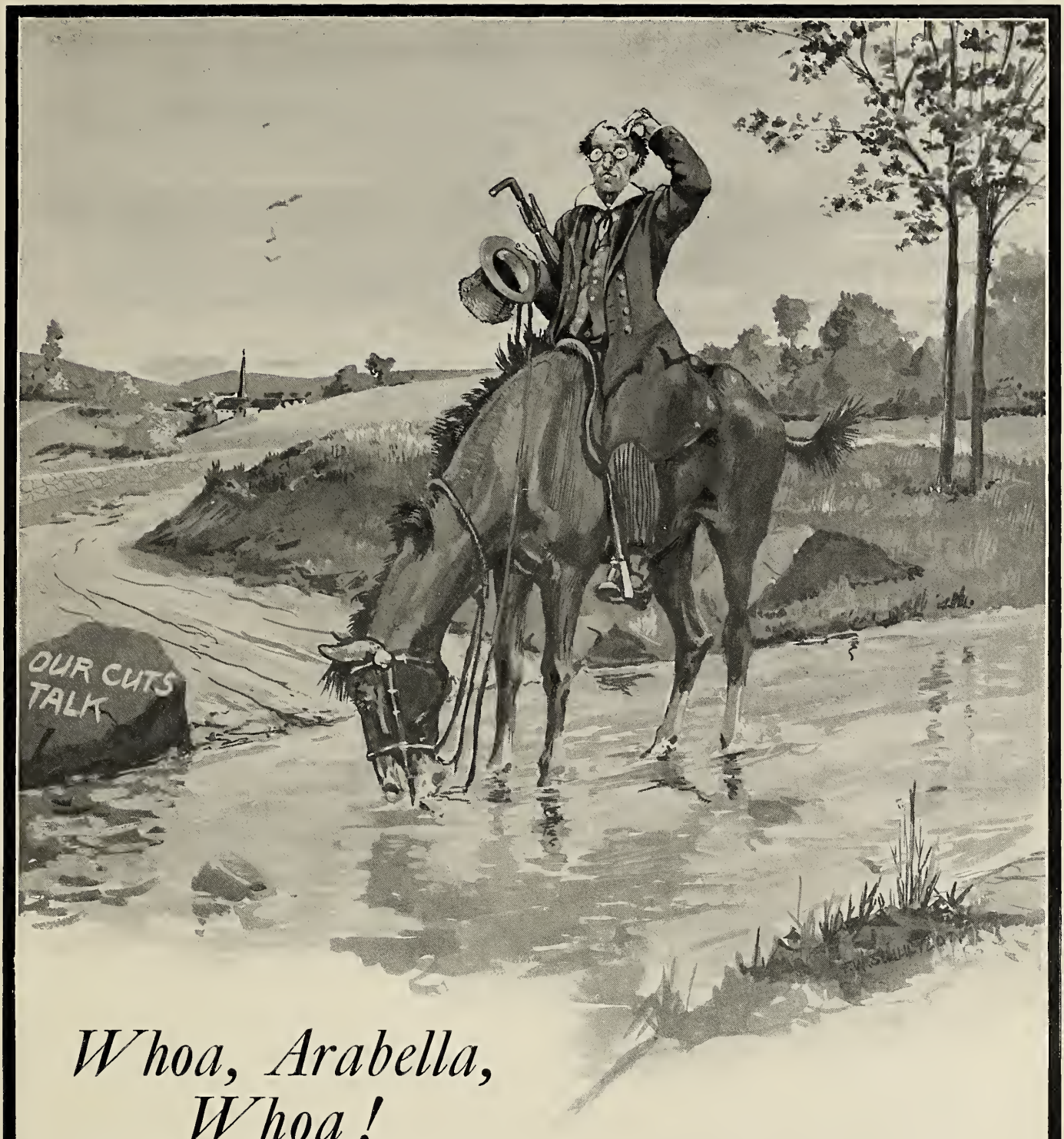
Type and labor cost less, the work sells for more—and the shop is kept full of display type for handwork, with spacing material to burn.

Pretty good proposition, the MONOTYPE!

**WOOD & NATHAN COMPANY**

**SELLING AGENT**

**1 MADISON AVENUE, NEW YORK, N. Y.**




# *Whoa, Arabella, Whoa!*

That there sign-board back there said it was only four miles to teown, but it has been the longest, hottest, goshdingdest four miles I ever rid—it's nearder to ten miles if I am any jedge of distance—by heck.

The WILLIAMSON-HAFFNER CO., of Denver, employ artists, engravers and printers, and when their sign-board says "two weeks" you can rest assured that the goods will be delivered.

One way to prove it—a trial. *Do it. We dare you to do it.*

Send for our "fish" book.

# NINETEEN NEW NEWSPAPERS IN NINE WEEKS

Sample copies and advertising rates will be mailed on request

**The Canadian Printer and Publisher**

**TORONTO** **WINNIPEG** **MONTREAL**

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

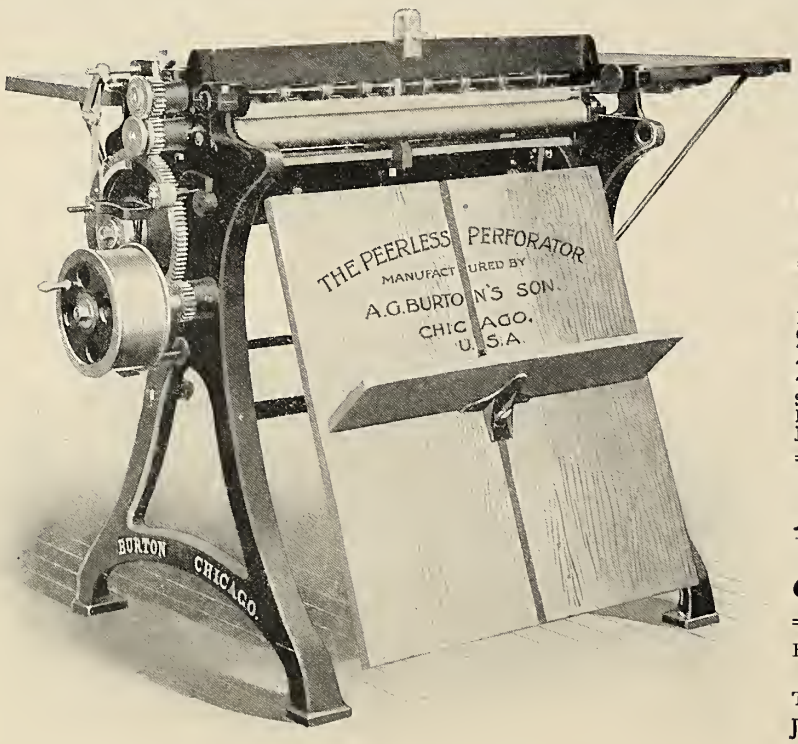
Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

# THE PEERLESS PERFORATOR




IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

**SELLING AGENTS**

E. C. FULLER CO. . . . . New York, N.Y.
GANE BROS. & CO. . . . . Chicago, Ill.
T. W. & C. B. SHERIDAN . . . . Chicago, Ill.
THE J. L. MORRISON CO. . . . Toronto, Ont.
T. W. & C. B. SHERIDAN . . . . London, Eng.
S. KOCHANSKI . . . . . Berlin, Germany
MIDDOWS BROS. . . . . Sydney, N.S.W.
JOHN DICKINSON & CO., Cape Town, S. Africa

Manufactured by

**A.G. BURTON'S SON**

**133 to 139 South Clinton Street**

**CHICAGO, ILL., U.S.A.**

E. C. FULLER CO., 28 Reade St., New York } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

# To Publishers and Electrotypers:

The history of Electrotyping records no improvement so great and revolutionary as the

# DR. ALBERT PROCESS
## of Moulding in Sheet Lead

which produces

# Absolutely Perfect Duplicates
## of the Finest Engravings

Register is ABSOLUTE with the original.

Extremely hard shells, due to the character of the solution and the density of the electric current. Last three or more times as long as ordinary electros.

Three to eight shells from one mould.

The quickest deposit ever accomplished.

No case filling or warming. Moulds are taken cold.

Coating, cutting down, building up and blackleading machine ENTIRELY DISPENSED WITH.

Straightening and routing is almost eliminated.

Many other features of speed, economy and cleanliness.

---

We trust that the above broad claims will be sufficient to awaken the Electrotyping trade to a realization of the bearing the Albert process has upon their own interests. Although new in this country, we have already sold the necessary machinery and the right to use the process to several New York electrotypers and publishers. In course of time the Albert process is bound to entirely supplant the old method in the production of high-class work.

We will give a practical demonstration of the process to all who are sufficiently interested to pay us a visit in New York city. Detailed information forwarded upon request.

---

# F. WESEL MANUFACTURING CO.

OWNERS OF DR. ALBERT'S AMERICAN PATENTS

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers

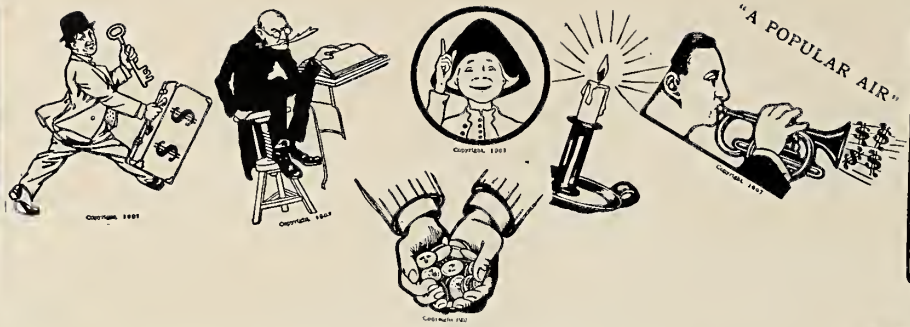
MAIN OFFICE AND FACTORY:

70 to 80 Cranberry St., Borough of Brooklyn, NEW YORK CITY

NEW YORK, 10 Spruce Street

CHICAGO, 150-152 Franklin Street




















Every printer who feels the need of modern, well-drawn, attractive cuts to illustrate his own or his customers' printed matter at little cost, will find just what he needs in our New Book of Stock Cuts

It has 48 pages.

It shows the cuts in colors, each one with an appropriate headline.

It has one of the oddest, most unique cover designs ever put on a book.

It will save any printer the trouble and expense of having a cut made to order.

The cuts are not weak, ordinary designs, but are strong, vigorous specimens of modern illustrations.

The book is worth more than we ask for it, but we put the price low because our profit is in selling cuts, and not books.

The prices of cuts are also low, as we duplicate them in quantities.

# Here's a Book that Every Printer Should Have









Send 25 cents (stamps) for a copy.

Do it to-day. The edition is limited. Book No. 1 was sold out in a few weeks, and it will not be reprinted.

Book No. 2 is twice as good as No. 1. Any printer who wants good, live cuts should have a copy on his desk at all times.

Put 12 two-cent stamps (and a *one* if you have it handy) in an envelope and ask for a copy of our New Book.

Don't delay. You may want exclusive rights for your town—so don't let the other man get in ahead of you.

Ask for our "exclusive" proposition.

Stock Cut Dept
The Patterson-Gibbs Co
THE HEYWORTH CHICAGO U.S.A.





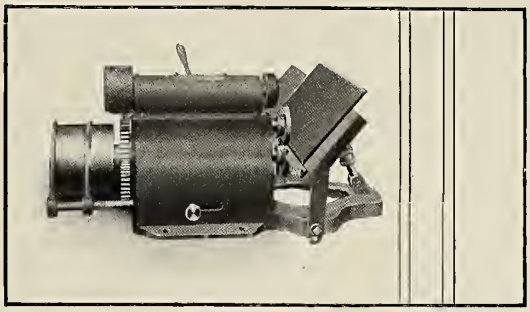




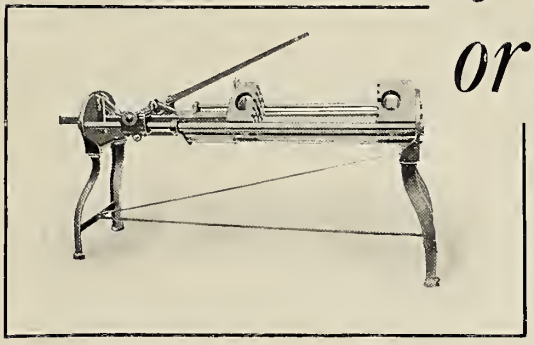
# Crawley Bevel Board Cutter

will handle any kind and thickness of book-cover boards (including loose-leaf covers) cheaper and better than they can be beveled in any other way.

Knife ground on the machine.



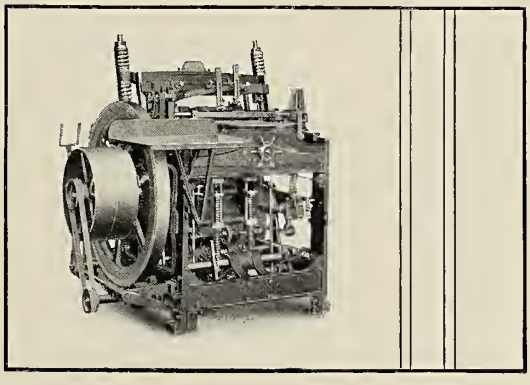
# *The* Crawley Bundling Press *or* Signature Press



will prove that it doesn't pay to handle loose sheets. Tight bundles tied on the Crawley save room—and rents are high. They also avoid damage—and sheets thrown away cost as much as those used.

# Crawley Rounder *and* Backer

makes good, uniform work possible in an edition bindery; and it is not possible without it. "Flat-back" and all kinds of rounds are produced by the proper setting of this machine; not occasionally, but all the time.



Descriptive literature and special information for the asking.

MADE AND SOLD BY

THE CRAWLEY BOOK & MACHINERY COMPANY

MANUFACTURERS AND SELLERS, NEWPORT, KENTUCKY, U. S. A.

E. C. FULLER COMPANY, *AGENTS*

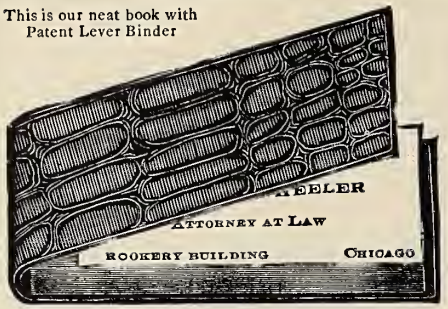
NEW YORK AND CHICAGO

*AGENTS*

THE HOBBS MANUFACTURING CO., 21-27 Hatfield Street, London, E. C. — Sole Agents for British Isles

T. W. & C. B. SHERIDAN CO., Salisbury Square, London, E. C. — Sole Agents for Continental Europe

This is our neat book with Patent Lever Binder



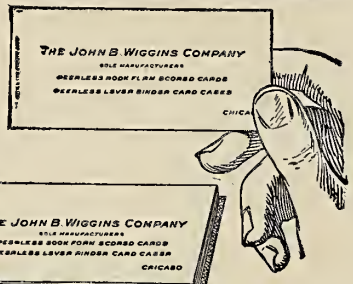

This card case is made up in a variety of leathers and is equipped with our Patent Lever Binder, in which a new lot of cards is quickly inserted when empty

# Even If You Are in the Stationery Business, Do Not Stand Still

SHOW your customers that you are advancing in their interest. Explain to them the many merits of the PEERLESS BOOK FORM CARD, and you can be sure of their future patronage. It is the card that is BOUND TO ATTRACT, and WITHOUT BINDING, too, because with our new PATENT LEVER BINDER CASE the cards are held securely in clamp—NO BINDING NECESSARY. The cards are scored, and when detached from stub ALL EDGES ARE STRAIGHT. NO PERFORATION WHATEVER.

The majority of men desire to have THE BEST THERE IS, and from the increasing demand it is being proven that the PEERLESS BOOK FORM CARD IS THE BEST. If you can furnish these cards, you get the sale; if not, your customer will find A STATIONER WHO DOES.

Just examine these drawings with care and our system will appeal to you INSTANTLY



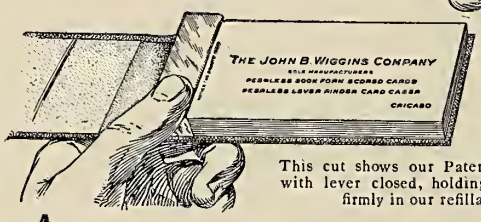

## No More Work—Much More Satisfaction

DEALERS in all parts of the country are sending to us for information regarding these BOOK FORM CARDS. Their customers are demanding them, and the DEALER must be prepared.

WE SEND YOU THE CARDS IN BLANK FORM, with the LEVER BINDER CASES. You do the printing and insert cards in cases WITHOUT BINDING—handling these cards with as little trouble as the way you are now doing.

THE LEVER BINDER securely clasps the cards in case, and when detached all edges are perfect.

**We Have Samples and Price-lists All Ready to Send You Upon Receipt of Your Address**



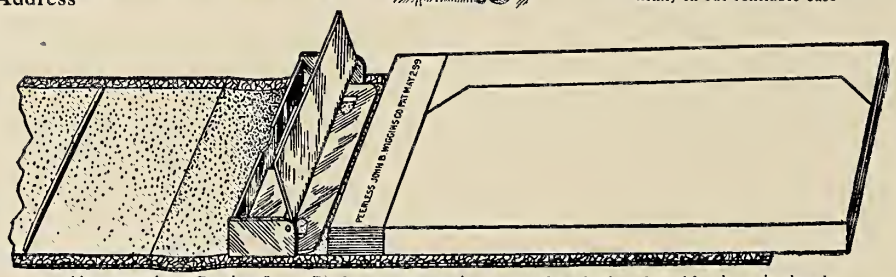

This cut shows our Patent Lever Binder with lever closed, holding pack of cards firmly in our refillable case

***The John B. Wiggins Company***

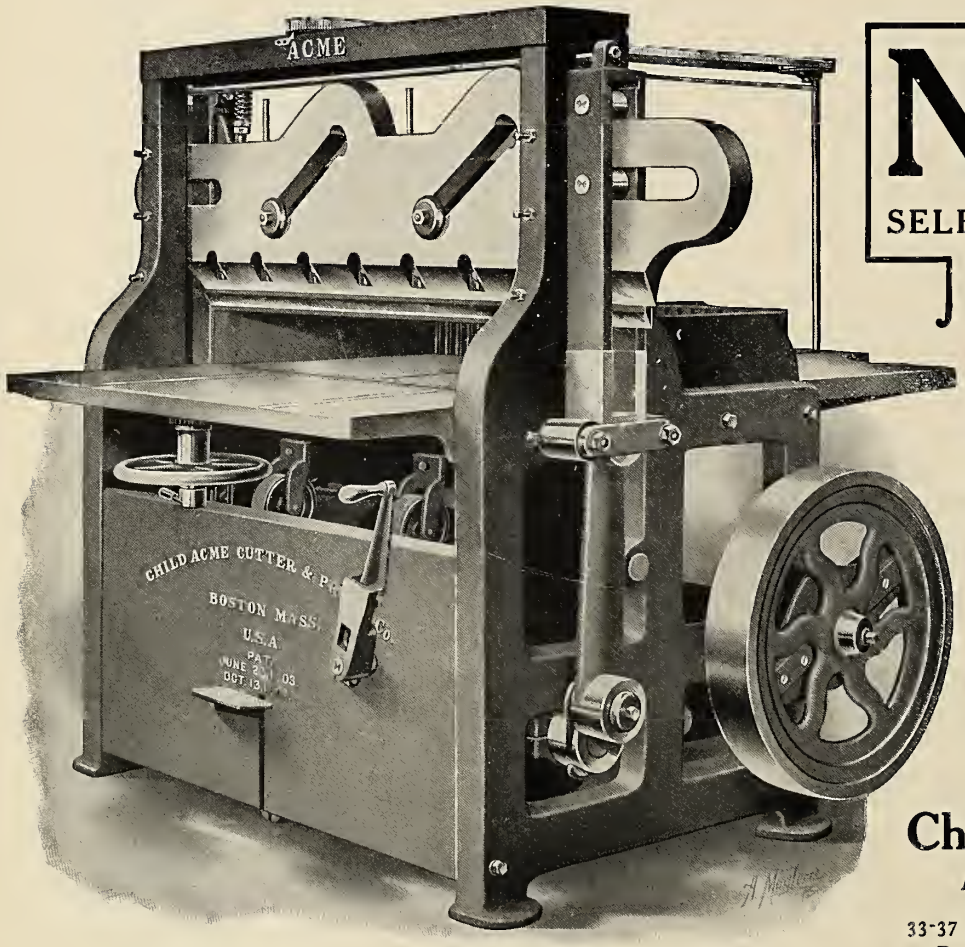
Sole Manufacturers

Engravers, Plate Printers and Die Embossers for the Trade

21-23 E. Adams Street, CHICAGO




Above cut shows Peerless Lever Binder open to receive wrapped pack of cards. After lever is closed, wrapper is torn off and cards are ready for use




# New SELF-CLAMPING Cutter

A C M E

***"Better Than Ever"***

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

## Child Acme Cutter Co.

***Manufacturing only Cutting Machines***

33-37 Kemble Street - - - - - BOSTON, MASS.
41 Park Row - - - - - - NEW YORK, N. Y.

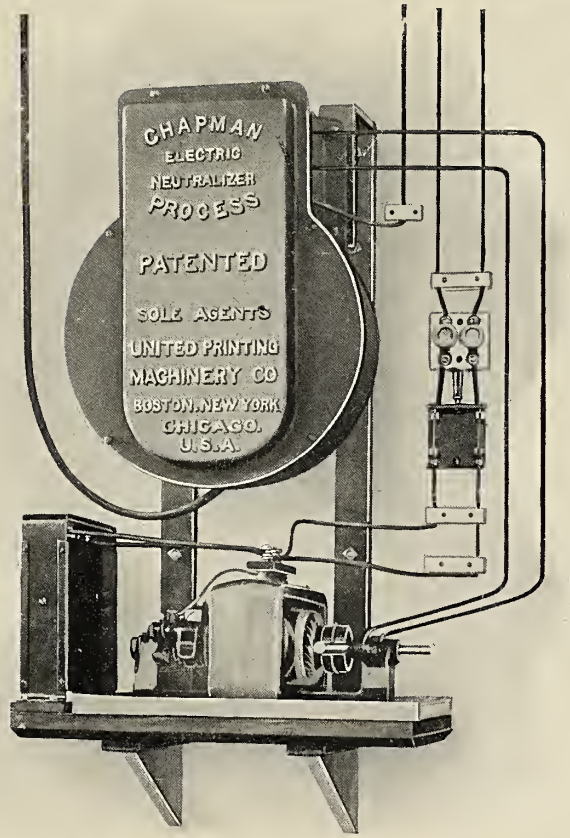
## Why

Be bothered with electricity in your paper when printing?

Let us put this apparatus on a post or wall of your pressroom, and wire it to bars on your presses. It will be in nobody's way and will save you a lot of money. You can increase your output from 10 to 20 per cent. It requires but little care to run, at slight expense.

The Neutralizer removes the electricity from your paper.

The Chapman Electric Neutralizer




## Don't Waste

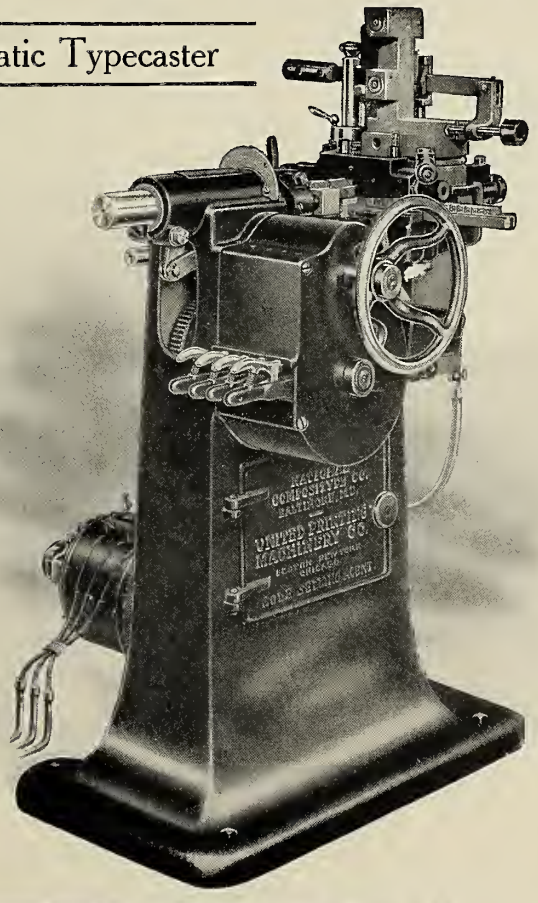
**time and money on experiments.**

This Neutralizer has stood the test of time.

It does the work.

# Aids to profitable printing

The Automatic Typecaster



## A Complete Typefoundry

Type from 6 to 36 point in size, of any face and in any quantity desired. Made in your own shop. It will cost you one-third the foundry price.

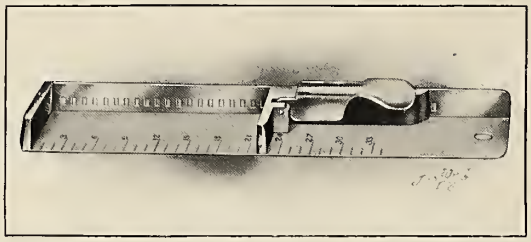
**When you want type, make it**

WRITE FOR PARTICULARS

**United Printing Machinery Co.**

**Chicago, 337-339 Dearborn Street**
**New York, - 12-14 Spruce Street**
**Boston, - - 246 Summer Street**

## SOMETHING NEW



Rouse Job Stick—1⅛ inches wide

**SIZES AND PRICES**

| Length | 1⅛-inch | 2-inch | 2¼-inch | 2½-inch | Plating |
|---|---|---|---|---|---|
| 6-inch | **$1.65** | $1.75 | $1.85 | $1.95 | $0.25 |
| 8-inch | **1.90** | 2.00 | 2.10 | 2.20 | .30 |
| 10-inch | **2.15** | 2.25 | 2.35 | 2.45 | .35 |
| 12-inch | are | 2.50 | 2.60 | 2.70 | .40 |
| 15-inch | not | 3.00 | 3.10 | not | .50 |
| 20-inch | made | 3.75 | 3.85 | made | .60 |

# Rouse Job Sticks

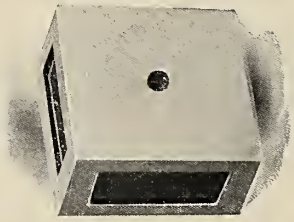
***are unrivaled*** for accuracy, convenience and durability

Adjust instantly to picas or nonpareils
No job office complete without them

## Now made 1⅛ inches wide

## Unit System Bases *and* Rouse Register Hooks

Are a demonstrated success—not an experiment—and are used by many of the most progressive printers in America. They provide a solid, smooth and **unbroken surface** to the plate, and are the best and most satisfactory method yet devised for mounting and registering printing plates. Estimates and information on request.



*Patented*



*Rouse Register Hook*

SOLD BY RELIABLE DEALERS EVERYWHERE

*Made only by*

## H. B. ROUSE & CO.

**61-63 WARD STREET, CHICAGO, U.S.A.**

*The Original Point-System-Base People*

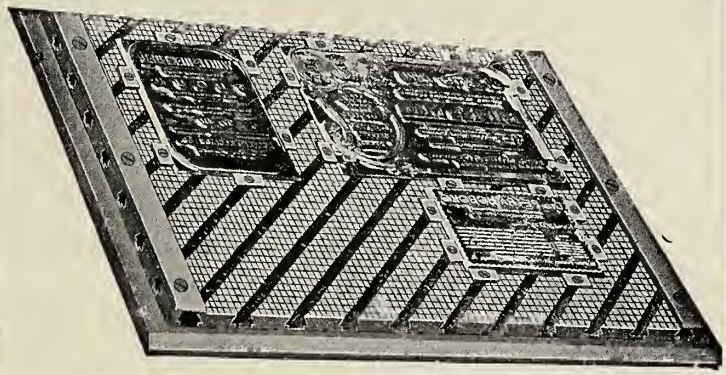
# *"It isn't what you used to be, It's what you are to-day"*

WE have no reminiscent dreams of the business we used to do years ago to regale you with; our business is a matter of the living, palpitating present. This is because we really have improved on existing methods of printing from plates, both electros and halftones, and the improvement is so self-evident as to leave no room for doubt in a purchaser's mind when he compares the different methods now in operation.



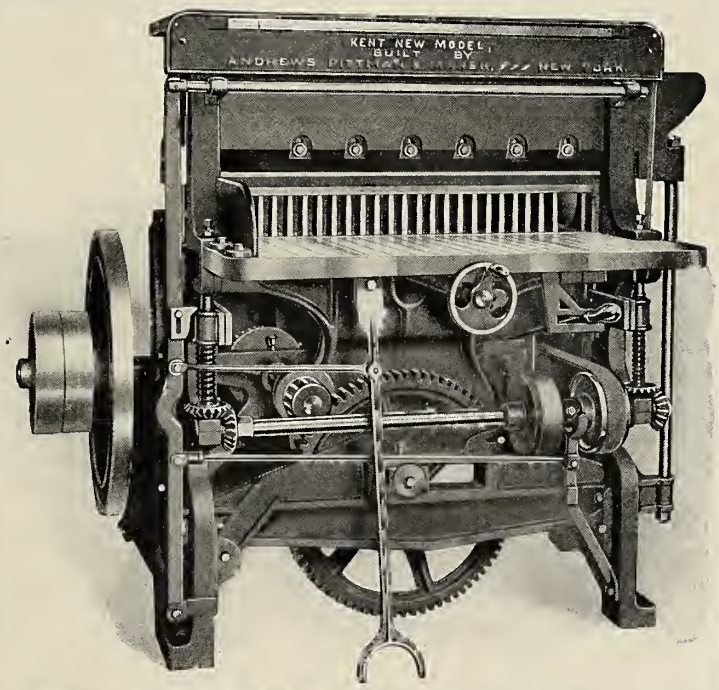
## ANDREWS, PITTMAN & MARSH

286 GREENWICH ST., NEW YORK



Do not be misled; the **Ideal Tip-in Hook** is the only practical hook in existence that can be inserted into the grooves without disassembling, and give you a positive grip. It is so constructed that it forms a wedge in the groove, and can not slip when locked up.

When in the market for **Iron Grooved** or **Register Blocks** do not fail to look into our proposition—we give you better quality at better prices than can be obtained elsewhere.




**Kent New Model Power Paper Cutters** and **Die-Cutting Presses, Iron Imposing Surfaces. Special Tables** and machine work for the printers.

***Special Research Laboratory***—Problems of manufacture investigated; reports and opinions.

***Analysis Instruments*** designed and their construction supervised. Special tests.

***Mechanical-Electrical Examinations*** made. Practical shop experience enables me to correctly design, supervise and test out all kinds of devices.

***Expert Opinions*** on the practicability of ideas, patentability, scope of claims, operativeness, cost of construction, etc.

***Solicitor of United States and Foreign Patents.*** Registered as attorney in United States Patent Office, 1898.

After a number of years' residence abroad, I have personally selected correspondents in London, Paris and Berlin.
Member of the Royal Photographic Society and Society of Arts, London, Associate member, American Institute of Electrical Engineers, New York.

**N. S. AMSTUTZ,**

Phone, Harrison 4230 — **130 Sherman St., Chicago, Ill.**

**DISPLACES BENZINE**

Non-explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

**TARCOLIN**

TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

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**Delete Chemical Co.**
**126 William St., New York**

**For Printing Imitation Typewritten or Form Letters of all kinds, we manufacture a fine line of Supplies, to be used in connection with our Typewriter Ribbons in filling in the name and address.**

**CARBON PAPERS**

**All kinds specially adapted for the Printing Trade, for all forms of Manifold Books.**

**MITTAG & VOLGER**
**Manufacturers for the Trade**
**PARK RIDGE ..... NEW JERSEY**

**WHITMORE MFG. CO.**
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
**Surface Coated PAPERS AND CARD BOARD**
Especially adapted for Lithographing and Three-color Work.

TELEPHONES { MAIN 2541 / AUTOMATIC 6541

**Slade, Hipp & Meloy** INC.
**139 Lake St., Chicago**

BOOKBINDERS' SUPPLIES
PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS

Straw Boards — Auburn Cloth Board
W. O. Davey & Sons' Tar Board
Wood Pulp and Jute Board
"Diamond S" Cloth Board
Interlaken Mills Book Cloth
Imported and Domestic Glazed Papers

**Quality Metals**

for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

**E. W. Blatchford Co.**
**CHICAGO, U. S. A.**
EASTERN OFFICE—5 Beekman St., New York

**L. Martenson & Co.**
MACHINISTS

**PRINTERS' and BOOKBINDERS' MACHINERY**

A SPECIALTY

140 Monroe St., CHICAGO

**CARBON BLACK**

MADE BY
**GODFREY L. CABOT**
BOSTON, MASS.

ECLIPSE. DIAMOND.
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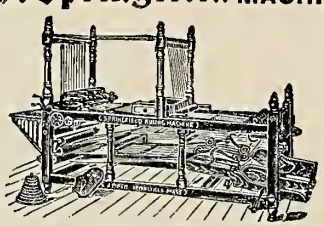
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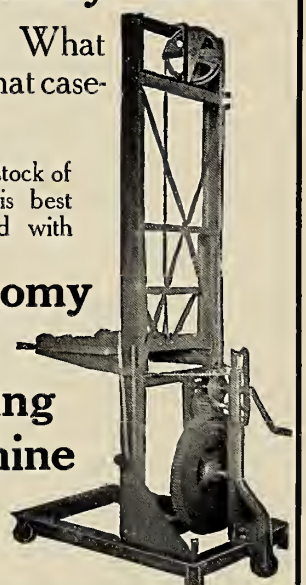
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